Dear Students, Colleagues, and Friends,

This is an exciting moment to start my term as department chair. The searches we completed last year bring new faces to Schermerhorn. Meredith Gamer will be joining us as Assistant Professor of European Art, 1700–1900. Meredith earned her PhD from Yale with a dissertation on eighteenth-century British art, though her expertise extends to the broader Atlantic and British colonial worlds. She has already co-curated the major exhibition Figures of Empire: Slavery and Portraiture in Eighteenth-Century Atlantic Britain and has worked extensively on the cataloging of Turner drawings at the Tate Britain. Michael J. Waters will be our new Assistant Professor of Renaissance Architectural History. Michael received his PhD from the Institute of Fine Arts, where he wrote a dissertation on the re-use of ancient building fragments and the transmission of architectural knowledge. He has published a highly regarded article in the Journal of the Society of Architectural Historians on Renaissance architectural engravings. He will be an anchor to the rebuilding of Columbia’s traditional strength in the history of architecture across all periods. Both Meredith and Michael are delaying their arrival by one year in order to complete post-doctoral fellowships, Meredith at Yale’s Institute of Sacred Music, Michael at Worcester College, Oxford University.

Already with us is Janet Kraynak, the new director of our MA Program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA). An authority on Bruce Nauman, Janet has also published extensively on Andy Warhol, Nan Goldin, Do-ho Suh, Rosemarie Trockel, and others. She comes to us from the New School, where she had taught since 2006. The MODA Critical and Curatorial Studies program, which is about to enter its twentieth year, has been extraordinarily successful, and its graduates now occupy major posts both in the United States and abroad. With Janet at the helm, we look to a still more dynamic future.

The 2014–15 year featured many memorable events. Generous gifts allowed us to continue our annual symposium with Cambridge University and to host the conferences “Rethinking Latin American Art and Culture” and “Scrabbles and Scribbling in the Early Modern Period”, the conference we co-organized on Nazi-looted art was standing-room only. Equally distinguished were our activities in more distant places: Ioannis Mylonopoulos, Robert E. Harrist Jr., and Holger A. Klein inaugurated our new Art Humanities program in Paris, and Jonathan Reynolds participated in the excavations that Francesco de Angelis and Ioannis Mylonopoulos led at the sanctuary of Poseidon in Boeotian Onchestos.

In the spring, Vidya Dehejia will give the Mellon Lectures at the National Gallery in Washington. And this issue of 826 Schermerhorn will reach you before the exhibition Rembrandt’s Changing Impressions, curated by our student Robert Fucci, ends its run at the Wallach Art Gallery on December 12. It’s a terrific show that I hope you all have a chance to see — you will not want to miss it! It’s a terrific show that I hope you’ll all have a chance to see — you will not want to miss it.

With best wishes for the holiday season,

Michael Cole
Professor and Department Chair
Zainab Bahrani, the Edith Porada Professor of Ancient Near Eastern Art and Archaeology, established a project called Mapping Mesopotamian Monuments in 2012. In the summer of 2015 she continues to direct a team that has conducted on site fieldwork recording standing monuments and architecture across Iraqi Kurdistan in Dohuk, Erbil and Suleymaniyeh, and in southeastern Turkey in the region of Diyarbekir and Mardin. Professor Bahrani hopes to continue this work in the rest of Iraq, into the south. The survey is focused specifically on monuments and architecture, and purposefully has no historical, cultural, or religious boundaries. The documentation is inclusive because the project aims to record the remarkably diverse history of this region, a diversity of peoples and religions that is being deliberately and violently erased.

The second season of fieldwork conducted from May to June 2015, focused on documenting rock reliefs, historical mosques and monasteries in southeastern Anatolia. The team documented the extensive circuit walls and towers of Diyarbekir, the ancient mosque with its reused classical capitals and columns. They also studied several rock reliefs dating to the Neo-Assyrian era and some early Christian monasteries.

The Mapping Mesopotamian Monuments team of archaeologists is international. It includes participants from the US and Western Europe, from Iraq and from Turkey, including colleagues from the State Board of Antiquities and Heritage in Baghdad. The first field season took place in 2013 in Iraq where Professor Bahrani and her team documented ancient Mesopotamian monuments and rock reliefs, early Islamic and early Christian architecture, mosques and madrasas, churches and monasteries, Yezidi sanctuaries and shrines, ancient bridges and aqueducts, Ottoman era buildings and early twentieth century buildings. The team uses a range of technologies including photogrammetry, perspectival stills, and 360° immersive panoramic records while mapping things geospatially. For each work the team assesses the condition and state of preservation, and provides detailed descriptions. Mapping Mesopotamian Monuments has to date an archive of thousands of images that the Columbia team has made on site. The work is funded and supported by a multi-year grant from Columbia University’s President’s Global Innovation Fund, awarded to Professor Bahrani in 2012. Although the proposal and the plan for the project, and the first season of fieldwork preceded the recent targeting of museums, monuments, and archaeological sites in Iraq and Syria, the work has taken on a more urgent nature. The significance of the project, which is a long-term work, has been unfortunately borne out by the appalling recent events in Iraq, Syria, and southeastern Anatolia, all of which belong to the area archaeologists refer to as Mesopotamia, the ancient lands of the Tigris and Euphrates rivers. Heritage sites, historical architecture and monuments are in grave danger throughout the region but it is not only antiquity and archaeology that are in peril. As they continue to be destroyed as a means of erasing the presence of communities of people and their history, the project that began as an archaeological-historical survey, is now an even more urgent record of endangered historical monuments and sites.

ZAINAB BAHRANI
ANCIENT NEAR EASTERN ART AND ARCHEOLOGY

OPPOSITE: Birkleyn, Diyarbekir Province, Turkey. Gabriel Rodriguez from the Media Center for Art History photographs an Assyrian relief in one of the sources of the Tigris River. Photograph by Zainab Bahrani. Above: Dara, Mardin Province, Turkey. Ruins of rock-cut buildings from the Roman fortress of Dara, built c. sixth century CE. Photograph by Gabriel Rodriguez. Right: Diyarbekir, Diyarbekir Province, Turkey. Mapping Mesopotamian Monuments team documenting the city walls at an area known as Dağkapı. Photograph by Zainab Bahrani.
In the summer of 2013, the Department of Art History and Archaeology was among the first Arts and Sciences departments to secure university funding to deepen the global purview of the liberal arts at Columbia. Established under the auspices of the Andrew W. Mellon Foundation, Columbia’s Global Liberal Arts Initiative was set up to enable departments to take advantage of Columbia’s expanding network of international partnerships and Global Centers to develop innovative new curricular programs for undergraduates abroad.

