from the chair’s office

Dear Alumni and Friends,

As my three-year term as Chairman of our distinguished department is beginning to wind down, I would like to take this opportunity to express my heartfelt thanks to all of you, who, through contributions large and small, have helped the Department of Art History and Archaeology to grow in scope and reputation, and to extend its reach well beyond College Walk and the Morning- side campus.

2014 has been marked by exciting new initiatives such as the Anna Hyatt Huntington research and exhibition project led by Professor Anne Higonnet (p. 3) and the research collaboration on the Frank Lloyd Wright Archive led by Professor Barry Bergdoll and the Director of Avery Library, Carol Ann Fabian (p. 10). Significant honors were bestowed on our faculty and students: Professor Ioannis Mylonopoulos was a recipient of Columbia University’s Distinguished Faculty Award, which, through the generosity of trustee Gerry Lenfest, recognizes faculty members for their demonstrated merits as teachers as well as for outstanding scholarship and service to the university. Equally impressive is the achievement of our t/a student Roberto Pesenti, who was honored for his skill and dedication as a teacher of Art Humanities and Art History with a Presidential Award for Outstanding Teaching. I encourage you to find a full list of faculty and student achievements in the faculty highlights (pp. 14–15) and student fellowships and prizes (pp. 17–19) sections of this publication.

This has also been a year of profound loss: David Rosand, Meyer Schapiro Professor of Art History Emeritus, our much admired colleague, trusted friend, and beloved teacher of many generations of Columbia students, passed away on August 8, marking an end of an era in the department. On pages 4 and 5, we have included testimonials from a few of David’s many loving students as well as an all-too-brief tribute to his rich and accomplished career. A much longer acknowledgment of gratitude would be required to capture David’s many contributions to the field of art history and the university.

To continue to honor David’s legacy as a great teacher and scholar, the department has initiated, in close collaboration with the Rosand family, the David Rosand Tribute Campaign that supports three distinct fundraising projects: the David Rosand Professorship in Italian Renaissance Art History, the Casa Murano Program Fund in support of the department’s study center in Venice; and the David Rosand Chair of Art Humanities. For further details about these fundraising projects and how to donate, please see the information on page 5.

Last year, I asked you especially to consider supporting two archaeological fieldwork projects in Italy and Greece led by Professors de Angelis and Mylonopoulos. These projects are now firmly established and have yielded some exciting results.

TRAVEL SEMINAR TO GREECE:
Sacred Space from Greek Antiquity to Byzantium

A sequel to their spring 2014 graduate seminar, Sacred Space from Greek Antiquity to Byzantium, Professors Holger Klein and Ioannis Mylonopoulos led a travel seminar to Greece in late May. Covering over 1,000 miles in a rather ancient bus, participants from the Department of Art History and Archaeology and the Classical Studies Program visited twenty-one Greek and Byzantine sites and eight museums. From Attica to Boeotia to Thessaly, and finally to the Peloponnese, the students acquired first-hand knowledge of sites, such as the Acropolis of Athens, the monastery of Hosios Loukas, the Pan-Hellenic sanctuaries of Delphi and Olympia, and the Byzantine cities of Mystras and Monemvasia. Thanks to the generosity of the Greek authorities, the seminar participants were able to enter areas that are usually inaccessible to the public: the interior of the Parthenon, the storage areas and laboratories for pottery and sculpture of the National Archaeological Museum in Athens, and the galleries of the katholikon of the monastery of Hosios Loukas. Often strengthened only by a snack rather than a proper lunch, students studied sites and monuments in situ and addressed issues such as the definition of space, the dynamic relations between image and architecture, the interconnection between imaginary and physically experienced spatial environment, the religiously motivated transformations of sacred areas, and finally the political as well as social uses and abuses of sacred sites. All participants in the travel seminar had already acquired a deep knowledge of ritual and architectural practices as well as theories of sacred space and postmodern geographies in the graduate seminar that had preceded the trip to Greece. In an attempt to bridge theories and materials, Professors Klein and Mylonopoulos began the trip with an intensive hands-on workshop on Ancient and Byzantine ceramic production that supplemented the academic course program and helped students familiarize themselves with the techniques and practices of pottery production. The difficulties in the manufacture and decoration of even a simple bowl taught students and professors alike that studying art requires a deep understanding of the technical aspects of artistic production, just like space needs to be physically experienced before it can be imagined.

Students visiting the monastery of Mavroma. Photograph by Holger A. Klein

UNDERGRADUATE SEMINAR: Travel to the Holy Land

The city of Jerusalem served as a case study for the spring 2014 travel seminar that critically examined how a city becomes and remains holy. Sacred to Judaism, Christianity, and Islam throughout history, Jerusalem has been made and remade as a sacred space. After several weeks of preparatory instruction, and accompanied by Professor Avinrom Shalem and t/a student Lindsay Cook, the undergraduates in Medieval Jerusalem: The Making of the Holy arrived in Israel at the beginning of spring break to take what they had learned in Schermerhorn Hall and Avery Library to the streets—and walls, sacred buildings, palaces, and museums—of Jerusalem, Bethlehem, and Jericho.

The trip commenced with an exploration of the topography and image of Jerusalem: beginning on the Mount of Olives, the group descended to encircle the city walls, then proceeded from gate to gate in an academic equivalent of a national procession.

