

COLUMBIA UNIVERSITY

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

826 FALL 2018

schermmerhorn



Dear Students, Colleagues, and Friends,

The last months have been a dynamic period for the department. The fall brought the arrival of several remarkable new colleagues. Zeynep Çelik Alexander is a scholar of modern architecture, though her work also crosses into a number of other fields. Her first book, *Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design*, appeared last year from University of Chicago Press. Before moving to Columbia, she was a professor and associate dean at the University of Toronto. Lisa Trever arrives as our new Bernard and Lisa Selz Associate

Professor of Pre-Columbian Art. An expert in the art of the ancient Andes, she exemplifies the department's joint commitment to the history of art and archaeology. She was the primary author of *The Archaeology of Mural Painting at Pañamarca, Peru*, published in 2017 by Dumbarton Oaks. She comes to Columbia from the University of California, Berkeley, where she had taught since 2013. The Barnard Art History Department welcomes Gregory Bryda, a specialist in German medieval art. Greg completed his PhD at Yale in 2017; he spent the last year teaching in Hong Kong.

Our new faculty members arrive to a transformed physical space. The move of the Wallach Art Gallery to the beautiful Lenfest Center on 129th Street allowed the department to devote part of the former gallery space to the new Mary Griggs Burke Center for Japanese Art, which is thriving, with a regular stream of visiting faculty and postdoctoral fellows. It also enabled the department to construct a new lecture hall, a new seminar room, and a new conference room, as well as several new offices. We also used the occasion to refresh other parts of the department, repainting the eighth-floor and ninth-floor corridors and the main office for the first time in more than thirty years.

Our summer programs are flourishing as never before. For the fourth year in a row, we collaborated with the Department of Music to offer Art and Music Humanities at Reid Hall in Paris, and for the first time ever, we

offered this joint program in Berlin. Our course offerings and other opportunities in Venice continue to expand and Casa Muraro has now undergone the first phase of an important renovation.

Among the stand-out events of the year were a workshop that Eleonora Pistis and Michael Waters hosted for architectural historians at Avery Library, and the eighth iteration of our annual graduate symposium with Cambridge University, which has allowed dozens of our students both to present their work and to get to know peers in another top institution. As always, we hope you will visit, whether to attend a Bettman Lecture or an event in another of our other series or simply to say hello. Do not miss the brilliant exhibition *Posing Modernity*, which alumna Denise Murrell curated at the Wallach. It runs there until February.

With best wishes for the holiday season,



Michael Cole

Professor and Department Chair



BACK ROW FROM LEFT: Alexander Alberro, Barry Bergdoll, Stefaan Van Liefferinge, Francesco de Angelis, Elizabeth Hutchinson, Z. S. Strother, Zainab Bahrani, Holger A. Klein, Meredith Gamer, Robert E. Harrist Jr., Eleonora Pistis, Anne Higonnet, Gregory Bryda, Michael Cole, Jonathan Reynolds, Lisa Trever, Frédérique Baumgartner, Jonathan Crary, Zeynep Çelik Alexander, Ioannis Mylonopoulos, Avinoam Shalem, Diane Bodart.

NOT PICTURED: Vidya Dehejia, Noam M. Elcott, David Freedberg, Kellie Jones, Branden W. Joseph, Rosalind Krauss, Janet Kraynak, Matthew McKelway, Simon Schama, Michael J. Waters.

COVER: Schermerhorn Hall under construction, September 1896. Image courtesy of Columbia University Archives.

NEW FACULTY



GREGORY BRYDA

Assistant Professor of Western Medieval Art and Architecture

I am delighted to join Barnard's Department of Art History this fall as an assistant professor in medieval art. It is a privilege to return to New York to work alongside the many experts in the field of medieval studies within the Columbia community and across the Northeast.

My research centers on medieval life-worlds of northern Europe. The book I am currently writing examines the proliferation of vegetation in the art and literature of late Gothic Germany. It shows how natural greenery conveyed divinity in the processes of cultivating the earth and balancing the everyday rhythms of the lived environment, outside church walls. An article based on its chapter analyzing the Isenheim Altarpiece was published in the summer 2018 issue of *The Art Bulletin*. With Katherine Boivin (Bard College), I am editing the volume of conference proceedings for "Riemenschneider in Situ," which brought together specialists in late Gothic sculpture last summer in southern Germany.

Last year while teaching at the University of Hong Kong, I travelled extensively to photograph major cultural sites and artworks in South, Southeast, and East Asia in preparation for teaching the large global survey course, Introduction to Art History I. Fortunately, where digital reproductions fall short, New York's unparalleled collections can breathe new life into many of the cultures I will introduce to the extraordinary students at Barnard and Columbia.



ZEYNEP ÇELİK ALEXANDER

Associate Professor of Architectural History since 1800

I am thrilled to be joining Columbia's Department of Art History and Archaeology as associate professor of architectural history specializing in the period since the Enlightenment in Europe and beyond. I am currently at work on a book titled *Cabinets, Drawers, Shelves: Nineteenth-Century Architectures of Data*, an account of nineteenth-century architectures that may be seen as precursors to today's databases. Though its subject matter is a departure from my first monograph, *Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design* (University of Chicago Press, 2017), the new book also explores the epistemic infrastructures of architectural modernity. The question of how epistemology and aesthetics have historically intersected informs my two forthcoming co-edited volumes as well: *Architecture and Technics: A Theoretical Field Guide to Practice* (University of Minnesota Press; co-edited with John J. May), a collection of essays on techniques that have come to dominate the design disciplines today, and *Evidence and Narrative in Architectural History* (co-edited with Daniel Abramson and Michael Osman), a volume that explores new forms of history writing. I am an editor of the journal *Grey Room* and a member the Aggregate Architectural History Collaborative. I come to Columbia from the University of Toronto, where, in addition to teaching graduate students, I took an active administrative role, especially with regard to curriculum development. At Columbia, I am looking forward to continuing such institutional engagements while advising undergraduate and graduate students and teaching in my area of specialization.



LISA TREVER

Lisa and Bernard Selz Associate Professor in Pre-Columbian Art History and Archaeology

Columbia University has been one of the most influential places for Pre-Columbian art history since the field's founding in the United States in the mid-twentieth century. The department is further distinguished by the Lisa and Bernard Selz Chair in Pre-Columbian Art and Archaeology—one of only two of its kind in the nation. After five years on the art history faculty at UC Berkeley, I am honored to join the Columbia faculty and receive the torch that the Selz chair represents. My research focuses on the art, architecture, and visual culture of South America, with special interests in mural art and in the extraordinary forms of plastic imagination seen in ancient Moche art of northern Peru. Other abiding interests involve later histories of encounter, reception, appropriation, and activism pertaining to Pre-Columbian art. My publications include the 2017 monograph *The Archaeology of Mural Painting at Pañamarca, Peru* (partially co-authored with Peruvian collaborators) as well as articles in *Res*, *Nawpa Pacha*, *History of Photography*, and *The Art Bulletin* (forthcoming), and various edited volumes in both English and Spanish. Presently I am completing the manuscript for my next book, *Image Encounters: Moche Murals and Archaeo Art History*. I look forward to recruiting graduate students in all areas of Pre-Columbian art history and continuing to build this important program.

Undergraduate Travel Seminar: Shaping Renaissance Rome

INVESTIGATING THE ARCHITECTURAL and urban history of Renaissance Rome, this year's travel seminar sought to understand how the Eternal City built upon the past. Our spring break trip was a critical opportunity to experience and study first-hand the city as a progressive series of overlapping interventions. We began our journey by focusing on thickly layered ancient and medieval sites, such as the Crypta Balbi, Imperial fora, and San Clemente. We then fixed our attention on the densely populated Renaissance neighborhoods of the Campus Martius to learn how buildings and urban space were shaped by hidden ancient monuments, by what means medieval porticos and streets were transformed in the fifteenth century, and the ways new monumental roads, such as the Via Giulia, were carved into the cityscape. In tandem with this study, we inspected lesser known structures as well as monumental palaces and churches, spent a day across the Tiber looking at villas and the Vatican, and dedicated an afternoon to the buildings of Michelangelo. We were also fortunate to be in Rome on the one day each year the Massimo family opens their palace to the public, giving us the extraordinary opportunity to examine its courtyard and see the palace in action, including a continuous mass attended by members of the family, clergy, and cardinals. On the final day, students worked in groups to intensely scrutinize small sections of the city. They later contextualized this on-site analysis back in New York to create a series of exceptional final presentations.

It was a great privilege to work with a remarkable group of undergraduates whose boundless enthusiasm, intelligence, and inquisitiveness enlivened each day. The seminar also provided the opportunity for Tim Trombley from the Media Center to create a series of interactive panoramas, which can be accessed here: <https://mcd.mcah.columbia.edu/art-atlas/shaping-renaissance-rome>. Thank you to the Riggio Program Fund for Undergraduate Support for making the trip possible, and a special thanks to PhD candidate Sophia D'Addio, who brilliantly assisted with all the logistics.

MICHAEL J. WATERS
Renaissance Architecture



Michael J. Waters and travel seminar participants at the Imperial fora in Rome. Photograph by Sophia D'Addio.

Columbia Summer in Greece: Art, Environment, and Curation

ESTABLISHED IN 2017, Columbia Summer in Greece: Art, Environment, and Curation is an opportunity for undergraduates to engage in a diachronic and interdisciplinary study of Hellenism and to organize an art exhibition in which they participate both as artists and curators. This six-week-long summer course is structured around the study of texts, films, art, and architecture; site visits, field trips, and walking tours that explore remnants of the past (Ancient Greek, Roman, Byzantine, and Ottoman) in contemporary urban settings; and workshops about the stages of creating and curating art for an exhibition. Students work closely with Columbia faculty, Greek artists, and internationally established curators to gain first-hand experience in the theoretical and practical challenges of organizing and presenting a group show. The 2017 exhibition was held in the historic town hall of Ermoupolis (designed by architect Ernst Ziller) on the island of Syros. Titled *Cross-Sections*, it explored layered landscapes as both physical and intellectual sites through painting, film, and installations. The 2018 exhibition, *Who let these kids in here?*, was a reflection on subjectivity in experiencing cultural "otherness." The students created artist books that were exhibited in the artist-run studio space 3 137 in Athens.

IOANNIS MYLONOPOULOS
Classical Art and Architecture



Still from video "Breathing in Paint" by Blair Wilson and Lily Wisdom, 2017. *Cross-Sections*, Town Hall of Ermoupolis, Syros Island. Image courtesy of the Columbia Program in Hellenic Studies.



Artist book by Hali Woods. *Who let these kids in here?*, 3 137 Gallery, Athens. Image courtesy of the Columbia Program in Hellenic Studies.

Roman Germany

THE CENTER FOR THE ANCIENT MEDITERRANEAN (CAM) at Columbia University sponsors an academic excursion each year that provides graduate students with an opportunity to study the art and archaeology of a Mediterranean region or specific country. This year's trip, organized by Francesco de Angelis and Holger Klein, focused on the history, art, and culture of Roman Germany from the Early Imperial to the Late Antique period and beyond. Following an intense month of preparation with seminar sessions and guest lectures on campus, students arrived in Germany in the crushing heat of August to visit four of the most important Roman cities in the Rhine-Mosel region—the *Colonia Claudia Ara Agrippinensium* (Cologne), *Colonia Ulpia Traiana* (Xanten), *Augusta Treverorum* (Trier), and *Mogontiacum* (Mainz)—as well as a number of other sites, monuments, and museums along the *limes*, such as the *castrum* (known as the Saalburg) near Bad Homburg; the Igeler Säule, a richly decorated funerary monument of a family of cloth merchants near Trier; and King Ludwig I of Bavaria's nineteenth-century re-imagining of a Pompeian villa, or *Pompeianum*, in Aschaffenburg. The group was joined by Gabriel Rodriguez of the Media Center, who produced extensive photographic documentation that will be made available for the research and teaching purposes of the department's faculty and students.

