Dear Students, Colleagues, and Friends,

We proudly start the 2016–2017 academic year with a newly strengthened faculty in the Early Modern European fields. In addition to Meredith Gamer and Michael J. Waters, whose arrival was announced a year ago but who both began teaching with us this fall, we are joined by Eleonora Pistis. A specialist in seventeenth- and eighteenth-century architecture and urban planning, Eleonora took her PhD at the Università Iuav in Venice, where she wrote a dissertation on Nicholas Haweskiem, also the subject of her first book. One of her primary interests is in the education of architects and the architectural education of amateurs, a topic that has led her to study a community of letters that extended across Europe. Before moving to Columbia, she taught at Oxford University and at Grinnell College.

We are also delighted to report that our colleague Ioannis Mylonopoulos has been awarded tenure. Ioannis anchors a curriculum in architectural history that now stretches from antiquity through the middle ages to the modern world, though his expertise in ancient Greek religious history has made him a leading thinker on a wide range of other topics as well, including sacred landscape, the ritual use of objects, the practice of human sacrifice, and the changing identities of a wide variety of deities. Not least, Ioannis carries on Columbia’s great tradition as a center for archaeology; the excavation he leads at Orchestia is the university’s first ever in Greece.

We are sad only to see the retirement of our dear Barnard colleague Keith Moxey, who leaves us at the height of his powers: his most recent book, Visual Time: The Image in History, appeared in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in English just three years ago, and already it has been translated into French and Spanish. Students will miss his famous courses on Brueghel and on the Reformation, as well as his recent proseminar in

With best wishes,

Michael Cole
Professor and Department Chair
I am thrilled to be joining the Department of Art History and Archaeology at Barnard this fall as assistant professor of European art, 1900–1970. My research centers on the visual and material culture of Britain and the British colonial world. My current book project, The Sheriff’s Picture Frame: Art and Exclusion in Eighteenth-Century Britain, draws together a wide range of sources—from simple woodcuts and graphic satires to history paintings and human-cast anatomical models—to trace the connections between rituals of capital punishment and practices of art-making in Britain’s long eighteenth century. I am also at work on a shorter study of the material history of William Hunter’s richly illustrated obstetrical atlas, The Anatomy of the Human Gravid Utura (1774).

My work has been published in edited volumes on the repatriation of slavery in European art and on the sensory culture of religion, as well as online as part of Tate Britain’s JMW Turner: Sketchbooks, Drawings and Watercolours. In 2014, with Esther Chadwick and Cyra Levenson, I co-curated Figures of Empire: Slavery and Portraiture in Eighteenth-Century Atlantic British at the Yale Center for British Art. This exhibition explored how portraiture became—and remains—an important means for negotiating the relationships and tensions that arose with the institution of slavery, both in Britain and its colonies. At Columbia, I look forward to teaching courses on print culture, the visual culture of empire, and European art history—as well as, of course, Art Humanities.

### Eleonora Pistis

**Seventeenth- and Eighteenth-Century European Architecture**

As an architectural historian, the opportunity to join the Department of Art History and Archaeology at Columbia is the fulfilment of a lifelong dream. I grew up reading publications by the great scholars who have taught at Columbia over the years—Hilary Ballon, Barry Bergdoll, Joseph Connors, Robin Middleton, and Rudolf Wittkower, to name just a few.

The department is currently rebuilding Columbia’s traditional strength in the study of antiquity as well as the use and transmission of architectural prints, drawings, and treatises. In 2011 I co-curated Variety, Archaeology, and Ornament: Renaissance Architectural Prints from Column to Cornice with Cammy Brothers at the University of Virginia Art Museum. I am excited to return to this material with Cammy Brothers at the incomparable resources of the Avery Architectural and Fine Arts Library, a second home to me as a doctoral student at the University of Virginia Art Museum.

