Dear Alumni and Friends,

It has been an exciting and busy year in and around Schermerhorn Hall, one marked by many different types of academic events, activities, and accomplishments of our students and faculty in the Department of Art History and Archaeology. We feature some of the most noteworthy of these events in the current edition of *Schermerhorn*, which was produced on a slightly different schedule this year to coincide with the Chair’s Annual Appeal and a brief report on some of our past and future fundraising activities.

Since becoming Chair of the Department in 2012, I have had the pleasure of meeting many of you in person, most recently at our *Friends Reception* during the CAA Conference in New York in February. This occasion brought alumni back to the eighth floor of Schermerhorn Hall and into the Judith Lee Bronnich Center, which has become a space much beloved by our students for study and relaxation. As you will see in this publication, the Department was recently able to furnish the Bronnich Center with a set of elegant sofas, chairs, and tables thanks to the generosity of Raymond Lefèvre (MA ’54, MA ’67), husband of the late Judith Lee Bronnich (BS ’67, MA ’69), and longtime friend of the Department of Art History and Archaeology.

Among the most important academic news this year is the appointment of Avinoam Shalem as the first Riggio Professor of the History of the Arts of Islam. This professorship has been established by Mr. and Mrs. Leonard Riggio. It is thanks to the remarkable loyalty and generosity of many of our alumni, parents of current and past students, and other friends whose gifts have helped us to maintain our status as one of the foremost departments of art history and archaeology and to make a real difference in the lives of our students. Your generosity ensures that we are able to continue to prepare art historians for the very best academic and curatorial positions available, train the next generation of art critics, and make the study of the visual arts a central part of the education of all undergraduate students attending Columbia University.

This year also marks the return to full-time teaching of Barry Bergdoll (BA ’77, PhD ’86), Meyer Schapiro Professor of Art History and Archaeology, after serving as Philip Johnson Chief Curator of Architecture and Design at MoMA for the past six years. It also marks the final year of teaching for Esther Paranzy (MA ’72) the inaugural chairholder of the Lisa and Bernard Selz Professorship in Pre-Columbian Art History.

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Avinoam Shalem, Riggio Professor of the History of the Arts of Islam, Dieter Bodart, Assistant Professor of Southern Renaissance and Baroque Art, Frédérique Bauermann, Lecturer and Director of MA in Art History, Kent Minturn, Lecturer and Director of MA in Modern Art: Critical and Categorial Studies (MODA), and Megan O’Neil as a Term Assistant Professor in the Barnard Art History Department.

We are delighted to welcome five new members to the Columbia/Barnard art history faculty: Avinoam Shalem, Riggio Professor of the History of the Arts of Islam; Dieter Bodart, Assistant Professor of Southern Renaissance and Baroque Art; Frédérique Bauermann, Lecturer and Director of MA in Art History; Kent Minturn, Lecturer and Director of MA in Modern Art: Critical and Categorial Studies (MODA); and Megan O’Neil as a Term Assistant Professor in the Barnard Art History Department.

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Dieter Bodart, Assistant Professor, is a specialist in the art of the Italian Renaissance and Baroque. She was educated at Università degli Studi di Roma “La Sapienza” in Rome and at the École des Hautes Études en Sciences Sociales in Paris. The recipient of fellowships from the Académie de France (Villa Médicis) in Rome, the Getty Research Institute in Los Angeles, and the Harvard University Center for Renaissance Studies (Villa I Tatti) in Florence, Professor Bodart taught at the University of Poitiers before coming to Columbia. Her research focuses on Renaissance and early modern art in Italy and in the Spanish Habsburg Empire, with special attention to the relation between art and politics and between image theory and practice. Among other topics, she has written about portraiture, public monument and urban space, and ex-voto devotion in Renaissance painting, and laughter in Renaissance art. Her book *Pouvoirs du portrait sous les Habsbourg d’Espagne* (Paris, 2015) received an award from the Académie Française. Other publications include *Tiziano e Federico II Gonzaga. Storia di un rapporto di conoscenti* (Rome, 1998) and *Francesco Leonis, Trattat des statuës. Paris 1688*, edited with H. Ziegler (Weimar, 2012).

Frédérique Bauermann, MA, Lecturer and Director of MA Program in Art History, is a specialist in the field of 17th-century European art. She earned her PhD at Harvard. Her current book project, stemming from her dissertation, examines the politicization of the art of Hubert Robert during the French Revolution in relation to notions of cultural experience. A new project concerning émigré and exile artists at the turn of the 18th century explores the dynamic between displacement and the creative process in a period that witnessed the fall of the cosmopolitan ideal and the rise of nationalism. Dr. Baumgarten was an assistant curator at the Musée national d’art moderne–Centre Pompidou in Paris and remains interested in video and performance art.

Kent Minturn ’07, PhD, Lecturer and Director of MA in Modern Art: Critical and Categorial Studies (MODA), specializes in European and American modernism, history of photographs, concept art, and cinema. He has been awarded grants from the Getty Library, the Morgan Library and Museum, and the Dedalus Foundation, and has held teaching positions at Emory University, Sarah Lawrence College, SUNY Stony Brook, and SVA. His articles and essays on postwar French and American art have appeared frequently in journals and exhibition catalogs. His book *La Fontaine en Fausse-Partie* is forthcoming from Plaidon Press.

Megan O’Neil, Term Assistant Professor, specializes in Pre-Columbian art and architecture. She received her MA from the University of Texas at Austin and her PhD from Yale. She has received fellowships from the National Gallery of Art, the Getty Foundation, Dumbarton Oaks, and Fulbright and has taught at UC and the College of William and Mary. Her scholarship, represented in her book *Engaging Ancient Maya Sculpture at Pórticos Negros, Guatemala*, adds a new dimension to the spectrum of art historical fields at Barnard/Columbia. Currently she teaches a lecture, *Mesoamerican Art and Architecture*, and an undergraduate seminar, *Myth, Ritual, and Buddhism in Ancient Maya Art and Architecture*.