The following days focused on the Jewish, Christian, and Muslim narratives of the city. Aware of its historical layers and approaching its monuments from a critical perspective, participants hiked through the Kidron Valley, walked along the Via Dolorosa and to the Holy Sepulcher, and visited several sites within the sacred precinct of the Haram al-Shafii including the Dome of the Rock, al-Aqsa mosque, the fountain of Qayt Bay, and the Qubbat al-Nahawiyya. Seminar participants also spent a significant portion of the trip viewing the country’s museums and active excavations. Highlights included visits to the Rockefeller Museum, Yad Vashem; The Tower of David Museum; the Israel Museum; and the new Museum on the Seam, which displays contemporary art that deals with different aspects of socio-political reality.

The carefully researched student presentations delivered at most stops on the itinerary breathed life into the intense ten-day excursion, and continued to drive the dialogue in the seminar room back in New York for the remainder of the semester. The Riggio Program Fund for Undergraduate Support made the trip—by all accounts, the highlight of the seminar—possible.

Jerusalem, Tomb of Zechariah. Photograph by Lindsay Cook

Avinrom Shalem, Art of Islam and Lindsay Cook, Ph.D. Student

Holger A. Klein, Early Christian and Byzantine Art and Archaeology
Ioannis Mylonopoulos, Greek Art and Archaeology

Respectfully yours,

Holger A. Klein

Professor and Department Chair

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David himself was an accomplished painter and draftsman, and his academic work was marked by his deep interest in artmaking. It accounts for his interest in the role of the hand in choosing the strokes of the brush and the lines of the pen. It generated the exhibitions on Motherwell’s drawings and prints and on Edward Koren’s cartoons at Columbia’s Wallach Art Gallery (to which he was devoted and which he exhibited in establishing). Above all, it lay at the heart of his intensely visual approach to works of art, both in his writing and his teaching.

David was a scholar and a teacher of unparalleled generosity. He devoted a good portion of his energies to the protection and conservation of the Venetian art he loved, especially in his untiring work on behalf of Save Venice Inc. He led one successful fundraising campaign after another for the benefit of the Department of Art History, securing funds for the establishment of several endowed chairs in both Western and non-Western art. He was responsible for securing the home of his closest Venetian friend and colleague Michelangelo Muraro for Columbia. Given his focus on the making of art from the Renaissance to the 16th century, it was only fitting that he should have been named the first Meyer Schapiro Professor of Art History at Columbia (in 1995); two months before he died he received the University’s highest honor, the degree of Doctor of Letters honoris causa.

Everyone who knew David Rosand—students and colleagues alike—loved him. His lectures on Italian painting were legendary, and they attracted large audiences. Without ever compromising his rigorous intellectual standards, he became an unfailingly popular teacher in Columbia’s Core Curriculum. No one could have been a more dedicated proponent of the Art Humanities program within it. One of the remarkable projects was the film he made about Raphael’s School of Athens in the Vatican to accompany the study of that artist in the Core.

Graduate students flocked to work with David Rosand. He produced almost 100 PhDs. His instruction was attentive and loving, his solicitude for students unfailing. His best students have gone on to form a critical core of those teaching Renaissance art in the US and of curators in the field. His impact will remain, in New York, Venice, and the wider worlds of the history of art and culture.

David Rosand was a sight to behold, and an inspiration. “The enormous painting was an old friend, one I had seen it so many times and with such an appreciation—of how my ideas about Renaissance dance were unfolding in my eyes.” He would say, sounding like a seer, “Oh no—the blank canvas was far too daunting,” he said. “It’s hard to imagine that the spirit of one so well-loved will ever abandon his students, department, or university.” —AIMEE NG ’12 PHD

“Start with the object” —PAULA CARABELL ’94 PHD

“My sharpest image of David Rosand is that of him seated behind a desk, framed by towering stacks of papers while listening patiently to my weekly missteps as a graduate student waiting outside his door. His warm interest in my newest idea (no matter how far-fetched) was enough to inspire me to undertake my darkest dissertation-writing gloom into the spectacular hue of a Venetian canvas. It was a thrill, of course, to study with such a phenomenal Renaissance scholar. There will be others—I hope—good, though it is hard to believe that any of them will possess the same delicate balance of erudition, integrity, eloquence, self-knowledge, empathy, humor, and grace. Yet it is equally difficult to imagine that the spirit of one so well-loved will ever abandon his students, department, or university.” —OLIVIA POWELL ’12 PHD

“Endowment for Casa Muraro” —PAULA CARABELL ’94 PHD

“...it’s all there” —AIMEE NG ’12 PHD

David Rosand was a dancer. His own voices to impact art history in new and exciting ways. Over the course of right eyes, I watched how my interests became his interests, how my theories became his theories. One day Rosand translated into the swirling motion of his arms and the flourish of his hands, and how he never failed to transform these graceful gestures into beautiful words. With great passion, Professor Rosand choreographed my doctoral studies from beginning to end. He taught me that I am more than just an art historian; I am a dancer who studies art history. —OLIVIA POWELL ’12 PHD

To make contributions to the David Rosand Tribute Campaign please use the enclosed mailer and check the box for the David Rosand Memorial Fund, visit our online websites for online giving at: http://www.columbia.edu/cu/arthistory/ or contact Shalini Mimani, Senior Development Officer for the Arts & Sciences at Columbia at (212) 851-7975 or sm2486@columbia.edu.
Mapping Mesopotamian Monuments is a project that aims to survey and document the condition of standing monuments and historical architecture in Mesopotamia, from Kurdistan to southern Iraq. A work in progress, the survey covers all historical periods from ancient to modern. Professor Zainab Bahrani first conceived of the idea for this survey of monuments when working in Iraq in 2003–2004. It became clear in the aftermath of the war that a comprehensive survey and condition assessments were needed, as Iraq had been cut off from the world due to years of war and economic sanctions.