My research projects and publications span European architecture and urbanism of the seventeenth and eighteenth centuries, with a focus on Britain, Italy, and France. I am currently working on two book manuscripts: one on the architect Nicholas Hawksmoor, and the other on the antiquarian Scipione Maffei. My current major research project, which I started at the Italian Academy for Advanced Studies last year, investigates the rise of a global architectural history in Europe at the beginning of the eighteenth century. Over the years, I have consulted Avery Architectural and Fine Arts Library often for research projects, and each time its variety, architecture, and Art Humanities, and becoming involved in the Columbia Summer Program in Venice.
The Mary Griggs Burke Center for Japanese Art

THANKS TO AN EXTRAORDINARILY GENEROUS GIFT of $13 million from the Mary Livingston Griggs and Mary Griggs Burke Foundation, the Mary Griggs Burke Center for Japanese Art has been established at the Department of Art History and Archaeology at Columbia University. The Burke Center will support the study of Japanese art at Columbia and advance the understanding of the art and culture of Japan, examining their relevance to other fields of inquiry, including Japanese history, religion, and literature, as well as other fields of East Asian art. Mary Griggs Burke, renowned for her collection of Japanese art, was a steadfast supporter of the department’s programs in Japanese and East Asian art for over three decades, and it is in the spirit of her generous commitment that the center will shape its activities. A portion of the gift will endow a new professorship in East Asian Buddhist art. The center will support individual scholars through postdoctoral fellowships and invited professorships, as well as provide funding for conferences and workshops and support for related programs and publications. The Burke Center will be located in Schermerhorn Hall, in space to be vacated by the Wallach Art Gallery in 2017. Professor Matthew McKelway and workshops and support for related programs and publications. The Burke Center will be located in Schermerhorn Hall, in space to be vacated by the Wallach Art Gallery in 2017. Professor Matthew McKelway will serve as the center’s director.

Mary Griggs Burke

Mary Griggs Burke (née Mary Livingston Griggs) grew up in St. Paul, Minnesota. She spent her entire adult life in New York City and earned her MA in Psychology at Columbia in 1943. In the 1970s she enrolled in courses at Columbia in the history of Japanese art with Professor Mysoko Murase. “Mrs. Burke,” as students knew her, always kept a close connection to Columbia. For three decades she provided scholarships, underwrote seminar travel to study Japanese art in the U.S. and abroad, and most importantly, made her collection available for research at her homes in Manhattan and Oyster Bay. Mrs. Burke understood that supporting the direct study of works of art at the graduate level could contribute to the understanding of her collection, as well as to the growth of the field as a whole.

Thanks to Mrs. Burke’s vision and encouragement, New York City is home to some of the finest collections of Japanese art in the world and remains the most active place for collecting and researching Japanese art, from ancient to modern, and in all media. After her death in 2012, her private collection, which spanned five millennia and which was considered the largest and most important private collection outside Japan, was divided between the Metropolitan Museum of Art and the Minneapolis Institute of Art. Her legacy continues with the Mary Griggs Burke Center for Japanese Art.

Midori Oka
Associate Director of the Burke Center

Midori Oka comes to the Mary Griggs Burke Center for Japanese Art from the Metropolitain Museum of Art, where she was a research associate for Japanese art. She has held positions at Japan Society, the Peabody Essex Museum, the Museum of Fine Arts, Boston, and the Donald Keeve Center at Columbia University, where she was associate director. She guest-curated the reinstallation of the Asian galleries at the Rhode Island School of Design, which opened in 2014. She received her MA from the University of Kansas, specializing in later Edo period painting. She brings extensive experience from her career in the museum field to her new role as associate director of the Burke Center.

TRAVEL SEMINAR

Kyoto-Nara Painting and Architecture Field Seminar 2016

In May 2016, Professor Matthew McKelway and a group of five students travelled to Japan for a field seminar on relationships between painting and architecture, co-organized with Professor Shimizu Shigeatsu of Kyōto Kōgyo Seti Dazaketsu (Kyoto Institute of Technology). This trip, funded by the Murase Travel Fund for Japanese Art, was the first of its kind organized for Columbia students of East Asian art history. For ten intensive days, the group—which also included art history and architecture students from K.I.T.—studied temples and shrines in the region around Kyoto and Nara. The itinerary included appointments at Otsuji, Daizoji, Enryakuji, Tōdaiji, Jōkūin, and other subtemples at Daitokuji, as well as visits to the Nara National Museum and Kyoto National Museum. On the final day the group visited Hōryūji, where they were permitted to view the temple’s seventh-century gate from scaffolding recently erected for conservation work. The students—Xiaohan Du, Eric Wong, Cathy Zhu, Valerie Zinner, and under-graduate Trevor Menders—gave presentations on their observations and findings at a symposium on May 24, the proceedings of which will be published by Kyoto Institute of Technology.