Cover: Rüstem Pasha Mosque, Istanbul, Turkey. Interior, from the chair’s office.

from the chair’s office
A New Joint Summer Program with Boğaziçi University in Istanbul & The Istanbul Research and Documentation Project

IT WAS A HOT SUMMER IN ISTANBUL, not only in terms of the felt temperature in some of the city’s more crowded streets and public places, but first and foremost for the hot political climate that boiled over on May 28 and resulted in countrywide mass demonstrations and open riots following the violent eviction of peaceful protesters from Gezi Park and Taksim Square. Environmental activists and a broad spectrum of citizens had begun to stage Occupy-inspired demonstrations against an urban redevelopment project that would have sacrificed the existing park for a shopping mall and residential complex in the guise of a reconstruction of the early 19th-century Halil Paşa military barracks, which had stood on the site until their destruction in 1940.

Like many others who followed the political events in Turkey unfold in those days in late May 2013, I was deeply concerned about the developments for personal and professional reasons, not least because the Department had just finalized arrangements for a joint Summer Program in Byzantine Studies with our colleagues at Boğaziçi University in Istanbul, and the program was scheduled to commence at the end of June. Columbia students were scheduled to travel to Istanbul to study the history and monuments of the Late Roman, Byzantine, and Early Ottoman city in a six-week course taught at Columbia University’s Global Center near Taksim Square, and on the Boğaziçi campus near Rumeli Hisarı.

For any student of Byzantine art and architecture, it is a unique opportunity to study the historic preservation in a rapidly changing urban environment. Stimulating because the Gezi Park protests and the broader anti-government demonstrations and activism that ensued as a result of it—from the standing man (#duranadam) to the nightly ritual of noisy solidarity marches in various city parks and quarters around Taksim Square—provided much food for thought and discussion among Turkish and American students. Exciting because the contemporary events provided an interesting foil for the study of Byzantine and Ottoman monuments and the problems of their historic preservation in a rapidly changing urban environment.

In addition to their coursework at Boğaziçi University and Columbia’s Global Center, students participated in the first fieldwork campaign of the Istanbul Research and Documentation Project, which was founded in 2011 as a collaborative research initiative with our colleagues at Bogaziçi University in Istanbul, and the program is scheduled to commence at the end of June. Columbia students were scheduled to travel to Istanbul to study the history and monuments of the Late Roman, Byzantine, and Early Ottoman city in a six-week course taught at Columbia University’s Global Center near Taksim Square, and on the Bogaziçi campus near Rumeli Hisar.

For any student of Byzantine art and architecture, it is a unique opportunity to experience firsthand the city that served as the capital of the Byzantine Empire from 330 to 1453 CE, and to study its rich heritage. The Department and Office of Global Programs provides access to a broad range of scholarly projects focused on the city’s Late Antique, Byzantine, and Ottoman past as sites of historical and cultural memory woven into the ever-changing fabric of a 21st-century metropolis.

As it turned out, being in Istanbul this summer was both a stimulating and exciting experience. Stimulating because the Gezi Park protests and the broader anti-government demonstrations and activism that ensued as a result of it—from the standing man (#duranadam) to the nightly ritual of noisy solidarity marches in various city parks and quarters around Taksim Square—provided much food for thought and discussion among Turkish and American students. Exciting because the contemporary events provided an interesting foil for the study of Byzantine and Ottoman monuments and the problems of their historic preservation in a rapidly changing urban environment.

In addition to their coursework at Bogaziçi University and Columbia’s Global Center, students participated in the first fieldwork campaign of the Istanbul Research and Documentation Project, which was founded in 2011 as a collaborative research initiative with the stated goal to create, over an initial period of 3 years, an open-access, state-of-the-art digital research and documentation platform that provides access to a broad range of scholarly projects focused on the city’s Late Antique, Byzantine, and Ottoman sites and monuments. A preview of the project’s goals and mission is available at: www.learn.columbia.edu/istanbul

Stephen Murray is presiding over a project to extend our mapping work beyond Romanesque and Gothic churches. Murray and grant co-director Rory O’Neill, who began their collaboration some twenty years ago, are now working to develop the Archmap system, a Web-based application that lies at the heart of the Mapping Gothic France Project. Archmap is a spatial database linked with Google Maps with collection-building features to allow students and researchers to add and map images, exchange texts (essays and bibliographies), and to study buildings, spaces, and artifacts with newly developed analytical tools (www.mappinggothic.org). The Archmap team includes Zainab Bahren and Holger Klein.

Holger A. Klein
Early Christian and Byzantine Art and Archaeology

Archmap: A Spatial Database for Developing and Sharing Knowledge about Buildings and Artifacts

WITH THE CONTINUING SUPPORT OF THE Andrew Mellon Foundation, Stephen Murray is presiding over a project to extend our mapping work beyond Romanesque and Gothic churches. Murray and grant co-director Rory O’Neill, who began their collaboration some twenty years ago, are now working to develop the Archmap system, a Web-based application that lies at the heart of the Mapping Gothic France Project. Archmap is a spatial database linked with Google Maps with collection-building features to allow students and researchers to add and map images, exchange texts (essays and bibliographies), and to study buildings, spaces, and artifacts with newly developed analytical tools (www.mappinggothic.org). The Archmap team includes Zainab Bahren and Holger Klein.