Given the centrality of the Core Curriculum in Columbia’s undergraduate education, the department was successful in its proposal to offer a sustainable program of at least one course of Art Humanities: Masterpieces of Western Art each academic year, taught by a tenured or tenure-track faculty member at Reid Hall, Columbia University’s Global Center in Europe. Professor Ioannis Mylonopoulos was the first faculty member to teach Art Humanities in Paris during the spring semester of 2015. Thirteen students took full advantage of the cultural and artistic opportunities in Paris and visited famous collections and museums in the “City of Light.” From the celebrated Greek galleries of the Louvre to the Musée d’Orsay and the Musée Picasso, classes on the Italian or Northern Renaissance and Baroque were not confined to the classroom, but brought the students in front of original paintings and sculptures in the Louvre. In addition, students visited famous monuments outside Paris, such as the majestic cathedral of Amiens, the palace and gardens at Versailles, and Monet’s house and garden in Giverny. Professor Mylonopoulos is followed by Professor Holger A. Klein, who currently teaches two sections of Art Humanities during the 2015–2016 academic year.

In addition to the semester-long program, the department also piloted a new joint summer program with the Music Department to teach Art and Music Humanities at Reid Hall as a “package deal.” In the summer of 2015, a group of seventeen students took both courses, which met on alternate days. The two instructors, Professor Susan L. Boynton, chair of the Department of Music, and Professor Robert E. Harrist Jr., attended each other’s classes, which were taught with the help of the program assistant, PhD candidate Lindsay Cook. Students and instructors conducted all field trips to museums and monuments and all concert, opera, and other performance visits together. Both student demand and the pedagogical results of the joint courses were remarkable and give hope for an expanded offering of courses in 2016.

Thanks to the incomparable artistic and musical resources of Paris, the intellectual synergy that emerged between Art and Music Humanities in the summer, and the truly outstanding group of students who participated, all professors agree that teaching Art Humanities at Reid Hall is one of the best pedagogical experiences they ever had.

Professors Robert E. Harrist Jr., Holger A. Klein, Ioannis Mylonopoulos

Opposite: Professor Holger A. Klein and Art Humanities students in the nave of the Basilica of Saint Denis. Photograph by William Kentik.

Above: PhD candidate Lindsay Cook, Professor Robert E. Harrist Jr., and Art Humanities students in the Jardin du Luxembourg in Paris. Photograph by Susan L. Boynton.

Below: Professor Ioannis Mylonopoulos’ Art Humanities students at Monet’s gardens in Giverny. Photograph by Ioannis Mylonopoulos.
In spring 2015 I travelled for a week in March with ten of our best undergraduate students to the Notre-Dame of Amiens, the cathedral featured in our beloved Core Curriculum course, *Art Humanities*. The seminar focused upon the life of the cathedral — the human context in which the great monument was conceived and in which it functioned. That human context was understood in terms of the interacting worlds of the layfolk (medieval pilgrims as well as modern visitors including ourselves), the clergy, and the artisans — masons, carpenters, glaziers etc.

Our group first spent three nights in Paris at the Hôtel de Senlis, quite close to the Luxembourg Gardens. During that time we undertook intense study visits to Notre-Dame of Paris, the Louvre, the Sainte-Chapelle and the Musée de Cluny. Some of us looked at additional churches (Saint-Germain-des-Prés, Saint-Cerfain-des-Pois, Saint-Julien-le-Pauvre, Saint-Séverin etc.), but I like to leave some flexible time for others to visit the museums and monuments of their own choice. While in Paris we had our first group meal together at Le Polidor on the Rue Monsieur le Prince.

After our bitterly cold winter in New York it was a great joy to walk the streets of Paris in temperate weather. But on Tuesday, the day we went up to Amiens, the spring seemed to turn miraculously to early summer — sunny and warm — ideal weather to walk by the River Somme in Amiens and undertake our climb into the upper parts of the cathedral. I had secured permission from the French authorities for the climb and was delighted when they left us to ourselves without the constraint of a guide. The high point of the day was the ascent into the central spire — one of the last great Gothic steeples to have been built (begun 1528).

During the following two days the students presented their work. Each of them had prepared a presentation (topics included tombs, choir stalls, stained glass, portal sculpture etc.). It had turned very cold, but the students did extraordinarily well. We also enjoyed our visit to the Musée de Picardi, which contains many bits and pieces from the cathedral.

On Thursday evening we caught the train back down to Paris to spend our last night in the Hôtel de Senlis — giving us a very easy ride on the RER up to the airport on Friday. We landed in New York in the last snowstorm of the season.

Of the more than twenty summer programs and extended excursions I have hosted, this was by far the most enjoyable and, I believe, the most successful. The combination of gifted and highly motivated students, wonderful museums and churches (and dinners) made the whole experience come together in a way that was entirely magical. A key element in this success was the presence and skills (organizational and pedagogical) of Lindsay Cook, a doctoral candidate beginning her dissertation on Parisian Gothic architecture. I would like to express my warmest thanks to Louise and Len Riggio who made this wonderful experience possible.

The challenge now is to attempt to funnel some of this excitement and energy into the website that we use to teach *Art Humanities*. We are currently engaged in reworking our website and making it interact dynamically with the way we teach. I hope to write an electronic book on Amiens Cathedral that will interact with the hundreds of high-resolution images, panoramas, and animations that we have gathered online. I should very much like to engage the interest and support of our alumni in our attempt to energize the *Art Humanities* website.
A Virtual Enlightenment

Barnard and Columbia seminar students have repopulated one of the Metropolitan Museum of Art’s period rooms and brought its objects to digital life.

Thanks to a generous grant from the Mellon Foundation, A Virtual Enlightenment put the art history department at the forefront of Columbia’s move toward digital humanities, with a new seminar format that combines traditional teaching with both museum sessions and a digital lab.