MATTHEW MCKELWAY, Japanese Art History
Noam Elcott interviews Rosalind Krauss, recipient of CAA’s 2016 Lifetime Achievement Award

Noam Elcott: You have just received the Distinguished Lifetime Achievement Award for Writing on Art from the College Art Association. In its citation, CAA affirmed that: “No area of contemporary visual art is unmarked by [your] writing, and [your] work constitutes a legacy of unavoidable positions we must negotiate, shaped by them—whether we agree or disagree—in our writings, our histories and our studio practices.” I count myself among the legions of students shaped by your writing and hope to revisit with you the broad contours, dramatic transitions, and punctual interventions in your work.

In addition to your pioneering books on sculpture—Terminal Iron Works: The Sculpture of David Smith (1971) and Passages in Modern Sculpture (1977)—and groundbreaking exhibitions and catalogues—such as Lissitzky fine Photography and Survival (1983) and Richard Serra: Sculpture (1984)—a steady stream of revolutionary essays, many of them collected in The Originality of the Avant-Garde and Other Modernist Myths (1985), were a touchstone of your early career. Among these, perhaps none has had as vast a cultural impact as your essay “Sculpture in the Expanded Field” (1979), with its famous Klein Group diagram. Can you speak to the moment when you recognized the need to found a new journal?

Rosalind Krauss: “Sculpture in the Expanded Field” came about because one of the words commonly used by art critics to characterize certain periods of contemporary art—pluralism—exasperates me. I agree with Heinrich Wölfflin, who famously wrote: “Not everything is possible in every period.” The idea of the Klein Group to produce the expansion came from my work on Artaud where my co-editors on the board used it all the time. When I started at Artforum, the editor-in-chief was the brilliant Phil Leider, who unfortunately left at the end of the ’80s to be succeeded by John Coplans, who became hopelessly “politicalized” by Max Kozloff and Lawrence Alloway. After Annette Michelson and I jumped ship to found October, he told the Village Voice in an interview that “we have purged the formalists.” The “formalists” wanted to do several things to which Coplans was allergic: to publish important essays from the advanced French theoretical discourse and to write essays at the length we thought the subject deserved. At Artforum the editorial space was hopelessly compressed by the massive amount of advertising. The first issue of October published Michel Foucault’s “Ceci n’est pas une pipe,” a (1971), where he pointed out that Greenberg was allergic to Latinate words and so as an art critic he had to be respectful, after all. “On the train to Boston, I remembered the introduction to Barr’s Sade, Fourier, Loyola (1971), where he differentiates the writing style of each author by reference to its “charms.” I will speak of the “charms” of Clem’s writing, I thought. A writing so careful, succinct, accurate. I began with Clem’s “How Art Writing Earns Its Bad Name,” pointing out that Greenberg was allergic to Latinate words and so art writing is substituted for criticism. The charm of this is that art writing captures and repeats the separation Leysing’s “Lézacc” makes between the sequential character of writing and the instantaneousness of vision—at the source of Greenberg’s own insistence on modernism’s separation of the two in its drive toward the specificity of each medium. Perhaps The Optical Unconscious is important within the history of modernism, and I believe in it fully. It has not been successful, however; perhaps it is too eccentric—especially in its style.

NE: In 1978 you co-founded October, a journal that, in your words, aimed to forge a relationship between contemporary concerns and scholarship and to practice criticism as a test of opening the history of modernism to theory—that is, to an examination of its fundamental premises. Can you speak to the moment when you recognized the need to found a new journal?