FRANCESCO DE ANGELIS
Classical Art and Archaeology

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology



Francesco de Angelis and graduate students in front of the Igeler Säule (c. 250 AD) near Trier. Photograph by Holger A. Klein.

Art and Music Humanities in Berlin

FOLLOWING THE OVERWHELMING POPULARITY of the joint Art and Music Humanities summer program initiated in 2015 at the Columbia Global Center at Reid Hall in Paris, the Departments of Art History and Archaeology and Music have, once again, teamed up to pilot a joint program—this time in Berlin. Taught by Professors Walter Frisch and Holger Klein with the assistance of art history PhD candidate Leah Werier, the new summer program was attended by sixteen students from Columbia College, General Studies, and the Fu Foundation School of Engineering and Applied Sciences. In addition to regular class meetings at the CIEE Global Institute in Berlin-Kreuzberg, students and instructors met for tours and study sessions at various museums across Berlin, including the Altes Museum, Bode-Museum, Gemäldegalerie, Alte Nationalgalerie, Museum Berggruen, and Neue Nationalgalerie/Hamburger Bahnhof. Field trips to Potsdam, Dresden, Meissen, and Leipzig further enriched the students' pedagogical experience, allowing for in-depth study of Raphael's *Sistine Madonna* and the treasures of the Grünes Gewölbe in Dresden as well as an exploration of the architectural monuments and Gothic cathedral at Meissen. The rich art historical offerings were supplemented by an extraordinary array of musical performances which included Richard Wagner's *Flying Dutchman* at the Semper Opera in Dresden, an organ concert at the Thomaskirche in Leipzig (where Johann Sebastian Bach once served as cantor), and several superb in- and outdoor concerts in different venues across Berlin. The great success of this year's pilot program gives us hope for an expanded offering of two sections of Art and Music Humanities in Berlin in 2019.

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology



Art and Music Humanities students outside the Hofkirche in Dresden. Photograph by Holger A. Klein.

Schermerhorn Renovations

AFTER THE RECENT MOVE of the Miriam and Ira D. Wallach Art Gallery to the new Lenfest Center for the Arts, the Department of Art History and Archaeology underwent one of the most extensive renovations it has seen in nearly three decades. The west end of Schermerhorn Hall has been transformed to include much-needed and appreciated new additions. On the southern side is the elegant new Mary Griggs Burke Center for Japanese Art. Funded by a gift from the Mary Griggs Burke Foundation, it provides offices for the Burke Center's director, visiting scholars, and administrators, as well as room for a small library. The renovated west end is now home to three new faculty offices; a state-of-the-art lecture hall; a new seminar room, also state-of-the-art; a small conference room that can be used for dissertation proposal meetings and defenses; and a reception area for departmental and Burke Center events.

The space was designed by Matiz Architecture and Design, under the guidance of Columbia project manager Olivia Freeland, and in close consultation with the department's 2017–18 Space and Planning Committee. The design combines elements of Schermerhorn's original architecture, such as the dark wood doors and moldings, with modern touches such as bright white walls and soft indirect lighting. The original oversized McKim, Mead & White windows facing south and west were uncovered to let in natural light. The existing oak floors were

stripped and lightened and the original deep green terrazzo was left intact. Custom wall-to-wall bookshelves were milled for the faculty offices and the Burke Center that echo the style of the building's original woodwork.

Also for the first time in several decades, the hallways of the eighth and ninth floors were repainted. They are now a soft grey that highlights the terrazzo flooring and lightens the interior. A new Information Technology room has been created, which, when fully outfitted, will improve the quality of internet service in the department. The main office has been painted and re-carpeted, and on the walls now hang an exciting array of artworks from Columbia's Art Properties collection: a sixteenth-century Kano School Japanese folding screen; Robert Rauschenberg's 1977 *Chow Bag* screenprints with collage: "Goat Chow," "Hog Chow," and "Mink Chow;" and a series of prints from the Wallach Art Gallery's November 2015 exhibition, *Romare Bearden: A Black Odyssey*—a nod to the Wallach's former presence in Schermerhorn Hall.

A special thanks, too, to the department office team—Faith Batidzirai, Emily Benjamin, Chris Newsome, Jared Stickley, and Sonia Sorrentini—and the Media Center's Gabriel Rodriguez for their invaluable help in all aspects of the renovation, from logistics to design choices.

EMILY ANN GABOR



LEFT: Ninth floor, Schermerhorn Hall. Photograph by Eleanor Templeton / Columbia University Facilities & Operations.

BOTTOM LEFT: 807 Schermerhorn, a new lecture hall. Photograph by Eleanor Templeton / Columbia University Facilities & Operations.

BOTTOM RIGHT: The new conference room in the Burke Center. Photograph by Eleanor Templeton / Columbia University Facilities & Operations.



Frédéric Bazille, *Young Woman with Peonies*, 1870. Oil on canvas, 23 3/8 x 29 1/8 in. (60 x 75 cm). National Gallery of Art, Washington, DC. Collection of Mr. and Mrs. Paul Mellon. Image courtesy of the National Gallery of Art, Washington, DC.

From Dissertation to Wallach Art Gallery to the Musée d'Orsay

A COLUMBIA PhD DISSERTATION has become a star exhibition at the Wallach Art Gallery and will be expanded into a major French national exhibition at the Musée d'Orsay in Paris this spring. Denise Murrell's *Posing Modernity* focuses on the role of the black model in the development of modern art. From Manet's iconic *Olympia* onward, the exhibition demonstrates, key works of art have expressed the intersection of race, class, and gender at the heart of modernity.

Never before has the Wallach been able to borrow works of such stature as Manet's portrait of Jeanne Duval, mistress of Baudelaire, and his portrait of Laure, the model for the figure of the maid in *Olympia*, or Bazille's portrait of a woman selling flowers or Matisse's 1946 *Woman in White*. Paintings and sculptures are contextualized with archival photographs, correspondence, and films. The show closes with deeply thoughtful works by contemporary artists such as Mickalene Thomas, which look back to the nineteenth-century works the show opens with, offering us new perspectives on our past.

Posing Modernity has its origins in a Columbia graduate seminar on Manet given in 2009. A term paper started to become a dissertation in 2011. After a dissertation defense in 2013, the project was championed by the Wallach Art Gallery under the directorship of Deborah Cullen, with

crucial help from Elizabeth Easton, founder of the Center for Curatorial Leadership—a program several Columbia PhD students have participated in to great success. A postdoctoral research scholarship from the Ford Foundation quickly followed. The exhibition catalogue, published by Yale University Press, adapts Murrell's dissertation.

By the end of September, *Vogue* magazine was promoting the exhibition, and no sooner had it opened on October 24 than the *New York Times* included a full-page account in its special Exhibitions section and *New York Magazine* listed it as "highbrow brilliant" in its approval matrix. An expanded version of the Wallach show will become the principal exhibition of the spring season at the Musée d'Orsay. There, the exhibition will revolve around Manet's *Olympia*, with key earlier works by Benoist and Géricault as well as later masterpieces by Gauguin, Rousseau, and Matisse.

Posing Modernity is on view at the Wallach through February 10 and *Black Models from Géricault to Matisse* will run at the Orsay from March 26 to July 14.

ANNE HIGONNET
Nineteenth-Century Art

Style Revolution

IN THE FALL OF 2017, my graduate seminar, which included students from Columbia, Bard, and NYU, created a website that makes available 499 radical fashion plates and tells the story of the most sudden, complete, and short-lived upheaval in clothing history. Students were charged with inventing a digital mode of visual critical edition, and the result is *Style Revolution*: <https://stylerevolution.github.io/>. The site includes maps, a timeline, a macroscope, essays, color guides, and clothing glossaries, all based on primary sources and original research.

The students' raw material consisted of digitized 1797–1804 plates from the *Journal des dames et des modes*. This Parisian magazine dominated fashion from its inception in 1797 through the Napoleonic era: Napoleon himself said that he had conquered the masculine half of Europe, while the *Journal des dames et des modes* conquered the feminine half. I discovered an extremely rare set of these plates at the Morgan Library & Museum, which inspired me to begin their digitization in collaboration with the Morgan.

In the spring of 2018, my seminar of Columbia and Barnard undergraduates created an Instagram to showcase the plates in a contemporary idiom. The Instagram features students modeling reinterpreted revolutionary outfits and informative posts on topics such as red victim-ribbons and the invention of the handbag. It launched in June 2018 and can be found at https://www.instagram.com/style_revolution_journal/.

BELOW: Fashion plates from the *Journal des dames et des modes*, 1797–1804. Images courtesy of the Morgan Library & Museum.

That summer, the DesignMuseum Danmark in Copenhagen, holder of the only known complete copy of the *Journal's* 1797–1804 text in a public collection, agreed to digitize it. Soon, the digitized plates on *Style Revolution* will be reunited with the lively descriptions and articles that make them even more historically remarkable.

For centuries, sumptuary law, calibrated according to the value of clothing materials, had upheld European social status hierarchies. Immediately after the Terror phase of the French Revolution, Parisian women and men led a revolt against clothing tradition that swept through Europe and North America. Fashion mavens of both sexes proclaimed that their garments should use democratically available materials to express personal style choices. For men, rebellion against the sartorial past produced the solid-color three-piece suit we still know today. For women, however, it meant both a political decision and a violation of gender norms. From one year to the next, high fashion jettisoned the restrictive, cumbersome underwear, vast skirts, and teetering shoes that had marked femininity. Instead, style leaders among women adopted tailored jackets, flat shoes, draped shawls, and dresses so straight and light that *Frankenstein's* author Mary Shelley said they looked more like curtains than gowns. Napoleon, scandalized by the freedom these clothes represented, began to roll back women's revolutionary fashion on the occasion of his coronation in 1804. By 1825, women were obliged to wear more highly gendered and elaborate clothes than ever.

ANNE HIGONNET
Nineteenth-Century Art



Movement and Materiality in Japanese Art

THE MARY GRIGGS BURKE CENTER's inaugural symposium, *Movement and Materiality in Japanese Art*, was held on March 9–10, 2018. The event began with a keynote lecture by Midori Sano, professor of Japanese art at Gakushūin University in Tokyo, and was followed by presentations from leading scholars around the world. Presentations included topics such as the relationship between Buddhist painting methods and the creation of religious visions, the re-purposing of sacred wood and other materials, the re-framing of literary works, and the methods by which objects created conduits to certain physical places. The symposium concluded with a dinner and a viewing for the participants hosted by Dr. John Weber. We are grateful for the support of our friends and colleagues from near and far who took the time to attend the event and we look forward to many more in the future.