Danielle Kisluk-Grosheide and Jeffrey Menges, curators at the Metropolitan Museum’s Department of European Sculpture and Decorative Arts, led four sessions at the Met. Students were thrilled to go behind gallery cordons and stand next to historic desks, handle small objects, and see countless details no ordinary museum visitor notices.

Students were challenged to invent digital ways to show how the space and objects of the Met’s Tessé Room expressed Enlightenment values. One team studied the intimate mother-daughter story and the global trade story behind an exceptionally important furniture pair commissioned by Queen Marie-Antoinette. A second team revealed how the space of an eighteenth-century room was used by owners, guests, and servants. A third team brought artisans back into the room’s story by studying tools and materials, and by linking objects in the room to plates from images in Diderot’s Encyclopédie.

To see snuffboxes revolving as if twirled in a hand, servants replacing candles, the original bright colors of marquetry, a table set with Sèvres porcelain, and much more, go to: http://cool.barnard.edu/ave/
Disclosing New Perspectives on Hadrian's Villa

The second fieldwork season at Hadrian’s Villa led by Professor Francesco de Angelis and his colleague Professor Marco Maiuro (Columbia University, Department of History) has yielded unexpected and exciting results. In an expansion of the boundaries of the previous campaign, the excavation has started uncovering a previously unknown residential building with largely preserved decoration: floor mosaics with both abstract and figural patterns, precious marble revetments, wall paintings with red and yellow panels divided by delicate vegetal motifs — even ceiling frescoes, populated by griffins and sphinxes. Comparanda from both the villa and elsewhere (especially Ostia) suggest that, despite the richness of the decoration, the building was not used by the emperor himself but rather by a high-ranking member of the staff. Geophysical prospections in the surrounding area have furthermore revealed a vast network of similarly oriented edifices forming a mini-neighborhood within the villa. These and other findings provide a new vantage point from which to investigate the ancient life at Hadrian’s Villa and better understand the complexity of its art and architecture.

In addition to new activities and initiatives (such as guided site visits for Columbia alumni; fieldtrips to Tivoli and Ostia; the cataloguing of marble architectural fragments), the 2015 season also saw a substantial increase in the number of participants. Over a period of two months, thirty-three new and fifteen returning students joined the six core team members and the ten assisting specialists (ancient and medieval ceramics, architectural decoration, geophysical prospections, palaeobotanical analyses, Renaissance architecture) from the University of Rome La Sapienza and other American and Italian institutions. A fellowship program established thanks to the generosity of anonymous donors and sponsoring institutions supported student participation: the Department of Art History and Archaeology; the Classical Studies Graduate Program; and the Departments of Classics and History.

Excavation at the Sanctuary of Poseidon in Boeotian Onchestos

In the summer of 2015, Columbia University’s excavation at the sanctuary of Poseidon in Boeotian Onchestos continued with great success. For six weeks (June 8 to July 18), Professor Ioannis Mylonopoulos and a group of students from Columbia University, Barnard College, and Oxford University explored Site A and — more intensively than in 2014 — Site B, the religious and the administrative centers of the sanctuary, respectively. The results of the campaign place the site in a firm historical context.

At Site A, the excavation showed that the annex next to the impressive sixth-century stoa was a large closed room that stored dedications and not a portico-like structure, as was suggested after the 2014 campaign. Thanks to a bronze coin from the reign of Philip II of Macedonia, the building can now be dated between 338 BCE, when Philip moved the center of the Boeotian Confederacy to Onchestos, and the king’s assassination in 336 BCE. Silver coins attest to the close, albeit short, connection between the sanctuary and the important Euboean city of Chalkis, member of the confederacy between 308 and 304 BCE. At Site B, parts of a substantial round structure (with a diameter of over 131 feet) were excavated. Its date is still uncertain, but it seems to predate the mid fourth century BCE. In addition, a large part of the northern wall of a monumental building from the late fourth century was unearthed. The wall is over 13.1 feet wide and 91.8 feet long. Several architectural terracottas bearing floral and abstract decoration in black, white, and red color on a beige background were uncovered.
Sight of Memory: When Nature Becomes Ideology

Cities, villages and other forms of human settlement, like works of art, are in constant flux, a process of shaping and reshaping, of being erased, demolished, newly designed, renovated and preserved. Like a canvas on which marks of artistic activities — lines, scratch- es, stains of colors and spots — are visually documented, the urban and rural landscapes accumulate and display through their particular structures, urban planning, architecture, streets, allies, parks and public monuments histories of urban creativity and imagined landscapes of inhabitants. Thus the plethora of built substance and nature that turns spaces into places could be read like historical text, marks of remembering and forgetting.

In December 2014, Shalem and Minawi travelled to Palestine/Israel and started to collect visual and oral material for the research project Sight of Memory: When Nature Becomes Ideology (The Topography of Palestine Rural Landscape after 1948). The modern era and especially the age of nationalism have brought with them a specific agenda for the re-structuring the whole of the Levant. This era resulted in the exodus, relocation, migration, and expulsion of people. The destruction of cities, villages and other rural settlements, de jure or de facto as part of governmental plan, and, more importantly, the desire to eradicate a specific history of those sites from the collective national memory, had their impact on the landscape of this region. Palestine and the present state of Israel offer a large amount of historical evidence that shed new light on the history of forgetfulness in this region. It is hoped that this research will help in shaping the platform for a multitude of narratives and to establish a common system of comprehending time that could help to bridge the gap between collective and personal accounts for Palestinians and Israelis alike.

Scribbles and Scribbling in the Early Modern Period

Scribbles and Scribbling in the Early modern period is a joint project between Columbia University and the Université Paris I, supported by Columbia’s Alliance Program and co-directed by Diane Bodaert, Francesca Alberti, and Philippe Morel, that investigates the creative process of scribbling and scribbles by artists. During the past decades, scribbles and schematic drawings have been found on the margins of early modern artworks by artists such as Leonardo, Michelangelo, Raphael, and Titian. This graphic production, which has not received much attention from scholars, echoes the ideas of “controlled regression” and “scribbling style” that Ernst H. Gombrich and Ernst Kris used in their seminal essay “The Principles of Caricature” when questioning the late appearance of caricature at the end of the sixteenth-century. The newly discovered material belongs to an earlier chronology, which predates the official birth of caricature, and therefore should be rethought within the wider field of visual culture of that period. In order to understand the status, perception and uses of such “unlearned” drawings at a time when art was dominated by the laws of allegory, the project intends to consider artists’ scribbles in relation to the wider popular and anonymous practices of the images. A methodological workshop, associated with the creation of a digital archive of early modern scribbles, will be organized in spring 2016 with the goal of bringing to light this little known portion of Renaissance visual culture.