Work began on site in Iraqi Kurdistan in 2013. The project was awarded a President's Global Innovation Fund Planning grant that allowed a small team to travel to the region in order to begin fieldwork there, and to meet with colleagues locally with whom the team expects to continue future collaborative work. As a first step, the team was able to document and assess damage of more than twenty major monuments and heritage sites in Erbil, Dohuk, and Sulaymaniyah. They documented ancient Assyrian rock reliefs and sites, early Christian churches and monasteries, early Islamic architecture, Yazidi temples and shrines, and Ottoman era buildings such as sarays and public buildings. The photographic documentation from this field trip is currently being prepared for the Art History Department’s Archmap website: http://archmap.org/mesopotamia. This is a database that invites viewers to explore the multiple layers of the rich historical landscape of Mesopotamia.

What Professor Bahrani and her team accomplished in 2013 was the documentation of the standing monuments and rock reliefs high up in the mountains, their state of preservation and condition for historical and conservational purposes. The significance of this work is unfortunately borne out by the horrible events of the summer. Along with the expulsion of populations and slaughter of entire towns and villages, there have been targeted demolitions of historical monuments and shrines. These iconoclastic acts are destructions of history, but they are also well known forms of ethnic cleansing. Heritage sites, historical architecture and monuments are now in grave danger throughout the region. As they continue to be destroyed as a means of erasing the diverse ethnic and religious communities, the project has both art historical-archaeological scholarly value and has aspects that are directly linked to human rights.

In 2014, the project received an additional three-year Columbia President’s Global Innovation Fund grant. The award will enable the continuation of this fieldwork in the region, including more sites in Iraqi Kurdistan, in Eastern Anatolia in Turkey, and in Jordan and Lebanon.
When is an exhibition not just an exhibition, but also a course, a print catalogue, and a website? When it’s the Anna Hyatt Huntington project. In fall of 2015, twenty-one PhD and MA students, together with Barnard and Columbia undergraduates, worked collaboratively with Professor Anne Higonnet to create a new hybrid. The result, Goddess, Heroine, Beast: Anna Hyatt Huntington’s New York Sculpture, 1902–1995 (January 22–March 15, 2014), went on public display in January 2014. It began with the Media Center for Art History (MCAH) website devoted to the Hispanic Society of America. Our student Kitty Daze got involved, and discovered at the Hispanic Society of America a forgotten cache of sculptures by Anna Hyatt Huntington (1876–1975). Once one of New York’s most successful public sculptors, Huntington was an artist whose work is everywhere around us in the city, yet who had been forgotten. She is the author of, among other public works, the 1915 Joan of Arc on Riverside Drive, and the 1912 Joan of Arc in the Cathedral of Saint John the Divine. Casts of her life-size bronze 1932 Diana grace the National Academy of Design and the New-York Historical Society. Columbia itself, it turned out, owns a major sculpture of cranes by Anna Hyatt Huntington, languishing in the storage of Art Properties.

The Hispanic Society of America was willing to work with the Th Miriam and Ira D. Wallach Art Gallery to make an exhibition of the forgotten sculptures possible. Excited by the discovery of the cache, the Metropolitan Museum of Art agreed to lend with exceptional alacrity, leading to similarly expedited loans from other collections. The New-York Historical Society’s Diana was just barely squeezed into the Schermerhorn elevator by inserting her diagonally from corner to corner. But how to mount an exhibition in record time? Project proposal: May 2013. Exhibition opening: January 2014. By turning the exhibition into a course, energized by the tight schedule, which offered a rare opportunity to prepare an exhibition one semester and see it open the next, the students divided up research, curatorial, and administrative tasks and got to work. Students did original work in archives all over New York. For instance, second year PhD student Darla Foner went to the Bronx Zoo to hunt down Anna Hyatt Huntington’s jaguar sculptures, and Italian Ferrato (Barnard 14) went to New York University and Bronx Community College to excavate the history of the Hall of Fame of Great Americans, to which Huntington contributed paintings and served as a juror. When you can redefine big? Rotational photog-raphy from MCAH captured a new 360-degree image of the 1915 Riverside Drive Joan of Arc. By hoisting their camera aloft, they allowed viewers to (virtually) fly around the monument. Then the larger-than-life digital image was projected on an entire wall of the Wallach Art Gallery. The exhibition was thus able to display Huntington’s work on every scale, from the monument to the medal.

The exhibition is over. Thanks to a generous anonymous donor, however, a print catalogue and a website remain. Essays and catalogue entries preserve the work of a whirlwind semester. Meanwhile, Huntington’s jaguars still hover in the Metropolitan Sculpture Court, ready to pounce, and the Riverside Joan of Arc, still holding her sword high, is about to celebrate her 100th anniversary. Now we know much more about the woman who created them, and about the city which nurtured her art.

**THE ANNA HYATT HUNTINGTON PROJECT**
IN AUGUST 2012, after more than a year’s discussions and negotiations, Columbia University and the Museum of Modern Art announced a historic agreement between the Frank Lloyd Wright Foundation, the Museum of Modern Art, and the Avery Architectural and Fine Arts Library for the transfer of the archives of the great American architect (1867–1959), and those of the Taliesin Fellowship he founded, to the joint custody of the museum and university. The Wright archive is one of the most extraordinarily comprehensive and rich archives of an eight-decade career in architecture—including tens of thousands of drawings, photographs, letter and manuscript pages, alongside architectural models, fragments, building material studies, and even films. The Wright archive represents a cross section of American culture and international architectural interchanges over the decades that marked the rise of modernism in the arts.