Stephen Murray
Medieval Art and Gothic Architecture

ancient monuments in Mesopotamia), Francesco de Angelis (Hadrian’s Villa, Villa Dehejia Indian temple), and Holger Klein (the Istanbul Project), as well as Nikolas Bakirtzis at the Cyprus Institute, and Andrew Tallon, Vassar College, in an advisory role. The goal for the one-year grant is to develop prototypes for tools that empower research tasks for both faculty and students. These prototypes will form the basis of a larger grant proposal to fund development of the Archmap system, expanding it into other fields in the humanities.
Unearthing Poseidon, the Earth-Shaker: The Columbia-Greek Excavation at Boeotian Onchestos

Celebrating the publication of my book on the sanctuaries and cults of Poseidon in the Peloponnesus with friends in Vienna back in 2003, I dared voice my dream to excavate the last nearly “untouched” sanctuary of Poseidon in Greece: the god’s cult site in Onchestos, the religious center of the Boeotian confederacy. My Austrian colleagues simply dismissed my idea as that of someone who had drunk too much wine! In a scholarly field obsessed with Athens, Rome, and “big” monuments, a landscape such as Boeotia can easily be overlooked. Yet, the birthplace of Hesiod, Pindar, and Platarch, the home of the Muses, and the setting of the tragic tales of Antigone, Oedipus, and Semele occupies a place in the mythological imagination, historical memory, and cultural expression of ancient Greece that can certainly compete and at times even surpass Athens in terms of contributions to Western civilization.

Within ancient Boeotia, the sanctuary of Poseidon in Onchestos, probably founded in Mycenaean times, holds a significant position. Although Homer rarely refers to specific cult sites, he does describe the sanctuary in Onchestos as a sacred grove in his famous Catalogue of Ships (IIad 2,516). Another early reference appears in the Homeric Hymn to Apollo, which chronicles a strange ritual in the “splendid” cult site of Poseidon that entailed the examination of young horses meant to draw chariots.

Given its importance, the sanctuary has received remarkably little attention. Some brief rescue excavations conducted by the 9th Greek Ephorate of Prehistoric and Classical Antiquities in 1964, 1973, and 1991 confirmed that it was located in the area of Stem Martomartosia, between Thbes and Lebadeia. Architectural remains of the sanctuary have been identified in two distinct areas, lying slightly less than a mile apart. These have been identified as parts of a temple and a large rectangular building in which the representatives of the Boeotian confederacy met. In terms of size, the site must have been comparable to Delphi, Dodona, Isthmia, Nemea, or even Olympia.

In the summer of 2014, the Columbia-Greek excavation project in Onchestos will be launched with a geomagnetic survey of the entire area between the two previously identified sites. A mapping project will produce detailed plans of the terrain before the onset of the excavation. With the support of the 9th Greek Ephorate of Prehistoric and Classical Antiquities and the Athen Archaeological Society, a group of graduate students from the Department of Art History and Archaeology at Columbia University will excavate the two sites. In subsequent years, more and more graduate and undergraduate students will join the team. This is only the beginning of what promises to be an extremely rich and rewarding project.

In the words of the Greek poet Konstantinos Kavafis. “As you set out for Ithaka hope the voyage is a long one, full of adventure, full of discovery.” My dream to excavate Onchestos, born so long ago, has finally been realized in a voyage of exploration with generations of Columbia students; it will without doubt be full of both adventure and discovery.

TEMPLE OF POSEIDON AT CAPE SOUNION, GREECE. PHOTOGRAPH BY IOANNIS MYLONOPoulos.

HADRIAN’S VILLA: THE ARCHAEOLOGY OF AN IMPERIAL COURT

Starting in 2014, the Department of Art History and Archaeology and a group of partner institutions will offer students the chance to participate in an innovative research project at Hadrian’s Villa in Tivoli, near Rome. A UNESCO World Heritage site, this villa is one of the most important archaeological locations of classical antiquity. Its visionary synthesis of Roman, Greek, and Egyptian architectural and artistic traditions has attracted scholarly attention ever since the Villa’s rediscovery in the Renaissance and has inspired generations of artists, architects, and writers—from Palladio to Le Corbusier, and from Piranesi to Yourcenar.

Led by Francesco de Angelis (Art History and Archaeology) and Marco Maiuro (History), codirectors of the Advanced Program of Ancient History and Art (APAH), the project is designed to investigate the ancient life of Hadrian’s Villa and to document its reception in modern times. The very exceptionality of the site has often proved to be a hindrance to understanding it on the basis of a systematic comparison with similar cases, such as the imperial buildings on the Palatine in Rome, other imperially owned villas in central Italy, or Roman villas in general. The project aims to contextualize Hadrian’s Villa within this broader reference network in order to research the dynamics of the Roman imperial court as it can be gleaned through a holistic approach to evidence, from material findings to literary and epigraphical sources.

Among the main issues the project will investigate are the “humble” artifacts found at the site, which usually are neglected in favor of the more prestigious sculptures and mosaics, and the relationship of this everyday aspect to the ceremonial and official uses of the complex. The post-Hadrianic phases of the Villa will also be systematically documented and analyzed for the first time. Finally, the project will focus on the relation of the Villa to its surroundings in the territory of Tivoli.

A four-week summer program coordinated by Columbia’s Office of Global Programs will allow graduate and advanced undergraduates to take part in excavations and related activities, from geophysical prospecting to architectural survey. Students will also participate in an onsite seminar to develop new approaches addressing the historical and art historical issues raised by the Villa.

A database conceived jointly with the Archaeological Superintendency of Lazio and developed in collaboration with the Media Center for Art History will function as the archive of the project and as a resource for scholars and students interested in the complex and fascinating history of the site. Among other things, it will host high-resolution images of the statues and other ornamental artifacts from the Villa—which are now scattered among museums and collections throughout the world—in order to assemble a virtual re-creation of the original decoration of the complex.

In addition to the Department of Art History and Archaeology, other institutions involved in the project include the History Department; the Graduate Program of Classical Studies; the Italian Academy for Advanced Studies in America; and, outside Columbia, the Honors Center of Italian Universities of the Sapienza University in Rome.