When the New Curator of Art Properties, Roberto C. Ferrari, alerted Elizabeth W. Hutchinson to the fact that Columbia owns a few hundred objects of Native American art, the associate professor knew exactly what to do. She was committed to creating an exhibition for the gallery at Columbia’s Center for the Study of Ethnicity and Race and had been looking for an exhibition concept that could involve students. She decided to frame the exhibition around a group of ten pen, pencil, and ink drawings by Inupiat artists of north- west Alaska in the late nineteenth-century that are part of Columbia’s collection. The nine students enrolled in her spring 2015 graduate seminar, Repatriating Indigenous Art, conducted research on these drawings while learning about developments in source community consultation and collaboration in museums and other collections. The drawings were donated to Columbia in 1935 as part of the Bush Collection of Religion and Culture, a collection assembled by philosophy professor Wendell Ter Bush, a student of John Dewey who was interested using objects in the classroom as a means of enriching students’ understanding that aesthetic values existed in all cultures. Bush gave no information about where or when they were acquired. Exhibition research began with a close examination of the works themselves. The close resemblance of the drawings to documented works in the Smithsonian and the Alaska Museum identified this work as the product of students working closely with missionary teachers Tom and Ellen Lopp in the native village Kingigan on the Bering Strait. The drawings may have been made as part of a school lesson, but their dispersal suggests that they were made to be given away or sold to non-Natives. Members of the class were impressed with the care used by the artists to capture the specifics of the regalia worn by the figures in the drawings and to convey the details of the actions of the dancers and musicians. The study of the works led to a list of questions that were subsequently answered by research, including tracking down the event being depicted (the Krigik, or Messenger Feast, still an important event in many Inupiat communities), the significance of the clothing and other objects depicted, the history of this community’s interactions with non-Natives, and the ways in which these drawings fit into a longer history of visual culture in this community and region. The answers to these questions were tracked down by consulting the work of both scholars and Inupiat community members, the latter primarily through resources available on the Internet.

The exhibition opened in September and is accompanied by a website that has been shared with the community of Kingigan, which today hosts an annual dance festival in September that continues the tradition depicted in these works of a century ago. The exhibition can be accessed at: http://cool.barnard.edu/InupiatDrawings

ELIZABETH W. HUTCHINSON
NORTH AMERICAN ART TO 1914, FEMINIST AND CULTURAL THEORY

REPATRIATING INDIGENOUS ART

Messages Across Time and Space: Inupiat Drawings from the 1890s at Columbia University

Ab Durnun, Lower Galilee (Palestine/Israel), graywacke. Photograph by Avinoam Shalem.

Al-Damun, Lower Galilee (Palestine/Israel), graveyard. Photograph by Avinoam Shalem.

Tirana, Palë Griç, 1783, Mez器 Çitela, Ancona, scribbles on the back of the painting.

Inupiat Drawing, Dance with Two Women at the Feast, c. 1890, Bush Collection, Columbia University.
Media Center Offers New Digital Framework for Research Projects

The Media Center for Art History has continued its mission to serve the Art History Department and the Columbia University Center for Art and Education in digital art history. Embedded within the Department of Art History, the Media Center’s unique research and educational agenda is defined specifically for art historians, architectural historians, and archaeologists. This year, the experimental digital mapping project Archmap has been converted into a production platform. Archmap provides the production framework for two research projects: Mapping Metropolitan Monuments (Professor Zanab Balanesi), the Istanbul Research and Documentation Project (Professor Holger A. Klein), and this new framework is currently being evaluated at the digital platform for archaeology research on Hadrian’s Villa in Tivoli (Professor Francesco de Angelis). Other research projects are currently driving new technological developments at the Media Center as well. Professor Diane Bodar’s research project on Scribbles and Scribbling in the Earth’s Media Period is targeted at the development of a framework to store data and to exchange findings and research results in a transcontinental collaborative project.

Besides these faculty projects, close collaboration between the Media Center and the Core Curriculum resulted in the migration of the Art Humanities website. Students who visit the Art Humanities website now will uncover an experience integrated with other courses that make up the Core Curriculum. The Media Center is also working closely with Professor Stephen Murray to create resources for the Amiens section of Art Humanities that leverage the abilities of the new website in engaging ways.

Furthermore, the Media Center’s curated image database, MCID, has significantly grown with the addition of several thousands of images from fieldwork around the world.

In the coming year the Media Center will work relentlessly to further develop its role as a reference for evaluating the potential of these new technologies and work with our students and faculty to adopt them in order to innovate teaching and research in the fields of art history, archaeology and architectural history.

Julia Vazquez, PhD Student

Conference: “Rethinking Latin American Art and Culture”

ALEXANDER ALBERO, CHAIR OF Barnard’s Art History Department, and Graziela Montaldo of Columbia’s Department of Latin American and Iberian Cultures, organized a conference devoted to “Rethinking Latin American Art and Culture,” held on October 2, 2015. Speakers included professors from Princeton, Harvard, Cornell, the Art Institute of Chicago, USC, UC Berkeley, and the CUNY Grad Center. The papers were broadly interdisciplinary, and the speakers represented a range of different methodological backgrounds—some literary scholars, some art historians, and most working with and between aspects of both disciplines. Papers covered topics as diverse as Cuban art of the past ten years, political video art in the 1970s and 80s, and the politics of cosmopolitanism. Several papers shared an interest in the question of the relationship between Latin American art and the global contemporary world. Others asked timely questions such as: “How can Latin American art subvert or question contemporary regimes of global surveillance and governmental control?” The conference was made possible by the generous support of the Institute for Studies on Latin American Art (ISLAA).