As part of the agreement, Columbia and MoMA committed to opening the archive to researchers and to stage an exhibition within a year or so of the agreement. Avery opened the Wright drawings and correspondence for onsite research in fall 2013. At the same time, Avery worked together to prepare for the February 2014 opening of the first exhibition of many to come in the Architecture and Design galleries at MoMA.

Density vs. Dispersal curated by Professor Barry Bergdoll together with Avery Director Carole Ann Fabian and Janet Parks, Avery’s Curator of Drawings and Archives, not only proposed a view of Wright’s work with resonance of historic and current debates over the form of the American city, but involved Columbia students in the preparation of the display. Students in Professor Bergdoll’s fall 2013 undergraduate seminar, Frank Lloyd Wright and Le Corbusier: City and Nature, used both the final drawings in the archive to analyze the evolution of a single project and to place it in relationship to current debates on American cities, as well as to situate it in the evolution of Wright’s ideas and designs. They also discussed how the materials might be displayed. Research and curatorial merged, and the students were immersed in a type of first hand research usually reserved for our doctoral students in their years away from campus conducting archival research for their dissertations.

The exhibition was both the result of the group’s research and an invitation to ponder the paradoxical legacy of Wright’s engagement with urban issues—rather than the issue of redefining the American domestic sphere for which he is more famous—as well as to contemplate how debates that go back to the Great Depression when Wright articulated his ideas seem quite contemporary with the issues of sprawl, transportation, and sustainability in the 21st century.

FRANK LLOYD WRIGHT Collaboration

BARRY BERGDOLL
19TH- AND 20TH-CENTURY ARCHITECTURAL HISTORY, THEORY AND CRITICISM
CAROLE ANN FABIAN
DIRECTOR, AVERY LIBRARY

MURIEL COOPER (1925–94) worked at MIT for over four decades as a graphic designer, teacher and researcher, and is one of the 20th century’s few pioneers in both print and digital media. Hired at MIT in the 1960s to collaborate with the designer Gyorgy Kepes, Cooper went on to become the first design director at MIT Press, where she created their iconic seven bar logo and designed or oversaw some 500 publications, including The Bauhaus (1965) and Learning from Las Vegas (1972). Frustrated with the limitations of publishing, in 1974 Cooper established the Visible Language Workshop in MIT’s Department of Architecture as a site for experimental printing. In the early 1980s, foreseeing the importance of software, Cooper was a founding researcher and the first woman tenured at the MIT Media Lab, where she devoted her energies to reimagining the human-computer interface and advising a generation of leading designers.

Co-curated by Robert Wiesenberger, PhD candidate in the Department of Art History

MURIEL COOPER at MIT

Co-curated by Robert Wiesenberger, PhD candidate in the Department of Art History

Muriel Cooper (1925–94) was designed and produced by Mark Wasiuta and Adam Bandler of the Bauhaus at MIT in the 1950s to collaborate with the designer Gyorgy Kepes. Cooper went on to become the first design director at MIT Press, where she created their iconic seven bar logo and designed or oversaw some 500 publications, including The Bauhaus (1965) and Learning from Las Vegas (1972). Frustrated with the limitations of publishing, in 1974 Cooper established the Visible Language Workshop in MIT’s Department of Architecture as a site for experimental printing. In the early 1980s, foreseeing the importance of software, Cooper was a founding researcher and the first woman tenured at the MIT Media Lab, where she devoted her energies to reimagining the human-computer interface and advising a generation of leading designers.

Messages and Means: Muriel Cooper at MIT was the first exhibition of the designer’s work since her death in 1994, and included photographs, books, prints and videos. It was organized by Robert Wiesenberger, PhD candidate in the Department of Art History and Archaeology, and David Reinfurt, a graphic designer and instructor at Princeton who has also taught at Columbia Graduate School of Architecture, Planning, and Preservation (GSAPP). The exhibition was designed and produced by Mark Wasiuta and Adam Bandler of Columbia GSAPP Exhibitions, and will travel to the École cantonale d’art de Lausanne in Lausanne, Switzerland. An exhibition catalog, supported by the Graham Foundation, is forthcoming from MIT Press.

Co-curated by Robert Wiesenberger, PhD candidate in the Department of Art History

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Co-curated by Robert Wiesenberger, PhD candidate in the Department of Art History
Excavating Art, Architecture, and More, at Hadrian’s Villa

In June 2014 the Advanced Program of Ancient History and Art (APAHAA), led by Professors Francesco de Angelis (Art History) and Marco Maiuro (History), conducted the first fieldwork season at Hadrian’s Villa in Tivoli. Twenty-four students at all levels, from Columbia and other universities, enthusiastically participated in the project. The dig was complemented by workshops, onsite presentations, and fieldtrips (which included sectors of the Villa that are privately owned and inaccessible to the public).

The campaign addressed all of APHAAs main research goals, namely the investigation of the role of everyday life at the Villa vis-à-vis the grandeur of its architecture and decorative apparatus; the documentation of the post-Hadrianic life of the site; and the study of its transitional and liminal spaces.

The exploration of the so-called Lararium, a shrine located off the Great Vestibule, at a crucial node for the rituals governing access to the Villa, not only brought to light new structures and dozens of large architectural fragments made of different marble sorts, but revealed that the architectural history of the area is far more complex than previously thought.