TALIA ANDREI and MIRIAM CHUSID
2016–18 Mary Griggs Burke Center Postdoctoral Fellows

ABOVE: Mandala of Wakamiya of Kasuga Shrine (Japanese, early fourteenth century); hanging scroll; ink, color, gold, and cut gold on silk; image 75.6 x 38.1 cm. The Metropolitan Museum of Art: Lila Acheson Wallace Gift, 1997, and Gift of the Mary and Jackson Burke Foundation, 2015.

Mary Griggs Burke Center for Japanese Art: Faculty Trip to Japan

FROM MAY 11 TO MAY 22, 2018, Matthew McKelway led a group of colleagues from the Department of Art History and Archaeology on a trip to Japan sponsored by the Mary Griggs Burke Center for Japanese Art. Midori Oka, associate director of the Burke Center, assisted with planning, logistics, and translating for the group during their tour, which is envisioned as the first of many such excursions intended to introduce members of the department to Japan—its academic discipline of art history, and its vibrant visual culture. Alexander Alberro, Francesco de Angelis, Anne Higonnet, Kellie Jones, Holger Klein, and Eleonora Pisticis all participated. Professor Emerita Miyeko Murase, whose decades-long friendship with Mary Burke established the foundation for the Burke Center, and Ellen Rosand (Yale), widow of the late David Rosand, also joined. Beginning in Tokyo, the group viewed exhibitions at the Nezu Museum, Tokyo National Museum, and Mori Museum. They continued to Kyoto and Nara to see temples, shrines, and exhibitions in those ancient cities, and spent a day on the island of Naoshima to view the extensive site-specific art installations and contemporary architecture there. A climb through scaffolding to witness structural restoration and roofing techniques in the Main Hall of Kiyomizudera, one of Kyoto's oldest temples, was one of many highlights of the expedition.

MATTHEW MCKELWAY
Takeo and Itsuko Atsumi Professor of Japanese Art History



CLOCKWISE FROM UPPER LEFT: Ryoanji, Kyoto, with Ellen Rosand, Eleonora Pisticis, Anne Higonnet, Alexander Alberro, and Francesco de Angelis.

Todaiji monastery, Nara, with Ellen Rosand, Elenora Pisticis and Anne Higonnet.

Upper level of Sanmon Gate, Nanzenji monastery, Kyoto, with Kellie Jones, Eleonora Pisticis, Holger A. Klein, and Ellen Rosand.

Kiyomizudera, Kyoto. Matthew McKelway observing roofing restoration.

The Future of the Past

THE THIRD MEETING OF *The Future of the Past* took place at the Columbia University Middle East Research Center, Amman, in February 2018. These meetings bring together archaeologists and museum professionals from Iraq and Syria with colleagues from New York and Istanbul. This year, Gabriel Rodriguez of the Media Center presented a report on the *Mapping Mesopotamian Monuments* documentation in Iraqi Kurdistan. The first intensive, closed-door workshop in 2015 was organized with the Columbia Global Center, Istanbul, soon after ISIS had taken over Mosul. I asked Dr. Joan Aruz, then Curator in Charge of the Department of Ancient Near Eastern Art at the Metropolitan Museum of Art, to partner with us on the Istanbul workshop. She enthusiastically agreed, and brought the Met into the project to offer museum expertise. In 2016, the second workshop was held at the Columbia Global Center, Amman, and was followed by a series of photographic training sessions that took place at ACOR Amman, which is under the directorship of **BARBARA PORTER** '01 PhD. I am indebted to Barbara Porter for hosting these workshops, and especially to Joan Aruz for bringing in the Met to partner with us on *The Future of the Past* and bringing in additional financial support from the Whiting Foundation for the 2016 and 2018 meetings, when cameras, photographic equipment, and training in museum photography were provided for the museums of Iraq by Met staff.

ZAINAB BAHRANI
Ancient Near Eastern Art and Archaeology



Fallen rock relief sculpture of a lamassu in the river at Khinnis, Iraqi Kurdistan. Gabriel Rodriguez photographing other reliefs in the background. Photograph by Zainab Bahrani.

New Directions in British Art

MEREDITH GAMER AND ELEONORA PISTIS are planning a major international conference exploring new directions in the fields of British art and architectural history, 1500–1900. At present, the study of British art history and British architectural history remain largely separate endeavors. This event aims to place them in dialogue and, in doing so, to test, blur, and redraw the boundaries of each. Speakers from diverse disciplines—including art history, architectural history, environmental history, and the history of technology—will address topics ranging from the shaping of land to the drawing of borders; from painted scrolls to printed books; and from practices of mapping and gardening to those of surveying, sailing, and speculation. Ultimately, the goal is to pave the way for a new, integrated history of the visual arts and the built environment in early modern Britain and its empire. Generously funded by the Lee MacCormick Edwards Foundation, the conference will be held in the department in spring 2019.

MEREDITH GAMER
Eighteenth- and Nineteenth-Century British Art

ELEONORA PISTIS
Seventeenth- and Eighteenth-Century European Architecture and Antiquarianism

Columbia Early Modern Architecture Workshop

THIS YEAR, Eleonora Pistis and Michael Waters launched the Columbia Early Modern Architecture Workshop, a venue for architectural historians to present and discuss their research with scholars and graduate students while also engaging with the rich collections of New York City, especially those of Avery Architectural and Fine Arts Library.

At the fall workshop, Italian Academy Fellows Dario Donetti and Mauro Mussolin, Weinberg Fellow Francesco Marcorin, Mellon Postdoctoral Fellow Mari Yoko Hara, and Michael Waters explored Renaissance architectural drawings, treatises, and their afterlife in relation to material held at Avery Library. The spring workshop, which highlighted research on Giovanni Battista Piranesi and was moderated by Eleonora Pistis, featured John Pinto and Carolyn Yerkes (Princeton University), Heather Hyde Minor (University of Notre Dame), and Weinberg Fellow Christoph Frank (Accademia di architettura, Università della Svizzera italiana). Minor, Pinto, and Yerkes introduced “Piranesi on the Page,” a collaborative book project and forthcoming exhibition which sets Piranesi against the grain of dominant scholarly trends by considering him as a maker of books, not just prints. Frank presented his current research project which calls for a re-evaluation of Piranesi’s workshop practice as well as the dissemination of his ornamental language throughout Europe.

If you would like to be included on the mailing list for future events, please email columbiaearlymodarchworkshop@gmail.com.

ELEONORA PISTIS
Seventeenth- and Eighteenth-Century European Architecture and Antiquarianism

MICHAEL J. WATERS
Renaissance Architecture



The spring 2018 workshop in session at Avery Library, with John Marciari, Denise La Monica, Eleonora Pistis, Teresa Harris, Robin Middleton, Mary McLeod, and Christoph Frank. Photograph by Michael J. Waters.



Casa Muraro during renovation. Photograph by Holger A. Klein.

Casa Muraro in Venice

IN THE FALL OF 2014, the department announced a fundraising campaign to honor the legacy of our former colleague David Rosand, who passed away on August 8, 2014. As *826 Schermerhorn* goes to press, the department is pleased to announce that the first phase of the renovation of Casa Muraro, the house and library of David’s mentor and colleague, Michelangelo Muraro, is about to be concluded. Special thanks are due to the Rosand family, Carol T. and John G. Finley, and Caroline A. Wamsler and DeWayne Phillips, whose generous gifts and support have been critically important for the renovation underway at Casa Muraro. We would also like to acknowledge generous grants from the Packard Humanities Institute and the Morris and Alma Schapiro Fund that will help underwrite the first five years of academic programming at Casa Muraro with funding for faculty and graduate student research in Venice starting this year.

HOLGER A. KLEIN
Faculty Director, Casa Muraro

News from the MA in Art History Program

THE SECOND ITERATION OF “MA in Art History Presents,” an initiative launched in 2017 offering MA students an opportunity to curate an exhibition based on Columbia University’s art collection, opened this fall at the Wallach Study Center for Art & Architecture in Avery Library. The centerpiece of this year’s exhibition—titled *Looking East: James Justinian Morier and Nineteenth-Century Persia*—is the ca. 1818 portrait of British author and diplomat James J. Morier (ca. 1780–1849) that was acquired in 1928 by George A. Plimpton (1855–1936) and eventually donated to Columbia. The painting, attributed to George Henry Harlow (1787–1819) and portraying Morier wearing traditional Qajar Persian clothing, is presented alongside illustrated travelogues and novels focusing on Persia that Morier originally published between 1812 and 1824, held today by Columbia University Libraries. While conceiving *Looking East*, students learned about painting authentication with Robert Simon, president of Robert Simon Fine Arts; curatorial practice with Susan Galassi, senior curator at the Frick Collection; and book conservation with Alexis Hagadorn, head of the Columbia University Libraries Conservation Program, which conserved two books specifically for the exhibition.

FRÉDÉRIQUE BAUMGARTNER

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



MA student Mo Zhang examines the portrait of James Justinian Morier from Columbia University’s art collection, overseen by Art Properties. Photograph by Frédérique Baumgartner.

MODA Curates 2018 *Anna Bella Geiger: Here is the Center*

AS PART OF THE 2018 EDITION of MODA Curates, I organized a focused survey of early videos, photographs, and prints by the Brazilian conceptual artist and video art innovator Anna Bella Geiger at the Wallach Art Gallery. Taking its title from her 1974 photoetching *Aqui é o centro no. 2, Anna Bella Geiger: Here is the Center* oriented the artist’s output from the 1970s around her sustained interest in the motif of the center, underscoring, in particular, her use of alternative media to confront the paradigms that structure knowledge, experience, and culture.

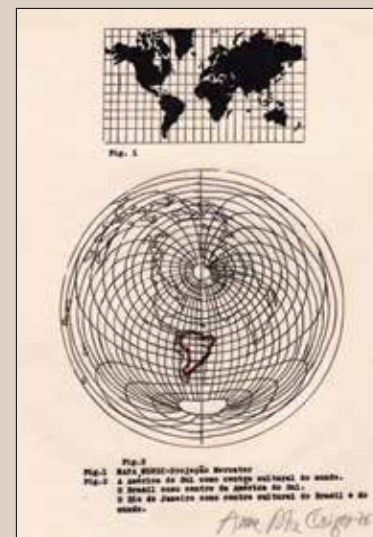
Questioning, inverting, and retooling the notion of a single and unvarying center point, Geiger conceived of it instead as fluid and inconstant, characterized by, as she wrote in 1972, its ability to shift “from the inside to the outside.” This survey highlighted her varied applications of this symbolism to address Eurocentrism, neocolonialism, and the Brazilian military dictatorship in works that playfully deconstruct maps, switch between perspectives, and plot public sites of contestation. With the support of the Wallach, I also organized and moderated a conversation between Geiger and art historian Claudia Calirman, held in March 2018.

OLIVIA CASA, '18 MA



Installation view of *Anna Bella Geiger: Here is the Center*. The Wallach Art Gallery, New York, March 23–April 8, 2018. Photograph by Olivia Casa.

RIGHT: Anna Bella Geiger, *Sobre a arte 2: Brasil como centro hegemônico*, 1976. Image courtesy of the Estrellita B. Brodsky Collection.