Nicholas Morgan, PhD Student

The Bettman Lecture Series

SINCE ITS INCEPTION in 2004, the Bettman Lecture Series of the Department of Art History and Archaeology has hosted over fifty speakers. The Lectures are endowed by a bequest of Linda Bettman, a former graduate student in the department. The department was honored to host six highly esteemed professors for Bettman Lectures during the 2015-2016 academic year: Lina Bolonini, Marc Godlief, Jesús Escobar, Etienne Jollet, Bernard Siegert, and Julie Braun-Wilson. These speakers were the first to participate in a new program inaugurated as part of the lecture series called the “Bettman Brunch.” Through the program, department members could meet separately with a speaker for an informal conversation over bagels and coffee. Such gatherings created a collegial environment in which speakers and students were able to discuss their academic research and ideas, as well as other professional topics.

During the 2015-2016 academic year the department looks forward to hosting six speakers for the Bettman Lecture Series: Charles Barber (November), “Ur Art: Reading an Icon of the Black Muslim Geogloss” (Professor Khalil Gibran); Mary Miller (December 7: “The Trouble with 846: Maya Art of the Late Ninth Century”), Heyd Conover (December 14: “In the Shadow of the Negros”), Michael Ann Holly (February 29: “The Back of the Painted Beyond”), Kaiwita Singh (March 28: “Frictional Heritage: Maya Art from the Quechan, Huichol, and Iberian Cultures”), and Stephen J. Campbell (April 15: “Against Titan”). Lectures take place at 6pm in the Bettman Lecture Hall (Schommer Corridor 611) and are followed by a reception. We look forward to seeing you at this year’s Bettman Lectures!

Raymond Carlson, Emogene C. Anderson and John V. Smith, Graduate Student Art History Coordinators, Bettman Lecture Series

Janet Kraynak Named New Director of MA Program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA)

I am very excited to join the faculty in the Department of Art History and Archaeology at Columbia and assume the directorship of the MA Program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA). After nine years at the New School, where I was Associate Professor of Art History, I am looking forward to the new opportunities and challenges the position affords.

This is an exciting time for the MODA program. Founded by Professor Rosalind Krauss, and moving into its third decade, the program continues to expand as recognition of the significance of a fine-standing MA program attuned to the specific demands of the study of contemporary art increases. The MODA program is at the cusp of expansive changes in the field, offering students the knowledge and skills to grapple with theoretical and practical questions related to non-traditional media, alternative exhibition models, as well as the expansion of art under globalization — training they need to enter into professional careers as curators, critics and academics, among other pursuits.

Moving forward, I am to solidify existing relationships between MODA and such institutions as the Museum of Modern Art and the Whitney Museum, while seeking out further ties to the full range of art and cultural institutions in New York City and the beyond. At the same time, I am working to formalize relationships that MODA has with related departments and schools at Columbia to further encourage students to take advantage of the wealth of academic offerings in fields significant to the methods of art historical and cultural analysis. With the pending move and expansion of The Miriam and Ira D. Wallach Gallery to the new Manhattanville campus, I am working in concert with director and chief curator Deborah C. Cullen, to increase collaborative programming and find more opportunities for students to work with the gallery and organize exhibitions (see page 20).

My background is highly suited to these challenges. Having taught undergraduate and graduate students in a range of departments, and with experience in museology, art criticism, curating exhibitions, and serving on editorial boards of various publications (including currently at Art Journal), I bring to the scholarship of contemporary art an integrated, interdisciplinary perspective, with a strong pedagogical interest in the shifting meaning and identities of artistic institutions and curatorial practice. I have particular expertise in the interdisciplinary turn of art in the 1960s and its legacy in contemporary practices, including the ways in which art responds to and registers political and social crises and upheavals. I have written extensively about performance, language, sound, participatory practices, issues of mediation, reproduction, and digitization among others. This experience informs current and planned graduate seminars on focused topics (including Contemporary Art and the Conflicts of Globalization and The Performative Object) as well as related programming. Most immediately is our exciting fall Critical Colloquium, which features the critic Jason Fung and artist-historian Susan H. Katz, as well as our “capsule” trip to the Venice Biennale.

Janet Kraynak
Director, M.A. Program in Modern and Contemporary Art: Critical and Curatorial Studies (MODA)
Rembrandt's Changing Impressions

Rembrandt van Rijn (1606–1669) manipulated his copperplates in unprecedented ways to achieve printed images that were often in flux. That many of the different results were circulated as finished works in their own right marked a new moment in the appreciation of printmaking and the collecting of prints in the seventeenth century. Rembrandt not only treated the print medium as a means of crafting visibly changing images, he was also the first printmaker to fully explore the use of newly available Asian papers for their aesthetic and technical effects. Many of these variations were the outcome of Rembrandt’s intense and restless search for results that satisfied his artistic sense. Others, especially certain portraits, were probably produced at the instigation of some of his print connoisseur patrons.

Rembrandt’s Changing Impressions was curated by PhD candidate Robert Fucci for The Miriam and Ira D. Wallach Art Gallery. The exhibition highlights eighteen of the artist’s most notably intriguing or dramatically altered prints by gathering fifty-two works from various public and private collections in order to compare different states of the same work side by side. This is the first time in over forty years that such an exhibition focused on Rembrandt’s printed changes has taken place in this country. The prints lent to the Wallach for the exhibition represent some of the finest in quality found in US collections. All of the works exhibited were likely printed by the artist himself or under his direct supervision.

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Rembrandt has been a mainstay in the Core Curriculum at Columbia since the introduction of the Art Humanities course, a course that is taken by nearly every undergraduate at the university. Rembrandt’s Changing Impressions provides instructors and students with a near-at-hand selection of original works that also functions to introduce Rembrandt’s prints and aspects of print connoisseurship to all Art Humanities classes over the course of the fall 2015 semester. A scholarly symposium, held on November 5 during the IFPDA print fair, presented the newest scholarship. A fully illustrated catalogue, co-published by Verlag der Buchhandlung Walther König, Cologne, accompanies the exhibition.

This project has been generously supported by the Netherland-America Foundation, the Dutch Culture USA program by the Consulate General of the Netherlands in New York, the International Fine Print Dealers Association/IFPDA Foundation and the European Institute at Columbia University.