TEMPLE OF POSEIDON AT CAPE SOUNION, GREECE. PHOTOGRAPH BY IOANNIS MYLONOPoulos.

During Spring Break 2013, students in the seminar Modern Native American Art in the Southwest visited Arizona and New Mexico. We had the opportunity to visit collections associated with the development of modern Native American art, such as the Indian Arts Fund collection of Pueblo watercolors and ceramics from the 1920s and 1930s at the School of Advanced Research, and to spend time with contemporary artists including Jaune Quick-to-See Smith and Jamison Chas. Banks, Artist-in-Residence at the Museum of Contemporary Native Art. The trip included a visit to the storage vault of the Institute of American Indian Art in Santa Fe, a school established in the 1960s to educate Native artists. We were thrilled at the opportunity to study works by such artists as Allan Houser, T. C. Cannon, and Linda Lomahaftewa up close. Another highlight was a behind-the-scenes tour of the University of New Mexico’s Tamarind Institute, Lithography Studio & Workshop, an institution with a longstanding tradition of collaborating with Native artists. Institute director Marjorie Devon showed us a Fritz Scholder print in several stages of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pulling prints. Because the historical and ancient artifacts and objects of production and we also got to watch interns pul
For a few weeks in June 2013 the temporary exhibition galleries at the Museum of Modern Art were dominated not by famed modern paintings or contemporary installations but by architecture as retrospective exhibitions of the work of the great 19th-century French architect Henri Labrouste and the Swiss-French titan Le Corbusier overlapped. As I had realized a year earlier, the overlapping exhibitions presented exciting opportunities but also interlocking problems of curatorial and scholarly logistics. No less challenging than bringing Labrouste’s 19th-century architecture into the space of the 21st-century museum was installing paintings, architectural models, drawings, photographs, film projections, and full-scale rooms by Le Corbusier, which required its own palette of display techniques.

Most rewarding for me was conceiving and designing the installation of the Labrouste exhibition. Labrouste—who figured prominently in my doctoral dissertation—was famous for his challenge to academic orthodoxy at the height of French Romanticism, and for the design of two audacious but serene reading rooms for the Bibliothèque Sainte-Geneviève and for the Bibliothèque Nationale in Paris, both dominated by their elegant exposed cast-iron skeletal frames. The display at moma took form over the course of early 2011, during much of which I was commuting between Cambridge, England, where I was giving the weekly Slade Lectures, and Paris, where two French colleagues and I culled through some 1,500 drawings by Labrouste and his contemporaries. Our goal was to create a selection that portrayed Labrouste’s career as an ongoing investigation, a modern language of architecture grounded in his historical analysis of the process of change, the adaptation of form to material, and response to societal shifts of his time.

Exhibitions differ from books in that the execution is not a correction of a manuscript but a construction of an argument in space. The solution was to create three different environments in the moma galleries: a dense hang of drawings and watercolors from Labrouste’s Italian study years that evoked a 19th-century Salon installation, which gave way to twin galleries laid out to evoke the reading rooms of the two libraries—the material now displayed on tabletops, obliging viewers to adopt a different pace and mode of looking. Here the space of the exhibition provided some compensation for the inability to bring actual architectural space into a gallery. A clerestory opening to the moma garden was cut in order to create a display of one space inside another that resonated with a major theme of the show, expressed in the subtitle “Structure Brought to Light.”

Then all was demolished, the power of its spatial demonstration now consigned to the museum archives and the arguments of the curators recorded in the pages of the accompanying book.

BARRY BERGOEFF
MEYER SCHAPIRO PROFESSOR OF ART HISTORY AND ARCHAEOLOGY
The exhibition presented two sets of images drawn from artist Tony Oursler’s extensive photographic archives. The two collections serve not only to open new perspectives on the more well-known aspects of Oursler’s artistic production, but also to raise a larger set of questions about the “rhetoric” of the photographic image. Among other important distinctions, the two sets of photographs exhibit different mediotic temperaments. The heightened realism of the “hot” effigy photos and the “cool” objectivity of the UFO photography occupy competing and symmetrically opposite evidentiary positions. Each set strains against the outer edges of the truth claims that were culturally invested in photography, particularly as it functioned prior to the widespread adoption of digital photography and the electronic distribution of imagery via the Internet.

For the exhibition, Oursler produced a new video composed entirely of UFO and effigy imagery drawn from YouTube. Oursler’s new piece embraces one medium (streaming digital video) in order to reflect upon the loss of another (pre-digital photography). In so doing, it suggests a dialectic between the persistence of popular customs and modes of belief and the mutability of the means and media by which they are culturally embodied and communicated.

online catalogue about the sculpture of Anna Hyatt Huntington, one of New York City's most successful early 20th-century sculptors.

Elizabeth Hutchinson's recent publications include "From Pantheon to Indian Gallery: Art and Sovereignty in the Nineteenth Century Cultural Frontiers," Journal of American Studies (May 2015), and "A Narrow Escape: Albert Bierstadt's Woe of the Annuim," American Art (March 2015). Her csa session, "Indigenous Art of the Global Stage," brought together curators and artists from around the world. She also joined the academic advisory boards of the Georgia O'Keeffe Museum and the Women's International Study Center, organized a panel about photography and empire for the American Studies Association, and began a project on Edward Curtis that will be presented in Beijing this fall.

Kellie Jones' exhibition New Dog That Art and Black Los Angeles, 1976–1986 received the award for Best Thematic Exhibition in the United States from the International Association of Art Critics. After closing at moma in 2013, she opened at the Williams College Center, organized a panel about concepts of "History in South-East Asia," a colloquium organized by the Clark Art Institute and the University of the Philippines in Manila in March, and was a member of a panel "Going Global in the Humanities: The Practices and Politics of Global Liberal Studies" held at New York University in April.