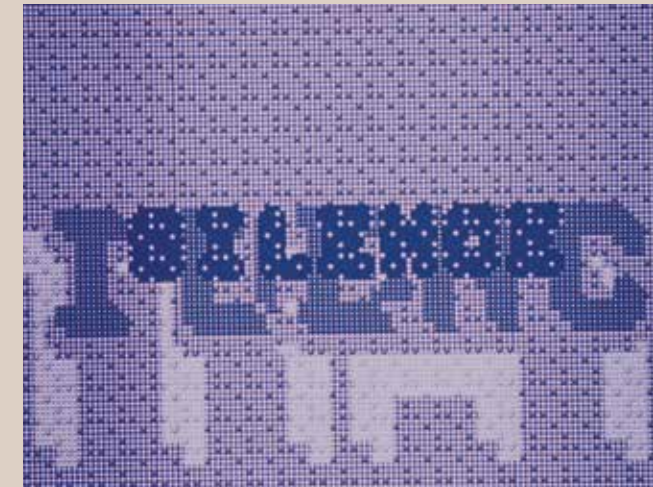


MODA Curates 2018 *New Talent*

DURING THE 1960s AND EARLY 1970s, the rise of computer technology resulted in a short-lived but fervid moment of artist-engineer collaborations that provided a range of artists, filmmakers, poets, and musicians with a new set of tools and an evolving theoretical, formal, and material relationship to technology. Pairing films and poems created through such interdisciplinary partnerships at Bell Laboratories with contemporary artists’ and technologists’ interventions, *New Talent* presented works which explore the nexus between art, technology, and poetry. Titled after artist and filmmaker Stan VanDerBeek’s 1970 article “New Talent—The Computer,” the exhibition examined artistic practices that self-consciously investigate the laws of technology while simultaneously finding means in which to creatively disobey them.

Organizing *New Talent* was an opportunity to explore a topic central to my graduate research and to think about historical moments of technological transformation in connection with contemporary concerns. Acquiring hands-on curatorial practice was an extremely valuable experience that I will continue to develop this year as a 12-Month Modern Women’s Fund curatorial intern in the Department of Photography at MoMA.

MADÉLINE WEISBURG, '18 MA



Stan VanDerBeek, *Poemfield No. 1 (Blue Version)*, 1967, 16mm film still. Image courtesy of Electronic Arts Intermix (EAI), New York.

Keppel Collection, Digitized

KNOWN IN THE 1880s as one of the most important New York dealers in contemporary prints, the Irish-American print dealer, Frederick Keppel (1844–1912), and his firm Frederick Keppel & Co. (1868–1940) were instrumental to the formation of print collections in the United States. As both a dealer and a scholar, Keppel used his publications to promote the Etching Revival, setting the tone for print collecting in America.

I was honored to receive a 2017 Caleb Smith Memorial Fellowship, which allowed me to create a digital archive of the nineteenth-century etching collection given by Keppel’s sons to Avery Architecture and Fine Arts Library in 1914. By reuniting Keppel’s work with the prints he sold and collected, this project seeks to demonstrate his role as a pioneer for the print business in America, in hopes of generating future scholarship. This project is part of my larger interest in and commitment to digital art history—a major aspect of my current role at the Frick. I am grateful for the help and guidance of Roberto Ferrari, curator of Art Properties, and my advisor, Anne Higonnet.

SARAH BIGLER, '18 MA

Photoarchive Assistant, The Frick Collection and Frick Art Reference Library

The Caleb Smith Memorial Fellowship is a competitive grant for MA students whose projects involve the use of analog and digital photographic techniques. It is named after Caleb Smith, who served as the director of the Media Center from 2009 until his untimely passing in 2013.

Cambridge-Columbia Symposium

THE EIGHTH ANNUAL Cambridge-Columbia Graduate Student Symposium, held on April 13, 2018, featured the work of Cambridge graduate students Paula Fayos-Perez, Krisztina Ilko, Lizzie Marx, Luise Scheidt, and Rebecca Tropp, and Columbia graduate students Olivia Clemens, Michaela de Lacaze, Katherine Fein, Matthew Gillman, Rozemarijn Landsman, and Mikael Muehlbauer. Upon arriving in New York, Cambridge students and faculty were heartily welcomed with dinner and drinks at Professor Harrist’s home before a full day of presentations. This year’s theme—*Translation*—inspired papers on topics including seventeenth-century fire engines, Post-Peronist Argentina, hajj certificates, cast clasped hands, and practices of copying in painting, on paper, and in architecture. The weekend was marked by enthusiastic social and academic exchange on campus and throughout the city and highlighted by a visit to the home of the symposium’s generous sponsor, Dr. John Weber, where students were treated to a dazzling dinner and a tour of his art collection by its curator, Julia Meech.

KATHRYN KREMNITZER, PhD Candidate

BOOK EXCERPT

Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design



Kinaesthetic knowing—nondiscursive and nonconceptual knowledge assumed to be gathered from the body’s experiential exchanges with the world—may have been on shaky ground from the outset, but for a brief moment between Helmholtz’s enthusiastic embrace of its potentials in the mid-nineteenth century and Musil’s resigned acceptance of its limitations in the early twentieth century, it seemed to many like a compelling alternative with much epistemological promise. The possibility of another way of knowing would have implications, on the one hand, for how knowledge was to be achieved on the level of techniques and, on the other, for how it was to be organized on the level of institutions. More important, the possibilities of kinaesthetic knowing were earnestly taken up by German reformers who aspired to build a new pedagogy on every level of the educational system in Germany. They invented new techniques of looking, affecting, drawing, and, finally, designing, which, in turn, was to find its place in a new institutional organization of knowledge. . . . It was out of this epistemological project that aesthetic modernism of the twentieth century emerged, constructed on the uncertain foundation of another way of knowing.

Excerpt from Zeynep Çelik Alexander’s *Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design* (Chicago and London: University of Chicago Press, 2017), p. 61.

ALEXANDER ALBERRO was named editor of *Studies on Latin American Art* (University of California Press), a new book series which addresses the production, exhibition, and dissemination of art in and between countries and continents; presents and analyzes innovative research concerning intellectual content-making in Central and South America and the Caribbean; and broadens the public for new scholarship on the area. The series features titles in English as well as translations of studies by Central and South American and Caribbean scholars.

ZAINAB BAHRANI published “The Phenomenal Sublime” in the volume *Time in the History of Art* (Routledge, 2018) and three catalogue essays: “L’art Sumeri i l’avanguardia” for *Sumer i el paradigma modern* at the Fundació Joan Miró, Barcelona; “Archaic” for *Archaic* at the Iraq Pavilion at the Venice Biennale; and “Dia Azzawi’s Modern Antiquity” for *Dia al-Azzawi Retrospective*, held in Doha. In February 2018,

Bahrani hosted *The Future of the Past* (see p. 10). She lectured at the Freie Universität Berlin on “Monuments and War” and at the Kunsthistorisches Institut in Florence on “Why Monuments Are Good to Think With.” Her fieldwork in Iraqi Kurdistan continued with the fourth season of *Mapping Mesopotamian Monuments*: <https://mcid.mcah.columbia.edu/art-atlas/mapping-mesopotamian-monuments>

FRÉDÉRIQUE BAUMGARTNER participated in “The Art of Revolutions,” a conference organized by the American Philosophical Society. An expanded version of her talk, which focused on revolutionary iconoclasm, is forthcoming in the conference proceedings. She gave a lecture on Robert Nanteuil, sponsored by Avery Library and Avery Friends, in conjunction with an exhibition curated by MA students and supervised by Baumgartner and Roberto Ferrari, curator of Art Properties (see p. 12).

BARRY BERGDOLL spent the spring term at Reid Hall and in the Alliance program with the Université de Paris 1. He delivered the keynote address at the 2018 convention of the French Society of Architectural Historians. His co-edited volume of essays (with Jonathan Massey), *Marcel Breuer: Building Global Institutions*, was published in June, as well as the catalogue to a small exhibition on Mies van der Rohe’s McCormick House at the Elmhurst Museum of Art in Illinois. He was elected president of the Center for Architecture, New York, for a two-year term.

During her spring 2018 leave, **DIANE BODART** prepared the manuscript for her new book, *La peinture au miroir de l’armure* (Brepols), which investigates reflections on armor in Renaissance painting from Van Eyck to Caravaggio. She published “Les visages d’Alexandre Farnèse, de l’héritier du duché de Parme au défenseur de la foi,” an essay on portraits of Alessandro Farnese, Duke of Parma and Piacenza, in

Bulletin du Centre de recherche du château de Versailles.

GREGORY BRYDA’s publications included “Der Mittelfränkische Heilig-Blut-Altar als Mittel-rheinische Goldschmiedekunst” in *Frankfurtals Zentrum unter Zentren?* and “The Exuding Wood of the Cross” in *The Art Bulletin*. He co-chaired the conference “Riemenschneider In Situ,” lectured at the National University of Singapore, and became chair of the Digital Committee for the International Center of Medieval Art.

ZEYNEP ÇELİK ALEXANDER published the book *Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design* (University of Chicago Press, 2017) and essays in *The New German Critique* and *The Journal of the Society of Architectural Historians*. She gave talks at Yale, Princeton, Sci-ARC, the Courtauld, and the University of Copenhagen and presented a paper at the annual meeting of the Society of Architectural Historians in Minneapolis. She is at work on a new book titled *Cabinets, Drawers, Shelves: Nineteenth-Century Architectures of Data* and continues to serve as an editor of *Grey Room*.

Last year saw the publication of a new, revised edition of the textbook *Italian Renaissance Art*, which **MICHAEL COLE** co-authored with Stephen Campbell. In the spring, Cole collaborated with Keith Christiansen and others at the Met on the pilot version of a “Curatorial Practices” seminar for PhD students across fields; he hopes to make this a regular feature of the graduate curriculum.

JONATHAN CRARY presented some of his current work on Turner in a lecture at the Clark Art Institute titled “Turner and the Untimely.” He appears as a commentator in the award-winning documentary film *TIME THIEVES*, a French/Spanish production directed by Cosima

Dannoritzer. He lectured at the School of Constructed Environments at Parsons School of Design in connection with the exhibition *Sleeping Bodies*.

FRANCESCO DE ANGELIS co-organized the three-part international workshop “Ways of Reading, Ways of Seeing,” a joint initiative between Paris Sciences et Lettres and Columbia. He was invited to lecture on Greek antiquarianism at the annual Paul Rehak Symposium on Ancient Art. He gave talks on Etruscan art at conferences in Boston and Città della Pieve, Italy. At Hadrian’s Villa, he and his team completed a five-year investigation of the Lararium site, whose architectural remains and findings are now being studied and prepared for publication; the Macchionzo site yielded a bath suite as well as new wall paintings.

NOAM M. ELCOTT’s award-winning first book, *Artificial Darkness: An Obscure History of Modern Art and Media* (University of Chicago Press), was published in paperback in September 2018. He began a term as chair of Art Humanities and assumed directorship of the Center for Comparative Media at Columbia. He gave lectures at the Institute of Fine Arts, Freie Universität Berlin, University of Chicago, University of Pittsburgh, Université de Lausanne, and MoMA, and was a fellow at the Center for Advanced Studies’ *BildEvidenz. History and Aesthetics* at the Freie Universität Berlin.

A selection of **DAVID FREEDBERG**’s articles on iconoclasm was published in Spanish in *Iconoclasia: Historia y Psicología de la violencia contra las imágenes* (Sans Soleil Ediciones, 2017). This subject is not far from Freedberg’s continuing work with neuroscientists in the US, Britain, and Italy on the neural substrate of emotional and motor responses to art and images. He gave public lectures at places that ranged from Universidad de los Andes in Bogotá and Universidad

Nacional Autónoma de México to the Morgan Library & Museum in New York; they were dedicated to these topics as well as to his studies of the relationship between the art of Rubens and his ecumenical politics in a time of strife.