At the so-called Macchiozzo, a previously unexplored sector placed roughly at the center of the Villa, the dig revealed a large compound of the Hadrianic age combining elements of luxury architecture (e.g., marble-faced walls) with utilitarian structures. In addition to copious amounts of kitchenware—an unusual feature for Hadrian’s Villa, which is better known for its luxurious architecture (e.g., marble-faced walls), and especially for its grandeur of its architecture and decorative apparatus—it was thus to include a wide range of works from outside the west, including pre-Classical antiquity. The journal’s self-proclaimed aim was the promotion of experimental thinking spurred by these new discoveries and encounters with other worlds, both the ancient and unfamiliar, as well as the distant and exotic.

At the same time, New York City was fast becoming the world’s new art hub for Modern art. The city’s premier Museum of Modern Art opened in 1929 to much acclaim and became central to the construction of the narrative of the Modern. The flow chart of the historical development of Modernism created by Alfred H. Barr, the museum’s first Director, in an attempt to raise the level of investigation to that of a science, was central to the seminal exhibition of 1936 called, ‘Cubism and Abstract Art’. It was not only the core of the catalogue, but also the genealogy or topology that guided the exhibition and the narrative of modern art advanced by the newly established museum. The chart constructed a logic for the organization of the museum’s galleries, a logic which formed the underpinning of the early history of Modernism and especially abstract art. It channelled the various trajectories of modern art through Fauvism and especially Cubism, culminating in either to ‘non-geometric abstract art’ or to ‘geometric abstract art’. Importantly, Barr’s diagram gave ancient Near Eastern Art a prominent position of external influence on Cubist and Abstract art, a fact that has somehow escaped later scholarship.


Zainab Bahnani’s new book, *The Infinite Image: Art, Time and the Antiquity of Aesthetics* (London: Reaktion) appeared in June of 2014. The book is a publication of Bahnani’s Slade Lectures in the Fine Arts, delivered at Oxford in 2010–2011. From October to November 2013, Bahnani began a new fieldwork project that documents and assesses damage to standing monuments in Iraq, Kurdistan, and the surrounding regions. With a small team of archaeologists, the documentors sited in Erbil, Dohuk, and Slemanie. The project, which was awarded a Columbia President’s Global Innovation Fund grant, will contain new and current historical architecture and monuments in the region (see p.6).

Last spring Frédéric Baumgartner was invited to speak at "Rendez-vous: An International Seminar on French Art" held at NYU’s Institute of Fine Arts; she spoke about the representation of women artists in Hubert Robert’s views of the Louvre’s Grande Galerie. Her essay “Peinture d’histoire et histoire de l’art: Léonard de Vinci montrait dans les livres de François Ier par F.-G. Ménageot” is coming out in November in Le salon de l’Académie Royale de Peinture et Sculpture: Archéologie d’une institution, a volume edited by Isabelle Pichet and published by the Éditions Hermann (Paris).

Barry Bergdoll was appointed Meyer Schapiro Professor of Art History, and returned to full time teaching. He began the year with a week’s stint as Bruce Goff Visiting Professor in Creative Architecture at the University of Oklahoma, and ended it appropriately giving the keynote address to the Society of Architectural Historians of Australia and New Zealand. His 2013 MoMA exhibition catalogue on Henri Léroubeau received the Philip Johnson Award from the US Space: Social Media and Museum Structures symposium held at the Whitney Museum, and the keynote address at the “Fields of Vision: Observations and Surveillance” symposium at the Whitney Humanities Center at Yale.

Francesco de Angelis directed the first fieldwork season and study abroad program at Hadrian’s Villa in Tivoli (with Marco Matarozzi, History Department), involving 24 students and 6 team members during June 2014 (see p.12). He published articles and book chapters on ancient technical treatises, myth in Roman art, Trajan’s Columns, and countertops in Erosianum, (2014).

Over the past year Michael Cole published articles on discovery and invention in Renaissance art history, on scale in the sculpture of Francesco Moschi, and on the new art history of sixteenth-century Spanish Italy. With Christopher Wood, he also co-authored a review essay for *The Art Bulletin* on Eugenio Battisti’s classic book *L’Invenzione*. For the 2014–2015 academic year, he will be a member of the Institute for Advanced Study in Princeton.

Since its publication last year, *Jonathan Cray*’s *Book of the Week* in *The New York Times* was a trip to Beijing to give a keynote address at the opening conference of the World Art History Institute at Tsinghua University where she presented a paper about an international, nationally-circulating exhibition of Edward Curtis photographs in light of contemporary global indigenous rights struggles. The conference and the publication of the papers were supported by the Terra Foundation for American Art.

The highlight of Elizabeth Hutchinson’s year was a trip to Beijing to give a keynote address at the panel on antiquity at the annual meeting of the Renaissance Society of America and gave talks at the IFA, the University of Illinois, and Washington University in St. Louis.

Noam M. Elatz’s first book, *Artistic Darkness: A History of Modern Art and Media*, was accepted by the University of Chicago Press. He gave invited lectures at the Institut national d’histoire de l’art in Paris, the Stedelijk Museum in Amsterdam, the Osaka National Museum of the Arts, and the CUNY Graduate Center.

Robert E. Harrist, Jr. sustained an exhibition, for which he also wrote the catalogue, titled *Color and Time: Paintings by Roy Newell shown at the Pollock-Krasner House and at Long Island University.*

Anne Higonnet, together with 21 graduate and undergraduate students, carried out the Anna Hyatt Huntington project: a course, an exhibition at the Wallach Art Gallery, a print catalogue, an essay in Antipos, and a website (see p.9). In the spring, she gave a dual-venue course for the events series of the Princeton University in Porto in conferences. She also participated in the publication of the *Mellon Foundation*.