Stephen Murray took on the role of Director of Art Humanities with a vision to initiating a new look at the role of the digital humanities in teaching the Core. He continues with his mapping enterprises: the development of Mapping Gothic France, an online database, and the extension of the concept through a new project known as Archmap. (see p. 7). In his book Piloting Gothic (Chicago, forthcoming), Murray invites three medieval women to become interlocutors, sharing their stories of Gothic, which are then woven together into various plots. He now looks forward to his next book, The Life of Ancient Maya Sculpture, a comparative study of sculptures from multiple Maya sites, is in progress. Her essay “Marked Faces, Displaced Bodies: Monument Requalification and Reuse among the Classic-People Maya” is in Street Images, Sovereignties Past and Present, recently published by Adagite.


Esther Pasztory co-organized and moderated a symposium on “Transatlantic Conversations and Abstract Expressionism” at the Phillips Collection for the Study of Modern Art in April, 2015. In August she gave a talk on “Dubuffet, Ossorio and Pollock” at the Pollock-Krasner House & Study Center, East Hampton, New York. This fall he wrote an essay for his mapping enterprises: the development of Mapping Gothic France, an online database, and the extension of the concept through a new project known as Archmap. In his book Piloting Gothic (Chicago, forthcoming), Murray invites three medieval women to become interlocutors, sharing their stories of Gothic, which are then woven together into various plots. He now looks forward to his next book, The Life of Ancient Maya Sculpture, a comparative study of sculptures from multiple Maya sites, is in progress. Her essay “Marked Faces, Displaced Bodies: Monument Requalification and Reuse among the Classic-People Maya” is in Street Images, Sovereignties Past and Present, recently published by Adagite.

Keith Moxey's book Visual Time: The Image in History was published by the University of Oklahoma Press in 2013. In May he interviewed with Partha Mitter in art historical magazines. Moxey gave the keynote address "Truth and Method: The Challenge of the Image" and led the seminar "Contemporary Theory: What Is Time Tomorrow?" for the annual meeting of the European Graduate School in Turin in January 2015. He took part in "Histories of Art History in South-East Asia," a colloquium organized by the Clark Art Institute and the University of the Philippines in Manila in March, and was a member of a panel "Going Global in the Humanities: The Practices and Politics of Global Liberal Studies" held at New York University in April.

Kent Minturn co-organized and moderated a symposium on "Transatlantic Conversations and Abstract Expressionism" at the Phillips Collection for the Study of Modern Art in April, 2015. In August he gave a talk on "Dubuffet, Ossorio and Pollock" at the Pollock-Krasner House & Study Center, East Hampton, New York. This fall he wrote an essay for his mapping enterprises: the development of Mapping Gothic France, an online database, and the extension of the concept through a new project known as Archmap. In his book Piloting Gothic (Chicago, forthcoming), Murray invites three medieval women to become interlocutors, sharing their stories of Gothic, which are then woven together into various plots. He now looks forward to his next book, The Life of Ancient Maya Sculpture, a comparative study of sculptures from multiple Maya sites, is in progress. Her essay “Marked Faces, Displaced Bodies: Monument Requalification and Reuse among the Classic-People Maya” is in Street Images, Sovereignties Past and Present, recently published by Adagite.

Cooper Hewitt, Smithsonian Design Museum, announced an all-day conference entitled “Thinking with Things: A Symposium of Innovation in Esther Pasztory,” which was held on May 17, 2013. A Festifund of the symposium talks and other papers by former students, currently being edited by Andrew Feisegold and Ellen Hoehler, will be published by the University of Oklahoma Press. Fortuitously, Prof. Pasztory's most recent book of short stories, Conversations with Quetzalcoatl and Other Stories (Solon, ME, 2013), was published just before the symposium.

Marianie Sunie, shouldered and edited Constructing the Image of Muhammad in Europe, 1450–1950, which gives an overview of the making of the image of Muhammad in Europe. He contributed a long comment, “The Invention of the Sacrosanct or Sacred Making,” as an Artistic Practice: A Very Short Voyage from Herzen to Agamben via Eliade,” to the online magazine Review of the Witte de With Center for Contemporary Art and a short essay, “Translation, Flow, and Divergent Times,” on the artwork of Walid Raad’s Searching for Things I Could Disown: A History of the Arab World for the International Journal of Middle East Studies. Prof. Sunie also lectured at the conference "Objects in Motion in the Early Modern World," which was held at the Getty Center in Los Angeles in 2013. Z. S. Strother received a fellowship from the National Endowment for the Humanities to work on her manuscript Iconoclasts in Africa. She has also collaborated with Jeremy Howard and Leena Curry-Malcolm on their book manuscript "Vladimír Markov and Russian Primitivism: A Charter for the Avant-Garde," which appeared in a volume edited by Andrew Feisegold and Ellen Hoehler in conjunction with Feisegold and Hoehler, Chair of the University Seminar, the symposium included an opening panel—Holland Center (New York Times), Columbia in 2013 and will retire in 2015. The University Seminar in the Art of the Americas, the Americas as well as the Department of Art History in 2012 he delivered a keynote lecture at the conference “The Aesthetics of the Inscribed Text in Greek and Roman Antiquity” held at the University of Durham. In April 2013 he taught at Université Paris I: Panthéon-Sorbonne as professeur invité. He was also invited to curate an exhibition on emotions in ancient Greece at the Onassis Cultural Center in New York (2015). In August the Greek Ministry of Culture approved his project to excavate the sanctuary of Poseidon in Boeotian Orchestestas (see p. 6).