MEREDITH GAMER contributed essays to the catalogue *William Hunter and the Anatomy of the Modern Museum* (Yale University Press, 2018) and the new online publication *The Royal Academy Summer Exhibition: A Chronicle, 1769–2018* (Paul Mellon Centre for Studies in British Art, 2018). She spoke on a panel at Rutgers University on the theme “Belonging in the Nineteenth Century” and presented papers at the annual meeting of the American Society for Eighteenth-Century Studies; Columbia’s University Seminar on Eighteenth-Century European Culture; and the department’s Graduate Student Colloquium.

ANNE HIGONNET directed the creation of a website about

revolutionary fashion (see p. 8), gave a three-part lecture series at the Met, lectured at the Smithsonian Museum, and published an essay on ultrasound fetal images.

ELIZABETH HUTCHINSON was invited to speak about historic and contemporary Native American art at venues ranging from Fontainebleau to Vancouver to the Italian Academy, and to bring her expertise to bear in an article in *Art in America* and as a member of the advisory board of the exhibition *Art of Native America: The Charles and Valerie Diker Collection* at the Met.

KELLIE JONES’s latest book, *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* (Duke University Press, 2017), received the Walter & Lillian Lowenfels Criticism Award from the American Book Awards in 2018, garnered a Best Art Book of 2017 in the *New York Times*, and a Best Book of 2017 in *Artforum*. She published essays on the paintings of Charles White

(Art Institute of Chicago) and Elizabeth Murray (Pace Gallery) and on the sculpture of Jack Whitten (Baltimore Museum) and Elizabeth Catlett (Brooklyn Museum).

BRANDEN W. JOSEPH was appointed a 2018–19 Guggenheim Foundation Fellow and received a Distinguished Columbia Faculty Award. He edited *Uncollected Texts* (Primary Information, 2018), a selection of writings by Carolee Schneemann, and also published the essays “Black Death” in the exhibition catalogue *Jutta Koether: Tour de Madame* for the Brandhorst Museum, Munich; “Knowledge, Painting, Abstraction, and Desire” for the volume *Hilma af Klint: Seeing is Believing* (Koenig Books); and a review of Martin Beck’s mid-career retrospective at the Museum Moderner Kunst Stiftung Ludwig, Vienna, for *Artforum*. He lectured on Schneemann at MoMA and on Andy Warhol at the Tokyo Photographic Arts Museum, and served as a respondent at the “After

BOOK EXCERPT

Rosetsu: Ferocious Brush



The story of Rosetsu is the story of a painter becoming an artist. He starts buried deep in the pages of *Who’s Who of Kyoto* in 1782, listed a few rungs below older and better-known painters and emerges in the 1780s as a dexterous practitioner of kyo’s style, signing and sealing his works with his own names. Through first his journey to Nanki in 1786 and subsequently through other sojourns outside Kyoto, he makes a name for himself and discovers his own, individual manner. The economic, social, and intellectual context of late eighteenth-century Kyoto creates an environment fertile for the discovery of personal artistic styles and in which Rosetsu flourishes, supported first by Zen priests dedicated to spreading the teaching of Hakuin and later by the scholar Minagawa Kien and such culturally active patrons as the scions of the Kishimoto, Fujii, and Uematsu merchant houses. Permanently allied with neither a temple, urban atelier, nor the domain of a feudal lord, Rosetsu, like Jakuchū, Buson, Taiga, and Shōhaku before him appears to have remained independent of institutional affiliations for most of his career. Free to pursue his own vision after his pivotal passage to the southern coast, Rosetsu set his own artistic agenda, producing works of increasing whimsy and imagination. In their humor, their self-conscious display of virtuosic draftsmanship, their reengagement with and recasting of traditional themes, and their constant tension between representation and abstraction lies Rosetsu’s distinctive vision and his modernity.

Excerpt from Matthew McKelway’s *Rosetsu: Ferocious Brush*, co-authored with Khanh Trinh (Prestel/Museum Rietberg, 2018), p. 296.

Experimental Music” conference organized by the Department of Music at Cornell University.

HOLGER A. KLEIN continues to serve as interim director of the Sakıp Sabancı Center for Turkish Studies and as faculty director of Casa Muraro in Venice (see p. 11). During the summer of 2018, he piloted a new global program of Art and Music Humanities in Berlin with Department of Music professor Walter Frisch (see p. 5), and co-taught a doctoral travel seminar with Francesco de Angelis on “Roman Germany” in conjunction with the Center for the Ancient Mediterranean (see p. 5). Among other publications, he contributed an essay on Fritz Koenig’s *Great Caryatid Sphere, N.Y.* to the catalogue of the artist’s *Retrospective* at the Uffizi in Florence.

JANET KRAYNAK spent the academic year on leave to work on her current book, *Contemporary Art and the Digitization of Everyday Life* (University of California Press), for which she was awarded

the 2017 Creative Capital/Andy Warhol Foundation Arts Writers Grant. Her essay “How to Hear What is Not Heard: Glenn Ligon, Steve Reich, and the Audible Past” appeared in *Grey Room*. She was invited to speak at a conference for the exhibition *Bruce Nauman: Disappearing Acts* at the Schaulager Museum in Basel.

MATTHEW MCKELWAY spent much of the past year writing *Rosetsu: Ferocious Brush* (Prestel/Museum Rietberg, 2018), which accompanies the first comprehensive exhibition devoted to Nagasawa Rosetsu’s painting held outside Japan. In May, he and Midori Oka, associate director of the Mary Griggs Burke Center for Japanese Art, took eight Columbia colleagues on a study trip to Japan (see p. 9).

IOANNIS MYLONOPOULOS’s exhibition *A World of Emotions: Ancient Greece, 700 BC–200 AD* won a 2017 Global Fine Art Award. He was invited to present papers at the Universities of Mainz and Zurich and at

conferences organized by the German Archaeological Institute and the Belgian Archaeological School at Athens. His paper on the visibility of nocturnal violence, first presented at Fondation Hardt’s “Entretiens sur l’Antiquité classique” 2017 conference in Geneva, was published in August 2018. Over the summer, he conducted the first study season of materials excavated at Boeotian Onchestos.

ELEONORA PISTIS presented the paper “History of a Fragment and a Fragment of History” at the international symposium on “Il Catalogo Universale” at Humboldt University in Berlin and was a moderator for the “Spanish Italy and the Iberian Americas” workshop at Columbia. She organized and moderated a study day on Piranesi, which took place in the department and at Avery Library in March (see p. 11).

In January 2018, **AVINOAM SHALEM** delivered a series of lectures entitled “Islamic Aesthetics: Spiritual Beyondness”

at the Jnanapravaha Institute in Mumbai. He gave the keynote lecture “Through the Backdoor: The Histories of ‘Islamic’ Art and Architecture in Italy” at the symposium *Islamic Art and Architecture in Italy: Between Tradition and Innovation*, held at the American Academy in Rome, and gave public lectures at Princeton, Binghamton, American University, and Freie Universität Berlin. He edited volume five of the magazine *Espacio, Tiempo, y Forma* (2017) on the theme “Treasures of the Sea: Art Before Craft.”

Z. S. STROTHER was scholar-in-residence at the Getty Research Institute in spring 2018. Her book *Humor and Violence: Seeing Europeans in Central African Art* (Indiana University Press, 2017) received an Honorable Mention for the Melville J. Herkovits Award for “the best scholarly work on Africa published in English” from the African Studies Association. She delivered lectures at UCLA, UCSB, the Virginia Museum of Fine Arts, the Egmont Institute, and the Belgian Royal Institute for International Relations.

LISA TREVER published *The Archaeology of Mural Painting at Pañamarca, Peru* (Dumbarton Oaks/Harvard University Press, 2017) and saw her project’s excavations featured on the cover of *Archaeology* magazine (September/October, 2017). Her article “A Moche Riddle in Clay: Object Knowledge and Art Work in Ancient Peru” is forthcoming in *The Art Bulletin*, as is an invited essay on “Pre-Columbian Art History in the Age of the Wall,” which will appear in the new journal *Latin American and Latinx Art and Visual Culture* in January 2019.

MICHAEL J. WATERS was awarded a 2018–19 I Tatti Fellowship and a Lenfest Faculty Development Grant. He presented a paper at Stanford in March on architecture, intermediality, and the rise of printing, and gave a talk about

sixteenth-century architectural credulity and invented antiquities at the European Architectural History Network conference in June. He published a short article on the long-forgotten estate of progressive labor activists Margaret and Mary Dreier.

Emeritus Faculty

RICHARD BRILLIANT wrote an essay on the late-nineteenth-century Italian portrait artist Giovanni Boldini, which will be included in the catalogue for the forthcoming exhibition of his work at the

Palazzo dei Diamanti in Ferrara. The exhibition is scheduled to open in February 2019.

ESTHER PASZTORY lectured for the de Young Museum exhibition on ancient Teotihuacan, Mexico. She appeared in a segment on the Olmecs for *Civilizations* on PBS.

Her newest book, *Exile Space: Encountering Ancient and Modern America*, is forthcoming from Polar Bear & Company, Maine.

DISSERTATION FELLOWSHIP AWARDS 2018–2019

ACLS/Luce Dissertation Fellowship in American Art

COURTNEY FISKE: “Rethinking Post-Minimalism: Gordon Matta-Clark and the Cut c. 1970”

ABBE SCHRIBER: “For a Politics of Obscurity: David Hammons and Black Experimentalism, 1974–1989”

The American Institute for Maghrib Studies Fellowship

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

Ary Stillman Finishing Fellowship

SUSANNAH BLAIR: “Constantin Guys and Modern Life: 1840–1870”

RATTANAMOL SINGH JOHAL: “Dissolving Margins: Indian Art in the Globalized 1990s”

NICHOLAS MORGAN: “Displaying Queerness: Art and Identity, 1989–1993”

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”

Christ Church, Oxford University, Junior Research Fellowship

BRIGID VON PREUSSEN: “Manufacturing Classicism: Reproduction and Authorship in Late Georgian Britain”

C.V. Starr Dissertation Fellowship

CRYSTAL MIGWANS: “Selvage and Salvage: Natural Fiber Weaving in Anishinaabe-aki, 1860–1960”

STEVEN NIEDBALA: “Penal Aesthetics in the United States, 1950–1985”

C.V. Starr Finishing Grant

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

ALVARO LUIS LIMA: “Art in Mozambique at the End of Socialism”

JACOB STAVIS: “The Formation of Achaemenid Art: Beyond Iconography and Attribution”

ALEX WEINTRAUB: “Authoring Art in Nineteenth-Century France, 1793–1902”

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”

Fulbright Fellowship

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

GSAS-CU International Travel Fellowship

TIFFANY FLOYD: “Dreams of Ancient Times: Antiquity, Archaeology, and the Struggle for Contemporaneity in Modern Iraqi Art”

ANI KODZHABASHEVA:

“Architecture at the Intersection of Empires: Building a Balkan Nation between the Ottoman, Tsarist, and Austro-Hungarian Domains, 1864–1912”

ALEXIS WANG: “Intermedial Sites, Sanctified Surfaces: Framing Devotional Objects in Medieval Church Decoration”