Lenders to the Exhibition:
The Baltimore Museum of Art
Davison Art Center, Wesleyan University
Harvard Art Museums/Fogg Museum
Library of Congress
The Metropolitan Museum of Art
The Morgan Library & Museum
The Museum of Fine Arts-Boston
The National Gallery of Art
The New York Public Library
Philadelphia Museum of Art
Yale University Art Gallery

Two private collections, with thanks to C. G. Boerner Gallery
The Wallach Art Gallery Readies for 125th Street

The First Year MFA Exhibition highlights work by graduate Visual Arts students. The Wallach has been collaborating with Miller Theatre on an annual, site-specific wall work and, with GSAS, we are about to start a new annual spotlight of a recent MFA graduate’s work in Philosophy Hall’s Café Nous. At Lenfest, The Wallach intends to do even more with upstairs artists, in addition to presenting the MFA Thesis Exhibition.

The Wallach has long-supported projects shedding new light on Columbia’s special collections. In our new space, we will have a “project room” that offers opportunities for intimate, rapidly-changing examinations of Columbia’s treasures that offer more curatorial opportunities to students, classes, and faculty.

We’re pioneering postdoctoral curatorial opportunities as well. Our first postdoc, Denise Murrell (a PhD, specially supported by the Ford Foundation as she develops Modernity from her dissertation for us. Ideally, we can offer such posts regularly to recent graduates who present outstanding proposals for exhibitions and have indicated a commitment to curatorial work.

Finally, visitors may be noticing more and more youth in the Gallery. In addition to our ongoing programs, the Wallach Art Gallery has long-supported projects and related to students’ theses.

A grant from The Alfran Foundation stimulates our outreach, while our Samuel H. Koen footage, Interpretive Fellow, Daniela Fif (an EdD candidate at Teachers College) has pioneered our youth and family programming. In 2014–2015, we served 8,500 visitors, 1,174 K–12 pupils and 806 Columbia students who visited the Gallery largely through the Romane Branden initiative, supported by President Lee Bollinger.

As we ready for The Lenfest Center for the Arts, we are working very hard to make The Wallach Art Gallery more meaningful, open, thoughtful, and engaged. We will be sure to let you know when the opening celebrations will be!

DEBORAH CULLEN
DIRECTOR AND CHIEF CURATOR, THE WALLACH ART GALLERY

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Ghosts of the Past: Nazi-Looted Art and Its Legacies

Even since the discovery of Cornelius Gurlitt’s hidden collection of more than 1,200 works of art in his Munich apartment at the end of February 2012 — and 2,000 additional works found in Gurlitt’s second home in Salzburg two years later — the story of the Gurlitt Collection has made headlines around the world. Beyond the bizarre obsession of Mr. Gurlitt, his holdings, but of many works of so-called “Degenerate Art,” espoused by the Nazis and sold for hand currency by state authorities. It has also raised a host of legal and ethical questions concerning restitution and what one might call belated transitional justice for stolen art and its former private or public owners. In order to take up these important issues, the Art History Department hosted an international conference entitled “Ghosts of the Past: Nazi-Looted Art and its Legacies” from February 19 through February 21, 2013. Co-organized with Columbia University’s Deutsches Haus and developed in collaboration with the Goethe-Institut New York and the Jewish Museum, the conference brought together art historians, art historians as well as scholars of provenance research and legal practice, museum directors, curators and journalists.

Organizing a conference on Nazi-looted art and its manifold legacies seemed only natural following the heated debates and controversial discussions about the responsibilities of both governments and representatives of professional groups that ensured very quickly after the Gurlitt affair. However, our conference was not a conference on the Gurlitt case. While it seemed unavoidable at times to speak about the German government’s handling of the Munich and Salzburg Art troves and the consequences and problems it posed for lawyers and legal scholars, provenance researchers, art historians as well as museum curators and directors, it was our goal to ask broader questions and open up the discussion to one of a more general nature, that is of our historical, professional, and moral responsibilities vis-à-vis the legacies of Nazi-looted art.

The problems we encounter today are bound up with questions of the rise of modernism in European art and culture during the first half of the twentieth century, and its continuation after the devastation of the Second World War. They are also bound up with our own attitudes towards the past and with what we believe our historical, political, and ethical responsibilities are; resulting in controversial views and discussions, all of which we encountered during our conference, and which led to a productive engagement with the past and the issues at the core of our interest.

It is this idea of a “total well-being,” that I want to retrieve here as the intersection, too, between art and civil rights. Art was also a way to access or extend the sense of well-being, as numerous artists during this period understood. Practitioners from Noah Purifoy in Los Angeles to Lygia Clark in Brazil shared participatory practices that were meant to engage and enhance the social and mental ease of their audiences; Purifoy in particular endeavored to address African American youth in Watts, an area where an entire population had been displaced, subject- to a failing economy and deindustrialization. In this way, creativity and beauty encouraged and engaged helped engender a feeling of individual satisfaction, self-love, and, in this sense, health. Just as lay medical activism practiced by the Panthers and other progressive groups can be seen as the further democratization of medicine during this period, that claim can also be made for art’s life with the rise of alternative spaces, homegrown galleries, and community exhibitions that brought art to the people and gave them agency, entitlement to their own aesthetics and beauty. Health and art were among the myriad ways that politics and collective action were accessed during this period of societal change in the mid- to late twentieth century.


For this full text of the Civil Rights Act, see: http://www.ourdocuments.gov/doc.php?flash=true&doc=47&pages=transcript


An estimated 100 people attended this conference, and the discussions were engaged and lively. The conference was live streamed, and had very broad international coverage. Articles in the Frankfurter Allgemeine and Süddeutsche Zeitung reported and assessed the conference’s contribution to the ongoing debate. The conference’s papers will be published in New German Critique by the four conference organizers Andreas Huyssen, Holger Klein, Elisabeth Rocha-Shalem, and Aronson Shalem.

HOLGER A. KLEIN
EARLY CHRISTIAN, BYZANTINE, AND WESTERN MEDIEVAL ART AND ARCHAEOLOGY
This would bring it much closer to the diagrams from the mechanical convention of the meeting of the Italian Judicial Archives and stone conservator (see p. 25). The number of moving weight but also the moving body. His drawing is both a representation of weight — a chief preoccupation here serves primarily as a representation of bodies. In which case the primary subject of the drawing would be, again, the human body’s actions in the operation of a lever.