The highlight of Elizabeth Hutchinson’s year was a trip to Beijing to give a keynote address at the conference and the publication of the papers were supported by the Terra Foundation for American Art. Kellie Jones was the recipient of a Creative Capital / Warhol Foundation Grant for Art Writers grant in support of her upcoming book *Art in Exile: Conceptual Strategies, 1968–2007*. During spring 2014, she delivered the three-part Rich- ard Cohen Lectures in African and African American Art at Harvard University based on her book which is slated to be published by Yale University Press. Professor Jones’s latest exhibition, *Viet- names, Art and Civil Rights in the Sixties*—celebrating the fiftieth anniversary of the American Civil Rights Act—opened at the Brooklyn Museum in March 2014. It will travel to the Hood Museum of Art at Dartmouth College and the Blanton Museum of Art at the University of Texas, Austin.

Branden W. Joseph published an essay, "Fake Rock: Mike Kelley’s Mystery in the catalogue to the artist’s retrospective at MoMA*’s* Pinacoteca National de Arte in Mexico which included a new course on Ottoman architecture during the summer of 2014, and the Istanbul Research and Docu- mentation Project.

Matthew McElwain was promoted to full professor in the spring of 2014. Over the course of the year he published a book chapter in the Japanese journal *Shūbi* and *The Art Bulletin*, and was invited to lecture at the Metropolitan Museum, Asian Art Museum in San Francisco, the Japan Society, the University of Michigan in Ann Arbor, and the University of Tokyo. He is spending the current aca- demic year on sabbatical at Seijo University in Tokyo.

In 2013 Kent Minturn received a fellowship from The Drawing Institute at the Morgan Library and Museum in New York, and in the spring of 2014 he led a MODA curatorial workshop to Madrid, Spain, and gave a lecture entitled “Early Modern Material History of Art” at the Mekel Centre.

Excerpt from Michael Cole’s *Donatello, Michelan- gelo, Cellini: Sculptors’ Drawings from Renaissance Italy* (Paul Houthorn, 2014)

The drawing also illustrates what an artist could not easily do with models—compare multiple versions of a figure to see which one worked best. When Benvenuto Cellini wrote about using wax and clay, he described how, “beginning with the front view, and before it is completed, I draw the sides of the figures, and then lower the limits of the figure, pulling them forward and pushing them back, bending and straightening them.” After that the artist rotates the figure, determines which parts of his invention do not work from the new point of view, and continues the process. Cellini’s description implies that each new design idea erased the previous one. Once the artist had moved the model’s arm, only the memory of an earlier pose remained. Drawing preserved more, as we are reminded by the pentimenti in Ghiberti’s individual figures, less than no in the group of penitents his page collects.
Megan O’Neil published the 2nd revised edition of Meta Art and Architecture, co-authored with Mary Miller (Thames and Hudson, 2014). In that last year she also published an essay about ancient Maya monument brevity and reuse in Striking Images, Iconography Past and Present (Augsburg, 2015) and the multi-authored “In Conversation: The New Iconoclasm” in the Journal of Material Religion (September 2014). She delivered a paper on Maya carved bones at UNAM’s International Colloquium on the History of Art in Merida, Mexico. Upcoming is “Material Markers of Memory” for the conference “Things (Re) Called: Memory and Materiality Across the Disciplines” at Yale University.


In 2014, while another talk reflecting on “Agency and Time in the Imaginary” held at McMaster University, he gave a museum-organized colloquium heard guests lectures by artist-activist Coco Fusco, critics Hal Foster, Carter Ratcliff, and Michelle Kuo, and met with museum directors and curators. The course will also include guest presentations from leading art professionals based in New York City and another study trip to the DC area. In addition to offering MA students a more thorough academic and practical training, these core courses are also part of a larger aspiration to foster collegiality among MA students and create a more lively MA community.

Faculty Highlights continued

MA Program Updates

2013–2014 was a productive and rewarding year for students in the Modern Art: Critical and Curatorial Studies (MODA) program. In November, Eva Lu, Juliette Premmerre, and Valerie Wender organized a standing room only symposium on “Contemporary Performance Art and the Political Past.” Participants included scholars John Rajchman, Molly Nebet, and Michael Hardt, as well as the artist Rosella Biscotti and the Raqp Media Collective. Students in the fall Critical Colloquia and spring Critical Colloquia heard guest lectures by artist-activist Coco Fusco, critics Hal Foster, Carter Ratcliff, and Michelle Kuo, and met with museum directors and curators. The course will also include guest presentations from leading art professionals based in New York City and another study trip to the DC area. In addition to offering MA students a more thorough academic and practical training, these core courses are also part of a larger aspiration to foster collegiality among MA students and create a more lively MA community.