GSAS Research Excellence Dissertation Fellowship

SEHER AGARWALA: “Wondrous Frontiers: Topographical and Historical Painting in Persian and Mughal Manuscripts”

MÜGE ARSEVEN: “Reality and Representation: Depictions of Sacred Space in Greek Antiquity”

BAILEY BARNARD: “Beyond the Face: A New Approach to Hellenistic Royal Portrait Statues”

RAYMOND CARLSON: “Michelangelo between Florence and Rome: Art and Literary Culture in Sixteenth-Century Italy”

EMOGENE CATALDO: “Living Stones: An Ecology of Gothic Vegetal Sculpture, c. 1140–1330”

KARIN CHRISTIAENS: “Passageways to Public Space: Monumentalizing the Greek Polis in the Hellenistic and Imperial Periods”

NICHOLAS CROGGON: “Reconstructing the Utopian Moment: Experimental Video Practices in the Late 1960s and 1970s”

RACHEL JULIA ENGLER: “Adolphe Appia’s Time and Space”

MATTHEW GILLMAN: “Medieval Glass and the Aesthetics of Simulation”

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

JEEWON KIM: “Liberating the Brush: Art and Geopolitics in Post-1945 Korea”

KATHRYN KREMNITZER: “Transition and Translation: Manet’s Watercolors in the 1860s”

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

ADAM HARRIS LEVINE: “Divine Gifts: Relics and Reliquaries at

Holy Roman Emperor Charles V’s Court”

PIPER MARSHALL: “Ericka Beckman: Dreamwork and the Emergence of Pictures”

DIANA MELLON: “Painting, Miracles, and Vernacular Healthcare in the Early Italian Renaissance”

CRYSTAL MIGWANS: “Selvage and Salvage: Natural Fiber Weaving in Anishinaabe-aki, 1860–1960”

STEVEN NIEDBALA: “Penal Aesthetics in the United States, 1950–1985”

TERESA SOLEY: “Tomb Sculpture in Portugal, c. 1460–1570”

BRIAN VAN OPPEN: “Cast of Bodies: Lighting the Gaze upon Etruscan Candelabra Statuettes”

CATHY ZHU: “Born in a Golden Light: Images of Omens and Imperial Ambition in the Southern Song Dynasty”

GSAS Research Excellence Finishing Fellowship

MIKAEL MUEHLBAUER: “‘Bastions of the Cross’: Medieval Rock-cut Cruciform Churches of Tigray, Ethiopia”

ALEX WEINTRAUB: “Authoring Art in Nineteenth-Century France, 1793–1902”

Koç University Research Center for Anatolian Civilizations (ANAMED) Fellowship

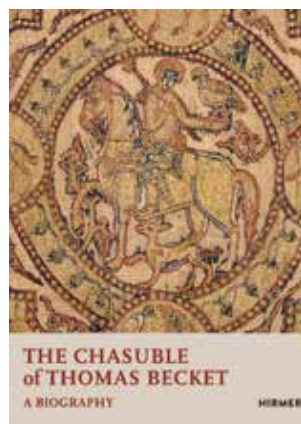
AYŞE ERCAN: “Fashioning a Medieval Capital: The Topography and Archaeology of the Mangana Quarter in Constantinople (843–1453 C.E.)”

Meadows Museum Curatorial Fellowship

DANIEL RALSTON: “Painting in Spanish: Fortuny, Manet, and the Spanish Tradition in Paris in the Later Nineteenth Century”

BOOK EXCERPT

The Chasuble of Thomas Becket: A Biography



The Islamic textiles that reached the Latin West during medieval times are amazing in their quantity, quality, and variety. In fact, and although no corpus on this category of medieval travelling textiles has yet been published, textiles were by far the most popular artefacts in the Middle Ages. Moreover, and because of their ubiquity, they were the best providers of knowledge about new techniques of textile production and, more importantly, transmitters of new motifs. Their rich decoration, which usually includes innovative new forms of vegetal images, fabulous rare animals, fantastic figures, and inventive approaches to the use of inscriptions in a decorative context, inspired new possibilities in the arts of the west and stimulated artisans working in other media.

The popularity of textiles as objects of movability par excellence can be easily explained. In ancient times and today, textiles were extremely portable. They could, if necessary, be folded and compressed, typically without being broken or damaged, and could thus be carried by a traveller without great difficulty. Their compactness made them the ideal objects for transport and their fine décor and colors represented a specific sought-after aesthetic ideal for export.

Excerpt from Avinoam Shalem’s edited volume *The Chasuble of Thomas Becket: A Biography* (Munich: Hirmer Publisher, 2017), p. 8.

Metropolitan Museum of Art, Chester Dale Fellowship

MARGOT BERNSTEIN: “Carmontelle’s Profile Pictures and the Things that Made Them Modern”

Metropolitan Museum of Art, Theodore Rousseau Fellowship

ISABELLA LORES-CHAVEZ: “Craft, Artifice, and the Discerning Eye in Seventeenth-Century Dutch Still Life Paintings”

Museum of Modern Art, Andrew W. Mellon Museum Research

Consortium Fellowship
MICHAELA DE LACAZE MOHRMAN: “Counter-Spectacles and the Inception of Argentine Mass Media Art: Marta Minujín’s Happenings and Environments of the 1960s”

Philadelphia Museum of Art, Suzanne Andree Fellowship

CLARE KOBASA: “Sacred Impressions: Printmaking in Seventeenth-Century Sicily”

Pierre and Marie-Gaetana Matisse Finishing Fellowship

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

Rudolf Wittkower Finishing Fellowship

DARIA ROSE FONER: “Collaborative Endeavors in the Career of Andrea del Sarto”

Scaliger Institute, Leiden University, Brill Fellowship

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

Solomon R. Guggenheim Museum, Hilla Rebay International Fellowship

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

Cathedral Fund Summer Fellowship

MARGOT BERNSTEIN

UNDERGRADUATE AWARDS AND PRIZES 2017–2018

Departmental Honors

ALICIA SCHLEIFMAN
ALEXANDRA SOLOVYEV
SAM VELASQUEZ

Senior Thesis Prize

ALICIA SCHLEIFMAN

Meyer Schapiro Book Prize for Excellence in Art History

IRENE ANASTAZIEVSKY: “The Eumachia Building: Intersections of Gender and Architecture in the Forum of Pompeii”

AIMÉE AUGUIN: “Drawing with Light: Gjon Mili’s Photography of Picasso’s Light Drawings and the Distillation of Creation within the Studio”

ADAM J. ELKHADEM: “Pathetic and Popular: How Fourth-Century Greece Belonged to the Maenad”
YUANYA FENG: “Transcending the Temporal Heterotopia in *Realm of Reverberations*: Chen Chieh-jen’s Documentary Fiction”

JONAH GOLDMAN KAY: “Specters of the South: Populating Sally Mann’s Landscapes Through Memory, History, and Time”

SAM LIM-KIMBERG: “Between Lupe and Che: José Rodríguez-Soltero and New York Underground Film”

DIANA WINFIELD LUBER: “Power and Magic: On the Performative and Talismanic Properties of Monumental Mudejar in Medieval Zaragoza”

AMBER NOÉ: “Love to Willem de Kooning’s Prints of 1971: Lines To and From Japan”

ALICIA SCHLEIFMAN: “Something Really Messy: Ed Ruscha’s Avant-Garde Foundations, 1974–1976”

ALEXANDRA SOLOVYEV: “A Suprematist Fairy Tale: Text, Image, and the Infantilist Aesthetic in the Post-Revolutionary Children’s Books of El Lissitzky and Vladimir Lebedev”

SCOTT SONNENBERG: “The Way Things Are, or a Theory of Decorative Arts in the Modern Museum”

SAM VELASQUEZ: “El Abrazo Tierno: The Politicized

Motherhood in the Art of Oswaldo Guayasamín”

Summer Thesis Travel Grants

NATASHA COLEMAN, CC ’19 to visit ancient tomb sites in China.

ALEXANDRA GERMER, CC ’19 to visit exhibition archives in Kassel, Germany.

SOFIA HERNANDEZ, CC ’19 to study the eighteenth-century prints of Francesco Panini.

EMERSON JONES, CC ’19 for research on the architecture firm Mewès and Davis in England.

NICOLE-ANN LOBO, CC ’19 for research on Francis Newton Souza’s years in London.

KELLIE ZHAO, CC ’19 to visit mausoleum sites in Eastern Europe.

CALEB SMITH MEMORIAL FELLOWSHIP 2017–2018

SARAH BIGLER, ’18 MA: “A Turn-of-the-Century Tastemaker: Frederick Keppel and American Print Collecting” (Anne Higonnet)

JEFFREY PAUL, ’18 MA: “Printing Poetics: Wade Guyton’s Index of Translation” (Branden W. Joseph)

DISSERTATIONS DEPOSITED 2017–2018

CAITLIN BEACH: “Sculpture, Slavery, and Commerce in the Nineteenth-Century Atlantic World” (Elizabeth Hutchinson)

THOMAS CAMPBELL: “Picturing the System: Counter-Institutional Practices in British Art of the 1970s” (Branden W. Joseph)

SONIA COMAN: “New Values in Art: Japanese and Japoniste Ceramics, 1866–1904” (Anne Higonnet)

EMILY COOK: “Legacies of Matter: The Reception and Remediation of Material Traditions in Roman Sculpture” (Francesco de Angelis)

LINDSAY COOK: “Architectural Citation of Notre-Dame of Paris in the Land of the Paris Cathedral Chapter” (Stephen Murray)

CARRIE CUSHMAN: “Temporary Ruins: Miyamoto Ryūji’s Architectural Photography in Postmodern Japan” (Jonathan Reynolds)

CATHERINE DAMMAN: “Unreliable Narrators: Staging Performance in the 1970s” (Branden W. Joseph)

ROBERT FUCCI: “Landscape into History: The Early Printed Landscape Series by Jan van de Velde II (1593–1641) (David Freedberg)

SOFIA GANS: “A whole chapel cast and engraved with images’: New Perspectives on the Tomb of St. Sebald in Nuremberg” (Stephen Murray)

ELIZABETH GOLLNICK: “Diffusion: Women Light Artists in Postwar California” (Branden W. Joseph)

MAGGIE MUSTARD: “Atlas Novus: Kawada Kikuji’s Chizu (The Map) and Postwar Japanese Photography” (Jonathan Reynolds)

TÜRKAN PILAVCI: “Drinking a God and Sacrificing a Drink: Agency of the Hittite Libation Vessels” (Zainab Bahrani)

JOSEPH SCHEIER-DOLBERG: “Yu Zhiding (ca. 1646–ca. 1716) and the Envisioning of the Early Qing World” (Robert E. Harrist Jr.)

MATTHEW TETI: “From Minimalism to Performance Art: Chris Burden, 1967–1971” (Branden W. Joseph)

ROBERT WIESENBERGER: “Print and Screen, Muriel Cooper at MIT” (Barry Bergdoll)

YU YANG: “At the Crossroads of Japanese Modernism and Colonialism: Architecture and Urban Space in Manchuria, 1900–1945” (Jonathan Reynolds)

GILLIAN YOUNG: “Telepresence: Joan Jonas and the Emergence of Performance and Video Art in the 1970s” (Branden W. Joseph)

CYNTHIA BRONSON ALTMAN ’77 MA gave lectures and published catalogue essays on Rockefeller family collections. She is curator at Kykuit, the John D. Rockefeller estate.