Avinoom Shalem coauthored and edited Constructing the Image of Muhammad in Europe, 1450–1950, which gives an overview of the making of the image of Muhammad in Europe. He contributed a long comment, “The Invention of the Sacrosanct or Sacred Making,” as an Artistic Practice: A Very Short Voyage from Herzen to Agamben via Eliade,” to the online magazine Review of the Witte de With Center for Contemporary Art and a short essay, “Translation, Flow, and Divergent Times,” on the artwork of Walid Raad’s Searching for Things I Could Disown: A History of the Arab World for the International Journal of Middle East Studies. Prof. Sunie also lectured at the conference "Objects in Motion in the Early Modern World," which was held at the Getty Center in Los Angeles in 2013. Z. S. Strother received a fellowship from the National Endowment for the Humanities to work on her manuscript Iconoclasts in Africa. She has also collaborated with Jeremy Howard and Leena Curry-Malcolm on their book manuscript "Vladimír Markov and Russian Primitivism: A Charter for the Avant-Garde," which appeared in a volume edited by Andrew Feisegold and Ellen Hoehler in conjunction with Feisegold and Hoehler, Chair of the University Seminar, the symposium included an opening panel—Holland Center (New York Times), Columbia in 2013 and will retire in 2015. The University Seminar in the Art of the Americas, the Americas as well as the Department of Art History in 2012 he delivered a keynote lecture at the conference “The Aesthetics of the Inscribed Text in Greek and Roman Antiquity” held at the University of Durham. In April 2013 he taught at Université Paris I: Panthéon-Sorbonne as professeur invité. He was also invited to curate an exhibition on emotions in ancient Greece at the Onassis Cultural Center in New York (2015). In August the Greek Ministry of Culture approved his project to excavate the sanctuary of Poseidon in Boeotian Orchestestas (see p. 6).

Ary Stillman Departmental Dissertation Fellowship Thomas Campbell: “Rudolf the Conqueror: The Case for Early Romanesque Art as Networked Space”

Ary Stillman Finishing Grant Easter Polonyi: “Physiognomic Perversion in Bela Balási’s Early Cinema Aesthetics”

Center for Advanced Study in the Visual Arts, David E. Finnley Predoctoral Fellowship

Robert Fucci: “Jan van de Velde (c. 1633–1664): The Printmaker as Creative Artist in the Early Dutch Republic”

Center for Advanced Study in the Visual Arts, Ittleson Predoctoral Fellowship

Subhashini Kaligotla: “Shiva’s Waterfront Temples: Reimagining the Sacred Architecture of India’s Decian Region”

Center for Advanced Study in the Visual Arts, Samuel H. Kress Predoctoral Fellowship

Sarah Schaefer: “Seeing Laure: Race and Modernity from Manet’s Olympia to Marise, Bearden, and Beyond” (Anne Higonnet)


Nassim Rossi: “Italian Renaissance Depictions of the Ottoman Sultan: Nuances in the Function of Early Modern Italian Porrattoire” (David Rosand)

Anna Seastrand: “Praise: Politics and Language: South Indian Murals 1000–1800” (Vidya Dehejia)

Yuthika Sharma: “Art in between Empires: Visual Culture and Artistic Knowledge in Late Mughal Delhi, 1748–1857” (Vidya Dehejia)

Undergraduate Awards and Prizes

The Department awarded its senior thesis prize to Isabel J. Losada Sabando for “Pilgrimage and the New Jerusalem: A Reconstruction of the Enamelled Plaques of St. Martini’s Cathedral in Ourense, Spain.”

Cambridge/Columbia Research Exchanges

Six Columbia students spent a wonderful long weekend at Cambridge University in March, taking part in the 3rd Cambridge–Columbia Graduate Student Symposium. The setting could hardly have been more fitting for the symposium’s theme, the persistence of tradition in art and art history. After a series of presentations that spanned a huge geographical, temporal, and methodological range, we were shown the university’s architectural treasures by some of Cambridge’s students, and Professor Jean Michel Mazing transformed us to a thrilling tour of King’s College Chapel, where we peered through holes in the vault for a heart-stopping view of the floor below.

The next edition of the annual symposium, on spaces of art, will take place at Columbia in March 2014, with a methodological focus on the use of digital media in art history. Students from all stages of the program are encouraged to submit papers. We are especially grateful to Dr. John Weber for his generous donation that makes the symposium, and the exchange of ideas between Cambridge and Columbia, possible.

Sonia Coman and Brigid Von Preussen
Katharine Abrams ’10 da re- cently started working at Matian Goodman Gallery as an assistant curator. She was previously em- ployed at Gladstone Gallery from October 2010 to January 2013.

A German-language edition of When Buildings Speak by Anthony Alasofin ’79 Ph.D., Roland Reissner Centennial Professor at the University of Texas, was published in 2010. His latest book, Frank Lloyd Wright, Art Collector (2014), is the first catalogue raisonné of the archi- tect’s unique collection of German and Austrian art prints.

Stanford Anderson ’85 Ph.D., Honorary Professor, College of Architecture and Urban Planning, Tongji University, Shanghai, China, coedited Art and America (2012) with Gail Fencke and David Filer.

Julia Assante ’00 recent recidivism. The Last Frontier won the Nautilus Gold Award for a book in 2006. She called it “the most import- ing grief.”

In 2006 Arlene Atherton ’02 Ph.D. won the Nautibook Gold Award for her book, Children Speak Tsunami, a 51-minute video of Buddhist grieving ceremonies for each of the victims, which opens in May 2014. The video will be published by Stanford University Press. She is chair of the board of directors for the Alaska Native Children’s Fund, which co-curated the exhibition “The Hidden Beauty of Alaska: Native Art” at the “Negotiating Boundaries” conference at the University of Kent (2012) and the Sag Sadie symposium at Pratt Institute (2011). She also contrib- buted a paper on modern monastic architecture at the sci conference in 2006.

Frederique Baumgartner ’09 ma received her Ph.D. from Harvard University in 2011. She focuses on 18th- and 19th-century European art.