Excerpt from MICHAEL COLE’S Leonardo, Michelangelo, and the Art of the Figure, (Yale University Press 2015), p. 93–96

Leonardo, Michelangelo, and the Art of the Figure

A.W. Mellon Lectures in the Fine Arts at the National Gallery in Washington

I will be presenting the 5th annual A.W. Mellon Lectures in the Fine Arts at the National Gallery in Washington DC in spring 2016. The talks will be held on six consecutive Sundays from April 3 to May 8 and will focus on the superb festival bronzes created by master artists during the 400 years of the rule of the Chola dynasty, c. 850–1270. I will go beyond the serious (having curated the 2002 exhibition The Sacred and the Sensuous on this aspect of the bronzes), asking questions of the material that have never before been asked. Where does Chola bronze art stand today? What was the role of wealth that enabled superb bronzes to be cast despite constant warfare? Why did the Chola citizens use their temple walls as the public records office, covering them with inscriptions relating to the temple, from gifts of bronze and jewelry to judicial matters relating to misappropriation of temple funds and the like? How did a widowed queen become one of the most influential patrons of art in a male-dominated society? Was the quest for pearls behind the conquest of Sri Lanka? Did the desire to control the lucrative trade between Agra and China motivate Chola raids into southeast Asia?

VIOYA DEHEJA
INDIAN AND SOUTH ASIAN ART

VOYA DEHEJA
Our study of a range of unfinished work, both rock-cut and structural, has led us to come up with two major interpretations that emerge from our research. The Unfinished: Stone Carvers at the Great Cathedrals. The course was based upon and titled after a film that same name that he had made with Nina. He gave three major public presentations: on November 3, a talk at Yale University, “Life of a Cathedral: Notre-Dame of Amiens”; on February 8, a talk on the Winchester Cathedral, part of the Metropolitan Museum’s “Sunday at the Met” series and in celebration of the presence of the famous twelfth century Winchester Bible, then on display; and on May 2, a talk in the Colloque de Chaillot, “Qu’est-ce que l’architecture gothique?” The talk was entitled, “Le grand dessin gothique.” In October 2015 he worked in Amiens as a fellow at the University of Picardie on the Digital Cathedral project.

The Unfinished book, entitled The Unfinished: Stone Carvers at the Great Cathedrals, was published by the University of Minnesota Press (2015) (see p. 17) and her article on contemporary German artist, Rosemarie Trockel, was published in the Journal of Visual Culture (August, 2014). Her essay “The Land and the Economics of Sustainability” (recipient of the 2011 Art Journal Award of Distinction) was reprinted in the anthology Ecological Landscape: Art, Space and Politics (University of California Press, 2015), co-edited by Emily Eliza Scott and Kirsten Swenson. She also gave a talk at the 2015 CAA annual conference on sound and violence, part of a panel titled “Archival Listening,” and a subsequent paper is commissioned essay on the work of the contemporary painter, Jon Pestoni.

Matthew McKeown returned to the US in August after spending a year on sabbatical in Tokyo, where he gave lectures on Ogata Kōrin depictions of the Kabuki theater, Amiens, starting a new book on the mountains at Nasu in Tochigi, and gave three major public lectures at the Nezu Museum and Nagasaka Tōbunken. An article on paintings of the Tale of Genji (Tōbunken). An article on paintings of the Tale of Genji (Tōbunken). An article on paintings of the Tale of Genji (Tōbunken). An article on paintings of the Tale of Genji (Tōbunken). An article on paintings of the Tale of Genji (Tōbunken). An article on paintings of the Tale of Genji (Tōbunken).


This year, Z. S. Strother published Vladimir Markov and Russian Primativism: A Charter for the Avant-Garde (with Jeremy Howard and Irina Batunska) (Ashgate 2015). She delivered guest lectures in São Paulo, Rio de Janeiro, and Riga (Latvia) and co-taught the first graduate seminar on African art in Brazil at Universidade Estadual de Campinas (UNICAMP). Her book, Humor and Violence: Seeing Europeans in Central African Art, 1870–1937 will appear in 2016 with Indiana University Press. She is completing a symposium for the spring on Blaue Culture in Africa for which she will be conducting research in Lubumbashi (DRC).

Richard Brillant has completed a book, Death from Dust to Destiny: photography and is giving a series of lectures at Columbia University for the Humanities entitled “Antiquity and the Renaissance.” He taught an undergraduate seminar on portraiture in spring 2015. He is considering a revision of his book Portrait (Reaktion Books), which has been in print since 1991.

Esther Fazzio is working on two major projects, Teaching the Arts, a book about her teaching experiences, and a book collection of short vignettes from both her professional and personal life entitled Colors of the Horison. Her book, Artists and Icons: Popular Theories of the Origins of Ancient America, was just published by Polar Bear Press.
Sonja Drimmer ‘86 PhD received an NEH Summer Stipend to support research for her current book project, as well as an Andrew W. Mellon Fellowship for Scholars in Critical Bibliography, 2015–2017. Her article, “Beyond Private Matter” (2015) is contributing to the rethinking of the social and political roles of artists in society. She continues her ongoing research on the history of art and photography and is currently publishing in the fields of contemporary and modern art. Her recent book, published by the University of Chicago Press, is titled “The Domesticated Archive: Art and Photography 1970–2015.”

Mary D. Edwards ‘86 PhD published “Cross-dressing in the Arena Chapel: Giotto’s Virtue Fortitude Re-examined,” in Receptions of Antiquity. Constructions of Gender in European Art, 1300–2000 (Brill, 2015) as well as “Masaccio’s Tions of Antiquity, Constructions of Independent Scholars on the Yorkist History Trust, and she was awarded the History Prize from the CMOA exhibition Antinie Cattale: Distant Feel. Michael A. Jacobson ‘76 PhD, in retirement, continues to publish on automotive history, the specialty sports car racing. His articles have recently appeared in Vieux Véhicules and Classic MG Magazine. He also races his 1934 MG NA special.

This year Eveyln Karet ‘30 PhD published The Antonio II Badile Ation of Drawings: The Origins of Collecting in Early Modern Northern Italy with Ashgate Publishing Limited. She continues to research on the topic of drawings and the origins of collecting which she began in her last book The Drawing of Stufino de Vera and His Circle and the Origins of Collecting in Italy A Companion Essay published by the American Philosophical Society, Philadelphia.