MARY ANNUNZIATA ’17 MA joined the Institute of International Education’s Artist Protection Fund as a program officer.

CAITLIN BEACH ’18 PhD was appointed assistant professor of eighteenth- and nineteenth-century art in the Department of Art History at Fordham University.

COLLEEN BECKER’s ’08 PhD biotech company, Sampson, is now in residence at the Sustainable Technologies Business Acceleration Hub at the University of Bath.

JULIET BELLOW ’95 BA, associate professor of art history in the Department of Art at American University, contributed “Beyond Movement: Auguste Rodin and the Dancers of His Time” to the catalogue for *Rodin and Dance* (Courtauld Institute of Art/Musée Rodin, Paris). Her article “Léger’s Mechanical Ballets: On Dance and the Machine Aesthetic” is forthcoming in *Modernism/modernity*.

ANNETTE BLAUGRUND ’87 PhD published *The Way Back: The Paintings of George A. Weymouth* (Rizzoli/Skira, 2018) for the Brandywine River Museum of Art, where she gave a lecture in March. She also lectured on American fine art frames at the New Britain Museum of Art in May.

BABETTE BOHN ’82 PhD was a 2017–2018 Samuel H. Kress Senior Fellow at CASVA, where she worked on her book manuscript, “Women Artists, Their Patrons, and Their Publics in Early Modern Bologna.”

MARY ANN BONET ’10 BA began as manager of community engagement at Marquette University’s

Haggerty Museum of Art in Milwaukee and as program manager of WaterMarks, a citywide public art initiative by artist Mary Miss.

ALEXANDER BORTOLOTT ’08 PhD, content strategist at the Minneapolis Institute of Art, led major digital, print, and installation projects this year. He represented Mia in a consortium of museums advising on Smarthistory’s “Seeing America” project.

CAROLINE BOYLE-TURNER ’81 PhD, president of the Paul Sérusier Committee, curated *Paul Sérusier et la Bretagne: légendes et sortilèges* at the National Museum of Kazakhstan, Astana. Her book *Paul Gauguin and the Marquesas: Paradise Found?* (Éditions Vagamundo, 2016) now appears in French.

BARBARA BRAUN ’77 PhD sends word that a solo show of her work opened at NYU’s Kimmel Center this fall. Her literary agency, Barbara Braun Associates, Inc., continues to represent authors of a wide range of nonfiction and fiction books.

JANE BRAUN ’11 MA is project manager at Harvard Art Museums.

ISOLDE BRIELMAIER ’03 PhD is executive director of Art, Culture & Community at the Oculus at the World Trade Center; assistant professor in the Department of Photo, Imaging, and Emerging Media at Tisch; and curator-at-large at the Tang Museum at Skidmore College.

TIMOTHY ANGLIN BURGARD ’88 MPhil, Ednah Root Curator in Charge of American Art at the Fine Arts Museums of San Francisco, edited *Revelations: Art From the African American South* (Prestel, 2017), which documents sixty-two major artworks acquired for the museum’s permanent collection.

After receiving an MA in the history of art from Williams

College and the Clark Art Institute, **RACHEL BURKE ’14** entered a doctoral program in art history at Harvard.

ALLISON CAPLAN ’11 BA joined the Met as the 2018–2019 Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow in the Department of the Arts of Africa, Oceania, and the Americas.

DAVID CAST ’70 MPhil edited *Observation: Notation: a selection of the critical writings of Andrew Forge: 1955–2002* (Encounter Books, 2018).

INDIRA CESARINE ’93 BA curated *ONE YEAR OF RESISTANCE* at her gallery, The Untitled Space, in Tribeca. Her work was featured in several exhibitions and her sculpture “I Believe in Free Love (Victoria Woodhull)” received an award from the Mattatuck Museum.

ELIZABETH CHILES’s ’97 BA solo exhibition *Weave* was held at grayDUCK gallery in Austin.

HEATHER CLYDESDALE ’16 PhD completed the first year of a three-year teaching position at Santa Clara University. She presented a paper at the *Art and Archaeology of the Silk Road* symposium in Portland, Oregon; published an article in *Humanities* for their June 2018 special issue, “Further Explorations Along the Silk Road;” and participated on a panel on China’s Hexi Corridor at AAS-in-Asia, held in New Delhi.

ADAM S. COHEN ’86 BA completed his second term as editor of *Gesta*, the journal of the International Center of Medieval Art, and published *Signs and Wonders: 100 Haggada Masterpieces* (Toby Press, 2018), a history of the illustrated Passover service book.

SONIA COMAN ’18 PhD received the 2018–2019 Anne van Biema Fellowship from the Smithsonian Institution’s Freer Gallery of Art. She is working on a book manu-

script about Charles Lang Freer and his collection of Japanese ceramics.

SUSAN J. COOKE ’85 MPhil edited *David Smith: Collected Writings, Lectures, and Interviews* (University of California Press, 2018).

MICHAEL COTHREN ’80 PhD retired in 2017 as Scheuer Family Professor Emeritus of Humanities in the Art Department at Swarthmore College. He is co-author of the sixth editions of two introductory art history textbooks first written by Marilyn Stokstad: *Art History and Art: A Brief History*.

KEVIN H. CRONIN ’83 BA completed his fifteenth year as a volunteer with the Parade the Circle, sponsored by the Cleveland Museum of Art.

BENJAMIN DAVIDOFF’s ’17 BA senior thesis, “The Ancient Synagogue at Sardis: Religious Pluralism in the Late Roman Empire,” which won the 2017 Senior Thesis Prize, has been published in the *Bowdoin Journal of Art*.

LILLIAN DAVIES ’02 BA published a feature article on the work of Enrique Ramírez in *Artforum* and participated in a doctoral workshop at the École des hautes études en sciences sociales in Paris.

ASHLEY DUHRKOOP ’15 MA is a curatorial research associate for African art at the Virginia Museum of Fine Arts on an initiative for the conservation and technical analysis of the museum’s African art collection.

TRACY EHRLICH ’95 PhD was promoted to associate professor at Parsons School of Design.

After fourteen years in the Impressionist and Modern Department at Sotheby’s, **JEREMIAH EVARTS ’04 BA** was appointed director at Di Donna Galleries in New York.

YUAN FANG '14 MA co-founded NICHOLAS HALL, a private gallery and art advisory specializing in European art from the thirteenth to twentieth centuries. She presented a talk at the inaugural Museum 2050 symposium at the Long Museum, Shanghai.

CHELSEA FOXWELL '08 PhD spent the 2017–2018 year on sabbatical from the University of Chicago as a Fulbright researcher at the University of Tokyo.

DANIELLE GAIER '04 BA practices art law with the firm of Danziger, Danziger & Muro, LLP, in New York.

PETER GALASSI's '86 PhD Brassã retrospective for Fundación MAPFRE, held earlier this year in Barcelona and Madrid, opened at SFMOMA in November 2018.

ALEX GARTENFELD '08 BA was named artistic director of the Institute of Contemporary Art, Miami, where he organized an exhibition on the work of Donald Judd and the first posthumous survey of Terry Adkins. He also co-curated the 2018 New Museum triennial.

As an Emmy-nominated producer at CNN, **CONTESSA GAYLES** '10 BA directed the feature-length documentary *The Feminist on Cellblock Y* and released the documentary short *Women Who March: The Movement*. She recently left the network to found her own documentary production company, Cocomotion Pictures.

MICHIKO GRASSO '97 BA is director of development at the Alliance for Young Artists & Writers, which administers the Scholastic Art & Writing Awards.

After completing her doctorate at Oxford, **DIANA GREENWALD** '11 BA began as Andrew W. Mellon Postdoctoral Curatorial Fellow at the National Gallery of Art. She published articles in *Nineteenth-*

Century Art Worldwide and *The Economic History Review*.

AMBER MOYLES HARPER '15 MA organized *Raha Raissnia: Alluvius* at the Drawing Center. In fall 2018, she entered a doctoral program in art history at Stanford.

FREDERICK D. HILL '72 MA continues, in partnership with his daughter, Daisy Hill Sanders, operating their private art dealership, Collisart, LLC, based in New York. They participate in the annual Masterpiece Fair in London, where they aim to foster an interest in American art among private and institutional collectors.

ALISON L. HILTON '79 PhD presented papers at the conferences “Translations and Dialogues: The Reception of Russian Art Abroad” in Venice in October 2017 and “Impressionism in the Avant-garde” in Moscow in June 2018.

JIM HOEKEMA '74 MPhil presented the talk “Art Game: An Early Interactive Design from the Office of Charles and Ray Eames” at the Interaction Design Association’s “Interaction 18” conference in Lyon, France.

In September 2017, **JEFFREY HOFFELD** '73 MPhil was a guest speaker at the Duke University in New York program. He is a trustee of the Woodman Family Foundation.

EILEEN HSIANG-LING HSU '99 PhD has been teaching East Asian art history survey courses at NYU and tutoring Institute of Fine Arts graduate students in classical Chinese.

FREDERICK ILCHMAN '14 PhD, chair of the Art of Europe Department at the Museum of Fine Arts, Boston, co-curated *Casanova’s Europe*, which featured a catalogue essay by **SUSAN WAGER** '15 PhD. He also co-curated *Tintoretto: Artist of Renaissance Venice*, which opened at the Palazzo Ducale in September and will travel to the

National Gallery of Art in March, and contained a catalogue essay by **LORENZO BUONANNO** '14 PhD. Frederick serves as chairman of Save Venice, a private committee conserving art and architecture in Venice.

KAREN E. JONES '03 MA published *Archive Bound* (Center for Book Arts).

LEWIS KACHUR '88 PhD published a catalogue essay in *The Nature of Arp*, a retrospective at the Nasher Sculpture Center in Dallas, and presented at the opening day symposium.

SUBHASHINI KALIGOTLA '15 PhD was appointed assistant professor of Indian and South Asian art in the History of Art Department at Yale. She published her first collection of poems, *Bird of the Indian Subcontinent*, which was selected by poet Arundhati Subramaniam for the (Great) Indian Poetry Collective’s Emerging Poets Prize.

MARNI ELYSE KATZ '94 MA writes about design for the *Boston Globe* and is building a curatorial and art consulting business. She juried the New England Collective at Galatea Fine Art in Boston and a small works show at the Cambridge Art Association.

NOELLE KING '85 MA was awarded a RISD CE Certificate in Painting Studies and an artist’s residency in Finland.

ROBERT C. KLAPPER '79 BA spoke at the 100th Annual Alumni Association meeting of the Hospital for Special Surgery, where he addressed the connection between art and surgery in his talk “From Michelangelo to ESPN, the Klappertron to KlapperVision: My Artistic Journey in Orthopedic Surgery.”

YUMI KOH '93 BA joined J.P. Morgan Private Bank in Atlanta.

KATHRYN KRAMER '93 PhD published “Person of the Crowd: The Contemporary Art of Flânerie” in *Afterimage: The Journal of Media Arts and Cultural Criticism*.

ELIZABETH KUBANY '91 BA has helped reposition the Museum of Jewish Heritage for more cultural coverage; worked on a new preservation initiative in Columbus, Indiana; and helped several architectural firms position themselves to get more work and launch monographs.

ERIC KUNZENDORF '85 BA was promoted to full professor of animation at Jacksonville University. He published six 3-D modeling and rigging courses with Udemy this year.