Colleen Becker ’08 Ph.D. is a visiting fellow at the University of London. In July 2013 she pre- sented a paper on “Toys in Warburg” at the “Negotiating Boundaries” conference at the University of Birmingham. Curators Ricardo Cavallar (New York) and Jenny Chamquat (Maastricht) com- missioned her flash-fiction piece What Wil be Made for Translation Games by Colleen Becker for the exhibition “Game Change” at the Whitney.

Adrienne Baxter Bell ’05 Ph.D. received the 2013 Teaching Excellence Award at Marymount Manhattan College, where she is an associate professor of art history and director of the College Honors Program. Her recent presentations include “Mark-Maker: The Geometric Body in Symbolic American Art and Psychology” (iscac, 2012) and “George Inness and the Poetry of Art” (April 2013, Monclair Montclair College). She is chair of the sessions “We Are Where We Are Not: Picturing Visibility in Natural Representation” (iscac, 2013) and “Still on Terra Firma: The American Landscape in Contemporary Art” (caaa, 2014).

Mary Ann Bonet ’10 Ph.D. has been teaching school and family programs at the Brooklyn Museum, MoMA, El Museo del Barrio, and the Museum of the City of New York. She returned to Columbia in summer 2013 to start her xin in Art and Art Education at Teachers College.

Elizabeth Childs ’90 Ph.D. was appointed Erta and Mark Steinberg Professor of Art History at Washington University, where she is chair of the Department of Art History and Archaeology. Her book “Printing Venice: Art and Economics in Colonial Sanit” was published in May 2013, and she is contributing to the catalogue for the Guggenheim show at MoMA in spring 2014.

Elizabeth Currier ’87 Ph.D. writes that her photography has taken off this past year, with invitations to several group exhibits and prizes in juried competitions. Her recent publications include “The Langlois Dictionary of Art” and “To Kill a Montana Artist,” commissioned a illustrated catalogue. The show covers Bierstadt’s paintings and oils, his involvement with taoism, and his gold-toned images.

Elizabeth Denny ’10 ma has started Denny Gallery, a contem- porary art gallery located on the Lower East Side at 241 Broome Street.

Kim Dramet ’02 Ph.D. trained in online course design at JesuitNET. She taught “Chinese Culture for Marketing” at Fort Hays Community College. She was a visiting professor in Business, taking her Columbia art history education into the world of Sino-American business.


MaryAnn Bonet ’10 Ph.D. has been teaching school and family programs at the Brooklyn Museum, MoMA, El Museo del Barrio, and the Museum of the City of New York. She returned to Columbia in summer 2013 to start her xin in Art and Art Education at Teachers College.

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from American Collections” and cowrote the accompanying catalog (2009).

Laura C. Kenner ’13 ba worked with Rosalyn Deutsche to complete a senior thesis on Louise Lawler’s exhibition catalog, A Spot on the Wild. Kenner was awarded Departmental Honors in Art History and Anthropology, graduated summa cum laude, and is a member of Phi Beta Kappa.

Danielle Klein ’08 is working for Ralph Lauren as a showroom designer and recently graduated summa cum laude, and in Art History and Archaeology, awarded Departmental Honors. Kenner was with classmates.

Kenner looks forward to reconnecting at the 2013 reunion at Columbia College and looks forward to reconnecting with classmates.

Yumi Koh ’05 ba is currently a global consumer analyst at the hedge fund Tiger Asia. She is also on the committee for her 20th reunion at Columbia College and looks forward to reconnecting with classmates.


Kathryn Kramer ’97 ba has been promoted to full professor in the art and art history department at the UCIrvine. Beginning in fall 2013, Professor Kramer will begin a term as chair of the department.

Isabel Losada ’13 ba interned at the Frick Collection through mid-July 2013 and enrolled at The Courtauld Institute in the fall to complete an ma in art history.

Andrea Luján ’11 ba graduated with honors in art history from Columbia University. She lectured at the 2012 joint conference of the Society of Dance History Scholars and the Congress on Research in Dance, as well as the 2013 international joint conference co-hosted by the Society of Dance History Scholars, the Nordic Forum for Dance Research, and the Norwegian University of Science and Technology. She is pursuing an interdisciplinary six degree at cuvy.

Susan Milbrath ’75 ba, curator of Latin American art and archaeology at the Florida Museum of Natural History, published Heaven and Earth in Ancient Mexican Astronomy and Science: Cycles in the Codex Borghesi (2013), and was awarded an NEH Preservation and Access grant to document a large collection transfer to the museum from the Mayas area of Cenotes in Belize.

Janet Oh ’10 ma recently completed a performance and lecture series at the Art Institute of Chicago. She matriculated in the ma in Art History program at cuvy Graduate Center, focusing on interwar photography.


For the past two years Megha Ratnapali ’04 ma has been curating an international residency program at Chicago’s Hyde Park Art Center. She researches, writes, and curates independently. Her background in South Asian contemporary art remains a focus, though she is interested in its intersection with the broader international context.

Catherine Roach’s ’13 ma article “Domestic Display and Imperial Identity” recently appeared in the Humanities Literary Quarterly, and she is also contributing to the catalogue of the upcoming exhibition of Victorian sculpture at the Yale Center for British Art and Tate Britain.

Janice Robertson ’05 ma conceived and cochaired “Rock the Pedagogical Boat: Open Mic: a Tweet Raveziavsky” for the 2013 CAA Conference that asked, “Without or within technology, are you looking for something to rock the pedagogical boat of art history?” She presented “Don’t just go to the museum: weave museum field trips into your syllabus with VoiceThread multimedia technology and grow the ‘workingspace’ in your classroom” at the 2013 Baruch College/Rabin Museum of Art Conference “Museums and Higher Education in the 21st Century: Collaborative Methods and Models for Innovation.”

Judith Rodenbeck ’06 ma is a fellow at the Clark Institute of Art in the fall of 2013.