In “American Prayers,” Kim Gordon’s discussion of cult leader Charles Manson—who she provocatively (and presciently) proposed as the model for a generation of Southern California artists—relates to that of Glenn Branca. Setting Manson against Andy Warhol as the two iconic figures of the 1960s, she describes how Manson testified to the broader sites of social and political expression that represented the underside of the youth’s utopian dreams. This is the significance of Manson’s “My father is the jailhouse” speech, whereby he indicted the social and political conditioning of himself and his followers. According to Gordon, an artist like Raymond Pettibon could only engage with such material because he had more than one foot in the Do-It-Yourself (DIY) subculture of Southern California hardware punk.
Caleb Smith Memorial Fellowship

When Caleb Smith became the director of the Media Center in 2009, he brought with him a commitment to enhancing the study of art history through the use of new and innovative digital documentation techniques. He also recognized that students in the department’s masters programs—the MA in Art History and the MA in Modern Art, Critical and Cultural Studies—should be given a chance to explore these techniques to further their development and understanding of the discipline. With his unswerving passion, the department has sought to create a fitting memorial to honor these two passions. Through a generous donation from his family, the department is pleased to announce the creation of the Caleb Smith Memorial Fellowship to support the research of a master’s student with the best thesis proposal that uses or develops new digital photographic and documentation techniques that Caleb believed so strongly were an essential part of the art historian’s craft in the 21st century. The department hopes in the future to be able to expand the endowment to support larger or more awards, and donations can be made to the Fellowship fund to support this goal.

The November 1, 2013 symposium “Hélio Oiticica in New York City: Babylostenos, Cosmococas, and other Projects at the Threshold of Art, Cinema and Architecture” brought together an international array of scholars to explore numerous aspects of the projects the artist Hélio Oiticica designed during his eight-year stay in New York City from 1971 to 1979 from the perspective that led to their production, to the formal and thematic components of the artworks as they were initially exhibited by the artist, to the various types of speculative responses they received in the 1970s. The conference featured papers by the following scholars: Sabeth Buchmann (Austria), Max Jorge de Sousa Cruz (German), Juan Suárez (Spain), Paula Braga (Brazil), and Ricardo Basham (Brazil). It was moderated by Barnard Professor Alexander Albrero, who also convened the conference and was made possible by the generous support of the Institute for Studies on Latin American Art (ISLAA).

Hélio Oiticica in New York City: Babylostenos, Cosmococas, and other Projects at the Threshold of Art, Cinema and Architecture

Cambridge-Columbia Symposium

On April 4, 2014, the department hosted the fourth annual Cambridge-Columbia Graduate Student Symposium. A group of twelve students—six from each institution—presented papers tied to the theme of “The Spaces of Art” that were as broad in scope as they were ambitious. The morning sessions included a study of the iconographies of Hindu temples in Asia, India, a critical reconstruction of the privatization of public space in Renaissance Florence, and an examination of an 18th-century gambling table. After lunch, the focus shifted toward works from the more recent past. One talk concerned the “mediatized” work of photographer Trisha Brown, and another examined the response of Japanese contemporary art to the devastation of the Great Hanshin Earthquake of 1995. In the evening Dr. John Weber, whose generous support has made possible the ongoing exchanges between Cambridge and Columbia, hosted a dinner at his home for symposium participants. The next day students joined Professor Robert Harriet on a stroll through the former gardens and factories that now house the galleries of Chelsea. As participants partied ways, everyone agreed that there was perhaps no better place to hold a conference about “The Spaces of Art” than New York City, where art is continuously finding new kinds of spaces to occupy. The next symposium will take place in Cambridge in March 2015.

Gregor Quack, Ph.D. Student

UNDERGRADUATE AWARDS AND PRIZES

Summer Thesis Travel Grants
Sarah Bell (for research on the Jackson House of Portsmouth, New Hampshire)
Angel Jiang (for research on the Nuer Cattle Network in the United Kingdom)
Elizabeth Lightfoot (for research on Edith Elmer Wood in Europe)
In 2014, Adrienne Baxter Bell ’01 PdD, associate professor of art history at Marymount Manhattan College, published essays in *A Saunders Web: Euro-American Art in the Nineteenth Century* (Newcastle upon Tyne: Cambridge Scholars Press, 2014) and *American Art Quarterly* (Winter 2014). In February 2014, she gave the Wanda Hillenbrand Conservation Endowment Lecture at the Wight Museum of Art, and chaired a session on nineteenth-century and contemporary American landscape representation at CAA.

Phyllis Braff is the co-editor of *The Thomas Moran Catalogue raisonné Project*. She recently curated *Tracing Moran’s Romanic & Symbolism* with the Guild Hall Museum in East Hampton, NY, and lectured at the Folks—Krause House and Study Center. She is preparing a book on early Long Island artists, scheduled for publication in spring 2016.


In *A Seamless Web: Euro-American Art History and Contemporary Practice,* Lynne Catterton ’02 PdD published *Finding, Fixing, Forgery, Making—Supplying Sculpture in 15th Florence* (Todo: Edith, 2014) with generous support from the John Hay Whitney Foundation. In the coming year she has research fellowships at the Staatliche Museen zu Berlin Preußischer Kulturbesitz and CASVA.

Elizabeth Childs, ’95 PdD, published an essay on Goguain’s sculpture in the exhibition catalog for MoMA’s *Goguain* *Metamorphosis* of early Christianity by Virgin Mary published the Devens Lecture at the Boston Museum of Fine Arts, and chaired a session on *Global Impressionism: Scripts, Literature, and Music*. She continues to teach at University of Ohio State University.

As the founding director and chief curator of the Institute for Contemporary Art, Miami Alex Gartenfeld ’88 recently organized the US museum debut of *Vijayvarman: Devoted* for the Foshmoom art-large-scale exhibitions for artists Ryan Sullivan, Shannion Emmert, and Barnard scholar John Miller. As president of the Historians of Netherlandish Art, Amy Golany ’95 PdD helped coordinate the international conference of the HNA and the American Association of Netherlandish Studies in Boston this past June. Claudia Goldstein’s ’93 PdD book, *Pieter Bruegel and the Culture of the Early Modern Dinner Party*, was awarded the 2013 Joep Witteveen Prize for Best Publication on the History of Food from the University of Amsterdam. She recently published the articles: “A Foof Goes to a Wedding,” in *Pretzel.*

Jim Hokema ’77 MFA continues to work as a user experience design consultant at Accenture. Last year he helped design the healthcare exchange for the state of California (one that he happily reports did not make the national news).