DAN KUSHEL '72 MA, Distinguished Teaching Professor Emeritus in the Art Conservation Department at SUNY Buffalo State, received a SUNY Chancellor’s Award for Exemplary Research and Scholarship, as well as the AIC Robert E. Feller Lifetime Achievement Award, upon his retirement in 2012.

DEBRA LAEFER's '89 BA/'91 BS high-density aerial laser scanning work of Dublin, Ireland, was featured in a two-page spread in the February 2018 issue of *National Geographic*.

MADELINE LAZARIS '09 BA was appointed an associate vice president at Christie’s during her seventh year with the company.

JENNIFER LEE '14 BA completed her first year at Harvard Business School.

KATHLEEN MRACHEK LELAND '00 MA is a specialist in Modern and contemporary art at Skinner Auctioneers and Appraisers in Boston.

JILLIAN (TAYLOR) LERNER '06 PhD published *Graphic Culture: Illustration and Artistic Enterprise in Paris, 1830–1848* (McGill-Queens

University Press, 2018). She continues to teach at the University of British Columbia.

ISABEL LOSADA '13 BA was promoted to assistant manager in the Membership Department at the Frick Collection.

NANCY LYNN '96 BA, senior vice president of strategic partnerships at the BrightFocus Foundation, produced *Turning Point*, a documentary feature film on Alzheimer’s research.

MEGAN MCCARTHY '15 PhD was appointed vice president of major gifts at the Philadelphia Academy of Fine Arts.

BILL MCINTYRE '83 BA teaches at Georgetown University and leads communications for the Center for Excellence in Education.

KENT MITCHELL MINTURN '07 PhD, visiting assistant professor at the Institute of Fine Arts, NYU, contributed a catalogue essay to *Jean Dubuffet: Theaters of Memory* (Pace Gallery, 2017) and participated in a roundtable discussion at NYU’s Maison Française.

JOAN MIRVISS '76 MA assembled the exhibition *Three Giants of the North: Kamoda Shoji, Matsui Kosei and Wada Morihiro* in New York and authored an accompanying catalogue. She curated JAPAN/NOW, a three-part exhibition on contemporary Japanese ceramics, for the Gardiner Museum in Toronto.

RAGEN MOSS's '00 BA solo exhibition at Ramiken Crucible in New York was listed among the top exhibitions of 2017 in *ArtNews* and *Spike Magazine*.

ALEXANDRA ONUF '06 PhD published *The ‘Small Landscape’ Prints in Early Modern Netherlands* (Routledge, 2017).

IRENE C. PAPANESTOR '99 MA was elected to the Association of Professional Art Advisors.

RICHARD A. PEGG '01 PhD presented lectures and conference papers on historical East Asian maps at Stanford University, Renmin University, University of Leiden, Purdue University, Huntington Libraries, and the Indianapolis Museum of Art, and published several book chapters this year.

With the assistance of fellowships from the NEH, the Met, and Rockefeller’s Bellagio Center, **STEPHEN POLCARI** '80 PhD completed the study *Jackson Pollock: Mass Man Agonist*.

GEORGE NELSON PRESTON '73 PhD published “Araújo, Brazil, Minimalism and Neo-Africanism” in *Emanoel Araújo: A Ancestralidade dos Símbolos* (Museum of Art São Paulo, 2018).

AARON RIO '15 PhD was named Andrew W. Mellon Associate Curator of Japanese and Korean Art at the Minneapolis Institute of Art.

GAIL HARRISON ROMAN '81 PhD co-curated and authored the catalogue for *Turn the Page: Cartoon and Comic Art*, held at the Rye Arts Center.

DONALD ROSENTHAL '78 PhD published the second part of an article on Belgian avant-garde artists’ responses to the operas of Richard Wagner, focusing on the Symbolists Fernand Khnopff and Jean Delville.

KAREN RUBINSON '76 PhD co-edited *How Objects Tell Stories: Essays in Honor of Emma C. Bunker* (Brepols, 2018). She published several articles and book chapters on the art and archaeology of the South Caucasus and the steppes of Eurasia.

ROKO RUMORA '14 BA entered a doctoral program in art history at the University of Chicago.

TINA RIVERS RYAN '16 PhD, assistant curator at the Albright-Knox Art Gallery, co-curated *Introducing*

Tony Conrad: A Retrospective, which is now on view at MIT’s List Center and Harvard’s Carpenter Center for the Visual Arts, and will travel to the ICA Philadelphia next spring. She also curated *We the People: New Art from the Collection*, which opened in October 2018; reviewed “Art in the Age of the Internet” for *Artforum*; and presented on the closing panel of NYU’s conference on time-based media art conservation.

DONALD SANDERS '84 PhD prepared several videos for an exhibition on ancient Nineveh for the Leiden Museum of Archaeology. His virtual heritage companies created a full-scale CNC-carved replica of the spoils panel from the Arch of Titus for an exhibition at the Yeshiva University Museum.

DREW SAWYER '16 PhD was appointed Phillip Leonian and Edith Rosenbaum Leonian Curator of Photography at the Brooklyn Museum.

SARAH SCHAEFER '14 PhD was appointed assistant professor of Modern art at the University of Wisconsin, Milwaukee.

ALLEN SCHILL '73 BA continues to work as a photographer and artist in various media.

RACHEL SCHWARTZ '86 BA is completing an MA in art history and museum studies at City College. She works in the Visitor Services Department at the Frick Collection.

JOHANNA SEASONWEIN '10 PhD works with art historians and other scholars in the liberal arts as a freelance editor.

ALEX DIKA SEGGERMAN '05 BA was appointed assistant professor of Islamic art history in the Department of Arts, Culture, and Media at Rutgers University. She co-organized the Historians of Islamic Art Association biennial symposium, held at Yale in October 2018, which featured **ZAINAB BAHRANI** as keynote speaker.

NANCY PATTERSON SEVCENKO '73 PhD was a visiting scholar at Dumbarton Oaks for the spring term.

JULIA SIEMON '15 PhD was appointed assistant curator of Drawings, Prints & Graphic Design at Cooper Hewitt, Smithsonian Design Museum. She curated *The Silver Caesars: A Renaissance Mystery* at the Met and Waddesdon Manor, Buckinghamshire, and took part in the travelling seminar “Drawings Connoisseurship and the Art Market,” organized by the Morgan Library & Museum.

RACHEL SILVERI '17 PhD was appointed assistant professor of Modern art history at the University of Florida.

KRISTIN S. SIMMONS '12 BA exhibited her work at two solo shows: *Desperate Pleasures* at Galerie Mourlot in New York and *American Expense* at Denis Bloch Fine Art in Los Angeles.

JEFFREY CHIPPS SMITH '79 PhD published essays on Wenzel Jamnitzer, Albrecht Dürer, Peter Dell the Elder, Renaissance portraiture, and classical architecture in Renaissance Germany, among others. He took his graduate seminar to Cologne and Nuremberg in October 2017.

LEIGH TANNER '14 MA launched Museum 2050, a China-based platform which investigates key issues about the future of cultural institutions in China and abroad. In June 2018, the platform held its inaugural symposium, *Looking to new institutional models: China’s cultural landscape by mid-century*.

ERIN THOMPSON '10 PhD was awarded tenure at John Jay College. She curated *Ode to the Sea: Art from Guantánamo*, the first full-scale exhibit of art created by detainees at Guantánamo Bay Detention Camp. It was featured in more than two hundred news, radio, and television reports, including in the *New York Times*,

Guardian, Süddeutsche Zeitung, The Independent, Frankfurter Allgemeine Zeitung, Le Figaro, Hyperallergic, Art Newspaper, Artforum, BBC World Service, NBC News, and Al Jazeera.

JONI R. TODD '05 MA presented a paper at the *Prince from Minneapolis* symposium at the University of Minnesota.

ALTHEA VIAFORA-KRESS '00 BA, an art advisor in the secondary market, teaches at the Sotheby's Institute of Art. Jointly with the Tsinghua University School of Economics and Management, Beijing, she also teaches courses in London and New York. She is on the board of the Arts Access Committee for the Columbia Alumni Association.

GARY VAN WYK '96 PhD curated *Our Anthropocene: Eco Crises* at the Center for Book Arts, which was recommended in a *New York Times* exhibition review.

After completing his dissertation in art history and archaeology at the Institute of Fine Arts, NYU, **ANDREW WARD** '10 BA began a lectureship in Greek archaeology at William and Mary University.

JUDITH WECHSLER '67 MA wrote, directed, and produced *Isaiah Berlin: Philosopher of Freedom*. She was invited to Duke University to present *The Passages of Walter Benjamin* and to the Center for Humanities at NYU to present *Svetlana Boym: Exile and Imagination*, which was also shown at the École des haute études en sciences sociales in Paris, followed by a panel discussion.

IVY (EPSTEIN) WEINGRAM '02 BA curated *Leonard Bernstein: The Power of Music* for the National Museum of American Jewish History in Philadelphia.

VERONICA WHITE '09 PhD, curator of academic programs at the Princeton University Art Museum, co-organized the panel discussions "Conchology and

Art: The Enduring Allure of Seashells" and "From Invention to Interpretation: Reflections on Art and Time." She spoke at a faculty seminar at Kenyon College and presented a paper at the Renaissance Society of America's 2018 conference. Her article "Drawings from the Gennari Inventory of 1719" was published in a Festschrift in honor of **DAVID FREEDBERG**.

BARBARA EHRLICH WHITE '65 PhD lectured about her book *Renoir: An Intimate Biography* (Thames & Hudson, 2017) at the Phillips Collection, the Barnes, and the Boston Museum.

ROBERT WIESENBERGER '18 PhD was appointed associate curator of contemporary projects at the Clark Art Institute.

LISA HAYES WILLIAMS '12 MA, associate curator at the New Britain Museum of American Art, curated several exhibitions including *American Post-Impressionism: Maurice and Charles Prendergast*; *NEW/NOW: Francisca Benítez*;

and *Architecture as Muse*, a series of installations drawn from the museum's permanent collection.

An active artist in the New York area, **HEINZ WIPFLER**'s '68 MA work was exhibited at First Street Gallery in Chelsea.

ELIZABETH WYCKOFF '98 PhD co-curated and co-authored the catalogue for *Learning to See: Renaissance and Baroque Masterworks from the Phoebe Dent Weil and Mark S. Weil Collection* (Saint Louis Art Museum, 2017), which focused on the art collection of **MARK S. WEIL** '68 PhD.

SERDAR YALCIN '14 PhD started a tenure-track position as assistant professor in the Department of Art and Art History at Macalester College.

THOMAS YANNI '86 BA began a second three-year term as vice chair of the City of Palm Springs Public Arts Commission.

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Romare Bearden, *Patchwork Quilt*, 1970. Cut-and-pasted cloth and paper with synthetic polymer paint on composition board, 35 3/4 x 47 7/8 in. (90.0 x 121.6 cm). MoMA, New York, Blanchette Hooker Rockefeller Fund. Art © 2018 Romare Bearden Foundation/Licensed by VAGA at Artist's Rights Society (ARS), New York.

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The strength and renown of Columbia's Department of Art History and Archaeology derive not only from the expertise and dedication of the faculty, but also from alumni, parents, 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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Preparations for *Who let these kids in here?* at 3137 Gallery, Athens. Image courtesy of the Columbia Program in Hellenic Studies.