RK: My exasperation with the idea of “pluralism” was heightened by my work on Artaud where my co-editors on the board used it all the time. When I started at Artaud, the editor-in-chief was the brilliant Phil Leider, who unfortunately left at the end of the ’80s to be succeeded by John Coplans, who became hopelessly “politicalized” by Max Kozloff and Lawrence Alloway. After Annette Michelson and I jumped ship to found October, he told the Village Voice in an interview that “we have purged the formalists.” The “formalists” wanted to do several things to which Coplans was allergic: to publish important essays from the advanced French theoretical discourse and to write essays at the length we thought the subject deserved. At Artforum the editorial space was hopelessly compressed by the massive amount of advertising. The first issue of October published Michel Foucault’s “Ceci n’est pas une pipe,” a (1971), where he pointed out that Greenberg was allergic to Latinate words and so as an art critic he had to be respectful, after all. “On the train to Boston, I remembered the introduction to Barr’s Sade, Fourier, Loyola (1971), where he differentiates the writing style of each author by reference to its “charms.” I will speak of the “charms” of Clem’s writing, I thought. A writing so careful, succinct, accurate. I began with Clem’s “How Art Writing Earns Its Bad Name,” pointing out that Greenberg was allergic to Latinate words and so art writing is substituted for criticism. The charm of this is that art writing captures and repeats the separation Leysing’s “Lézacc” makes between the sequential character of writing and the instantaneousness of vision—at the source of Greenberg’s own insistence on modernism’s separation of the two in its drive toward the specificity of each medium. Perhaps The Optical Unconscious is important within the history of modernism, and I believe in it fully. It has not been successful, however; perhaps it is too eccentric—especially in its style.

NE: Once a renegade, October has become a standard bearer of modernism, and I believe in it fully. It has not been successful, however; perhaps it is too eccentric—especially in its style.

Benjamin Buchloh codified its teachings in the Thames & Hudson textbook Art Since 1940. What was the deficiency you aimed to redress?

RK: When I first came to Columbia, I was asked to teach the twentieth-century art survey. Having come from the CUNY Graduate Center, where I only taught seminars, this move to an undergraduate course was perplexing. But then I thought about Meyer Schapiro, who had changed the lives of so many Columbia students through his course on the twentieth century. So I put my shoulder to the wheel. It was a very heavy wheel, indeed, because there was no decent textbook, which meant that students had no image repertoire to study from. It was Yve-Alain Bois, first contacted by Thams & Hudson, who raised the project with us. Luckily we had as a model the Harvard survey of French literature by Dennis Heller. It is divided up into little entries by date (e.g., 1990: André Malraux becomes Minister of Culture under de Gaulle). We liked the flexibility of this format—abandoning the monotone and minimalism into a logical whole. At least I hoped so. The expansion was able to weave earthworks, site-specific work, the conjoined forms of neatly inevitable exposition paired with the self-referential appeal to the work’s support.

NE: In the last chapter of the book is a savaging of Clement Greenberg’s reading of Jackson Pollock in particular and of Greenberg’s character in general. On the occasion of his eightieth birthday, Harvard University organized a conference devoted to him. I was to speak at it. I thought, “I just can’t tear him apart; what I say must be respectful, after all.” On the train to Boston, I remembered the introduction to Barr’s Sade, Fourier, Loyola (1971), where he differentiates the writing style of each author by reference to its “charms.” I will speak of the “charms” of Clem’s writing, I thought. A writing so careful, succinct, accurate. I began with Clem’s “How Art Writing Earns Its Bad Name,” pointing out that Greenberg was allergic to Latinate words and so art writing is substituted for criticism. The charm of this is that art writing captures and repeats the separation Leysing’s “Lézacc” makes between the sequential character of writing and the instantaneousness of vision—at the source of Greenberg’s own insistence on modernism’s separation of the two in its drive toward the specificity of each medium. Perhaps The Optical Unconscious is important within the history of modernism, and I believe in it fully. It has not been successful, however; perhaps it is too eccentric—especially in its style.

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Travels to a “City of Knowledge”

OVER THE 2016 SPRING BREAK, Professor Avinoam Shalem visited Jordan with the students of his undergraduate seminar Cities of Knowledge: Displaying Archaeological Knowledge in the Public Space of Amman. They were joined by graduate students Olivia Clemens and Matthew Gillman, Gabriel Rodrigues from the Media Center for Art History, and, for much of the week, Professor Holger A. Klein.