Michael A. Jacobson ’76 PdD publishes on the history of art, a* moti ve style and road racing*. He has recently completed the first processing of his archive in Florence, with support from American Philosophy Society. In the coming year she has research fellowships at the Staatliche Museen zu Berlin Preußischer Kulturbesitz and CASVA.

Lisa Florman’s ’94 PdD book, *Concerning the Spiritual—the Concrete—In Kandinsky’s Art,* was recently published by Stanford University Press. She is now chair of the History of Art Department at Ohio State University.

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Kathleen Reckling ’09 MA joined ArtsWestchester as their gallery director in 2011. She is working on two projects: an essay on art and the British Navy, and a new book, The British Institution: A History. This leave is made possible by support from the National Maritime Museum, UK, the Paul Mellon Centre, and the VCU School of the Arts Dean’s Research Reassignment program.

After three years as editor of the New York Observer, Andrew Russeth ’04 also began a new position at Thinkful. He reports that they are doubling their staff to 35 by the end of this year.

Jeffrey Chips ’79 MA and his wife, Barbara Weinberg, of Bullard Projects will release a new book, The British Institution: A History. The book is the result of a conference held in London in 2009, the proceedings of which are compiled in the conference proceedings.

Catherine Beuch ’39 BA will be on research leave from Virginia Commonwealth University this academic year. She is working on two projects: an essay on art and the British Navy, and a new book, The British Institution: A History. This leave is made possible by support from the National Maritime Museum, UK, the Paul Mellon Centre, and the VCU School of the Arts Dean’s Research Reassignment program.

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Johanna “Jody” Seasonwein ’10 MA was recently appointed the senior curator of Western art at the Jordan Schnitzer Museum of Art at the University of Oregon. She and her family relocated to Eugene, Oregon this summer.

Alaska Setoguchi ’12 BA is currently working on her master’s in International Relations at Sabur Regina University. She will be teaching English in Tokyo this summer.

David Shapiro ’08 MA is an art appraiser at Victor Wiener Associates, LLC in New York.

Darrel Silver ’03 BA is founder of the education company Thinkful. He reports that they are currently hiring with the aim to double their staff to 35 by the end of this year.

In addition to lecturing in Vienna, London, New York, Paris, and Boston in 2014, Jeffrey Chips ’91 MA began his third year as term collector of the Renaissance Society of America. He also edited Visual Acuity and the Arts of Communication in Early Modern Germany, which will be published in December 2014 by Ashgate.

Della Chaos Sterling ’91 MA worked on an exhibition of the drawings of the late 19th century itinerant folk artist Ferdinand A. Bruder which opens at the Canton Museum of Art in December 2014.

Jennifer Moussa Spring ’06 MA is based in San Francisco and continues to freelance in publishing services and image licensing. She has edited an art book entitled Uneprojected Art for Chronicle Books due Spring 2015, and is licensing third party imagery for the upcoming Richard Diebenkorn Catalogue Raisonné, due from Yale University Press in 2016.

Ginia Sneedy ’10 MA completed her MA in Art History at Williams College in 2013. She is currently the coordinator of museum interpretation at the High Museum of Art in Atlanta. She hopes to see many Columbia alumni at AAM in Atlanta in April 2015.

Erin Thompson ’10 MA, assistant professor of art crime at John Jay College (CUNY), recently published a New York Times op-ed on the looting of archaeological sites in Egypt. She is working on a book, To Own the Past: How Collectors Reveal, Shape, and Destroy History on the history of the private collecting of classical antiquities, for Yale University Press.

April Kim Tonin ’94 MA is the director of visual education at the Nightingale-Bamford School, a K-12 independent school for girls in New York City. She collaborates with faculty to integrate museum collections from around the world as part of the school’s curricula. She additionally works as a freelance illustrator.

Mary Vaccaro ’94 MA has been appointed a visiting professor at Villa I Tatti-The Harvard University Center for Italian Renaissance Studies for spring 2014.

Wallach ’71 MA is the co-editor of Transatlantic Romanism, British and American Art and Literature, forthcoming from the University of Massachusetts Press. She has edited an art book entitled Uneprojected Art for Chronicle Books due Spring 2015, and is licensing third party imagery for the upcoming Richard Diebenkorn Catalogue Raisonné, due from Yale University Press in 2016.

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Contributions provided funding for individual and group study and research worldwide, conferences, symposia, and lectures; projects by the Media Center for Art History; and various other department initiatives. Donations reflect the giving of July 1, 2013 to June 30, 2014. We regret any errors or omissions.

With Thanks

The strength and renown of Columbia’s Department of Art History and Archaeology derive not only from the expertise and dedication of the faculty in our department, but also from 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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Lee MacCormick Edwards Dr. Lee MacCormick Edwards passed away on April 19, 2014 at the age of 76. A member of the department’s Advisory Council, Lee was an accomplished art historian, consultant, and artist with a trio (1987), samaa (1976), and two (1984) from Columbia University, which she earned under the mentorship of Professor Allen Staley. Specializing in the arts and social history of the 19th century, she lectured and taught widely in the United States, Europe and Australia. Her generous do- nations to the department and the Wallach Art Gallery will be remem- bered and appreciated for years to come.