Timothy King ‘91 MA has an article accepted by Ancient Mes- ateria for publication in spring 2016. His essays on “The Goldsmith Emerges,” will be published in Ancient Latin American Art: Contemporary Perspectives, edited by Andrew Trengold ‘82 PhD and Ellen Hooller ‘81 PhD, which will be published by the Univer- sity of Oklahoma in 2017.

Alex Klein ‘00 BA, the Dorothy and Stephen R. Weber (CHE’60) Curator at the Black Friday Project, Contemporary Art, University of Pennsylvania, recently organized the first major survey of artists Barbara Kasten, and edited the accompanying exhibition catalog, Barbara Kasten: Stages (JRP Ringier / ICA, 2015). Also this year he coordinated a guest curator role at the Carnegie Museum of Art’s Hillman Photography Initiative where he co-edited the publication Shannon Elmer: Auto Body Collision (Carnegie Museum of Art, 2015) as well as co-curated the CMCA exhibition Autinie Cattale: Distant Feel. Risha Lee ‘12 PhD has been ap- pointed curator of exhibitions at the Rubin Museum of Art in New York. She will focus on the senses, with starting with sound, and is scheduled to open in 2017.

Alison O’Hara ‘90 MA, is the manager at Student Success Network, a networked improve- ment community of education and youth development non- profits that have come together organically to ensure more New York City students are empowered with the social-emotional learning (SEL) competencies to succeed in college and in life. Rome Measured and Imagined: Early Renaissance Medieval City, by Jessica Maita ‘06 PhD, was published in May by the University of Chicago Press.

Maxine Maisels ‘63 MA continues work for a course on tenth century medieval Europe at the Open University in Israel (in Hebrew), and has written a number of articles on various modern art subjects which are due to be published next year.

Sanjana Malhotra ‘15 BA has taken her interest in art and culture and merged it with her commitment to the world of social change. As the director of development and strategy at Klaush Baby, an organization that has designed and delivered wearable medical technology that aims to improve immunization rates in isolated rural areas. Klaush Baby, which started in the Unicef’s Unicef for Good challenge, has been awarded a $20,000 grant by the Gates Foundation to test their design in the field. Since completing her PhD Megan K. McCarthy ‘03 BA ‘11 PhD has taken the position of major gifts officer at The Museum of Modern Art. She also serves on the GSAS Alumni Association Student Outreach Committee and the CAA Volunteer Development Committee.

Anne McBrandt ‘19 BA is a PhD student at Portland State University, received the Arstor Digital Humanities Award for her Medieval Portland project, which is connected with her ongoing work in the area of online pedagogy. Her research on the early Byzantine palace mosaics continues and received support from Dumbarton Oaks for sum- mer research. Elizabeth Moffe ‘07 BA received her PhD in from the University of Virginia in May, with a focus on “Furs of the Northwest Coast: A History of Visual Artists and Contemporary Art, University of Oklahoma Press in 2017. His essay, “The Goldsmith Emerges,” will be published by the Univer- sity of Chicago Press.

Lucy Oakley ‘95 PhD has been head of education and programs at NYU’s Grey Art Gallery since 1997. In 2013, she co-edited, for the New-York Historical So- ciety, a walking tour in SoHo to sites associated with Abraham and Mary Beinecke. She was named a 2015 Wunderkind by the magazine 94INC as part of feature on business professionals under the age of 70. Donald Rosenthal ‘78 PhD has been working on a series of articles on nineteenth-century artists who depicted aspects of the operas of Richard Wag- ner. The most recent, “Audrey Beardsley’s Drawings of Tristan and Isolde,” appeared in Wagneriana (Spring-Summer 2015). In addition, he is the author of a book on the director of the Williams A. Perry Foundation for Social and Historical Studies as secretary/treasurer.

Jetha Ovstreich ‘96 PhD was a guest curator for the exhibit- ions “The Plains Indians: Artists of Earth and Sky at the Metro- polean Museum of Art, 2015) as well as co-curated the CMCA exhibition Autinie Cattale: Distant Feel. Hilda Werschkul ‘88 MA, has recently organized two exhibitions: Give and Ye Shall Receive: Gifts Giving in the Middle Ages and Don’t Eat Meat: Food in the Middle Ages and Renaissance, which will be on view at the CMOA Center from October 1, 2015 to January 3, 2016.

Jeffrey Chips Smith ‘79 PhD spent the spring on research leave at the Zentralinstitut für Kunst- geschichte in Munich as a fellow of the Alexander von Humboldt- Stiftung. He continues to serve as counselor and member of the executive board of the Renais- sance of Vermeer. Janet Snyder ‘56 PhD has been named the J. Bernard Schulte Endowed Professor in Art at the School of Art and Design, College of Creative Arts, West Virginia University. In 2015 she contributed essays to the volumes Medieval Coins and Seals. Constructing Identity, Signifying Power (Brepols) and A Matter of Faith / Treasures of Heaven (The British Museum).


As the program chair of the 2014 Triennial of the Arts Council of the African Studies Association, Gary Van Wyk ‘95 PhD con- nected a panel on African-African links, and as the executive director of Alma On Dobbin foundation, she arranged an exhibition in Chicago and at an east coast museum to mark the anniversary of the 1944 Nazi invasion. He also produced the book and exhibition Modern Masters of African Art, which is scheduled to open in June 2016. Hilda Werschkul ‘88 MA continues to teach at the School of Visual Arts and is working on a book about art and artists in New York City in the 1920s.

In addition, she is launching a business training and consulting practice using art as a communi- cation tool.

Barbara Ehrlich White ‘60 MA, 61 PhD completed her PhD book, Renzo Revealed, and is looking for a publisher. For her writings on Renzo and impres- sionism, she received the honor of Chevalier des arts et des Lettres from the French Minister of Cul- ture. She also became a member of the steering committee of the Renzo House in Essos, France.


Yasuko Tsukihani ‘90 PhD was awarded a Robert and Lisa Sainsbury Fellowship at the Sainsbury Institute for the Study of Japanese Art and Cultures, UK, 2015–2016. As counselor and member of the executive board of the Renaissance

As a curator in the Manuscripts 

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With Thanks
FRONT AND BACK COVER: Diyarbekir, Diyarbekir Province, Turkey. View from inside of the turret of Yedi Kardeş tower, built c. thirteenth century C.E., part of Diyarbekir’s city wall. Photograph by Gabriel Rodriguez.