Paige Rozanski ’10 ma worked as the curatorial assistant in the department of modern art at the National Gallery of Art, Washington, DC. The exhibition “In the Tower: Kerry James Marshall” opened June 25, 2013.

Recent publications by Karen S. Robinson ’76 ma include “Gender Archaeology in East Asia and Eurasia,” coauthored with Katheryn Linduff, in A Companion to Gender Prehistory (2012); “Some Metal Belts from Hasanlu,” Nāmvarnāmeh: Papers in Honour of Masoud Azarnoush (2012); and “Urartian Belts and Some Antecedents,” Bisslat- Urartu (2012). She serves as president of the American Research Institute of the South Caucasus (arisc), and is a research associate at nyu’s Institute for the Study of the Ancient World.

Kate Rudy ’01 ma prepared a TED talk about medieval manuscripts, which is available on YouTube. She invites everyone to watch the talk and welcomes any feedback.

Isaac Santos ’13 ma recently graduated from Columbia with an ma in art history. He is currently working on a curated publication that “has established itself as the source for under-ground and emerging trends in Latin music, visual arts, film, nightlife, food, and more.”

David Shapiro ’03 ma has expanded his business Museum Publications to include fine art appraisal services and has launched a related website. His collaborative proposal to create the Rockaway Museum of Contemporary Art in Fort Tilden’s abandoned military bunkers was selected by moma and MOMA P.S.1 for the exhibition “Expo ‘13: Shapiro continues his work as an independent editor for Pearson-Prentice Hall’s Higher Education Art History list.

Jeffrey Chips Smith ’79 ma has been elected counselor of the Renaissance Society of America (1971–78). He gave talks in Brisbane, Melbourne, and Perth, as well as Riggsburg (CHE), U. Toronto, Harvard(ALL), San Diego, U. Hamburg, FU Berlin, and Kupferstichkabinett Berlin. He also wrote articles on the historiography of Northern Renaissance and Baroque art, Hans Vischer, Peter Floesser, Christoph Schwarz, and Jesuit confratemesaries, among others. 2013 is his last year as associate editor of the Journal of the Historians of Netherlandish Art.

Della Clarkson Sparling ’26 ma is currently doing research on for French Art and Art History at the Florida Museum of Natural History, University of Florida, University of California, Berkeley, has become a faithful friend of the Department.

Her husband, Professor Ray Lifchez (mar ’57, ma ’67) of the University faculty and for frequent special events. The creation of the Center was made possible by a bequest from Judith Lee Strochnak ’65, ma ’64. Her husband, Professor Ray Lifchez (mar ’37, ma ’67) of the University of California, Berkeley, has become a faithful friend of the Department. It is thanks to his generosity that handsome new tables and chairs were recently installed in the Center, replacing the odds and ends it formerly contained.
Born in Wisconsin and raised and educated in New Mexico, Caleb Smith moved to New York City in 2000, becoming an integral member of Columbia University’s Department of Art History and Archaeology. As Director of the Media Center for Art History from July 2009 onward, Caleb actively shaped the Department’s global projects. Through his unique vision and collaborative leadership style he championed the adoption and use of new approaches, resources, and technologies for his art historical pedagogy and research.

Caleb pursued his abiding interest in urban environments famously and systematically every street in Manhattan, documenting the city’s 200-mile walk through photography and his own brand of accessible, humorous, and engaging commentary at newyorkcitywalk.com. Caleb’s website is now archived at the Library of Congress thanks to Avery Library. His photographs are in the New-York Historical Society’s collection and included in the Museum of the City of New York’s exhibition The Greatest Grid. He taught New York: Architecture and Cultural History in Columbia’s Summer Session, and conducted architectural tours of New York City for Big Onion Walking Tours. As a project editor for Richard L. Feigen and Co., Inc., he arranged Biennale Blaumarkt, Bauleh Bothe, Alexander Ives Boroluz, Barbara Buehler, Beverly Buickel, Walter Burke, Leslie Bassin, Norman Caimi, Rina & Stephan Carrier, Gary Carly, Petra Chu, Heather Clydesdale, Christiane Colline, Maria Ann Conelli, Mary Cope, Jonathan Crazy, John Davis, Georgia & Michael de Havenson c/o New York Community Trust, Constance & Elizabeth Del Alamo, Barbara Devor, Fiona & Mark Donuwon, Virginia Shawn Dressen, Sheila Edmunds, Lee Mc Cormick Edwards, Mary Douglas Edwards, Elizabeth Ellis, Feryll Ender, Barbara Fields, Sharon Fletcher, Raymond Andrew Ferry, Ineke Fijnau, William Greg Foulks, William From, Terence Ganer, Paula Gerson, Ellen Redmond Gibbs, Grace & Monnie Gildey, Susan Goodman, Dean Goossen, David & Ruth Green, Mary Livingston Griggs and Mary Griggs Burke Foundation, Armand Bartos, Jr., Marie-Hélène Weill, Dale C. Turza, Observations, and systems. We regret any errors or omissions.

The strength and renown of Columbia’s Department of Art History and Archaeology derive not only from the expertise and dedication of the faculty, but also from alumni and friends who have 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.

We are deeply grateful to the following individuals, foundations, and corporations, as well as those who wish to remain anonymous, for their generous contributions in the fiscal year 2012-2013:

With Thanks

Caleb Smith in Angkor Wat, Cambodia, January 2011. Photograph by Subhadravat Kalsote.

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We are honored to tell you that Caleb's family has dedicated a bench in Riverside Park in his memory. The bench is on the upper portion of the park and is very much a part of the park's Obscure design. Newly south of 125th street, it faces the city and has views of Riverside Drive's elegant architecture. Caleb's family also intends to inaugurate a yearly memorial prize for a thesis in American Studies.

In Memory of Caleb Smith (1970–2013)

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