Their focus was Amman, a city whose present form is scarcely one century old but whose foundations are among the most ancient in the world. Seminar sessions, both in New York and on site, took an interdisciplinary approach to the city and its environs, combining archaeology, architectural history, historiography, museology, and urban studies. Students discussed strategies by which the material past becomes embedded within the urban fabric as well as in the civic and national consciousness.

Much of the first two days was spent on Jabal al-Qal’a, the hilltop site of the biblical city Rabbath-Ammon, which is home to a Roman temple to Hercules, a small Byzantine basilica, and an Umayyad ghebreital palace. On the first afternoon, the group descended into the historical downtown to visit a Roman-era fountain (Nymphaeum) and theater. Subsequent days included trips beyond the city to the Cave of the Seven Sleepers, a site of Christian and Muslim legend; Mshatta, a late Umayyad palace; the desert castles of Qasr Kharana, Qusayr Amra, and Qasr al-Azraq; mosaics and early churches in Madaba and Mount Nebo; and the sprawling, remarkably preserved Roman city of Jerash.

In Amman, students gave on-site presentations and met with a series of professionals including Dr. Mohammad el Khalili, in charge of the Nymphaeum’s ongoing restoration; Dr. Yosha al Amri, curator at the recently founded Jordan Museum; Dr. Barbara Porter, archaeologist and director of the American Center of Oriental Research; and Yana Jankel, manager and librarian of Darat al-Funun, a modern art gallery occupying a series of homes from the British Mandate. Jawad Dukhgan, a curator at Columbia’s Studio-X Amman, led a walking tour on the final day of the trip. Guiding the travelers down one of Amman’s “seven” hills into the city’s longtime axis, a river valley (wadi), he discussed issues of rapid urban development since the early twentieth century, tying together many threads of discussion from the trip.

Toward the end of the week, participants met with staff from the Columbia Global Center in Amman and were hosted for dinner by a group of local alumni. The students, mostly seniors, called the visit a “once-in-a-lifetime experience” to their Columbia education. Such a fruitful trip was made possible through the generosity of the Riggio Program Fund for Undergraduate Support.

Matthew Gillman, PhD Candidate

Virtual Reality Tours – The Media Center’s Support for Research and Teaching

THE MEDIA CENTER FOR ART HISTORY continued pursuing its vocation to explore and apply technologies for education and research in art history and archaeology. Last spring, Professor Avinoam Shalem’s travel seminar in Jordan provided a wonderful opportunity to gather visuals of some of the finest artistic and archaeological sites in the Near East. The Media Center’s growing collection of resources will be updated to feature three-dimensional renderings and high-resolution images of the remnants of the great Umayyad palace of Mshatta near Amman, a virtual tour of the Umayyad bath at Qasray Amra, and 360-degree photography from inside the Cave of the Seven Sleepers, one of the most sacred sites in Islam.

Columbia students have already discovered the strengths of these resources: for the fall 2015 seminar, Architecture of the 16th and 17th Centuries in the Digital Age, the Media Center experimented with head-mounted displays and virtual reality tours to explore buildings in Western Europe and the Mediterranean. Students’ enthusiastic reception of this technology indicates that we must further our efforts to develop new means of integrating art into teaching. To this end, the Media Center has provided support for two new faculty projects this year, developing a collaborative platform with graduate student Isabella Lores-Chaves for Professor Michael Cole’s Spanish Italy and the Iberian Americas project, and a virtual tour of Notre-Dame of Amiens with Professor Stephen Murray and graduate student Emogene Cataldo.

The Media Center’s web-based platform, Art Atlas, developed in 2014, geographically and chronologically presents images of art and architecture from faculty members’ ongoing collaborative research projects at international sites. Professor Zainab Bahnani’s Mapping Mesopotamian Monuments project continued its documentation of endangered monuments from Iraq and Turkey, and now includes high-quality visual materials collected during a trip to eastern Turkey along with archival materials contributed by associate research scholar Helen Makris. Professor Holger A. Klein’s Istanbul Research and Documentation Project was updated with entries prepared by graduate student Ayse Ercan; postdoctoral research fellow Georgios Makris joined the team in fall 2015 and has further shaped the project’s profile and online representation. To help analyze field results from Professor Francesco de Angelis’s excavations at Hadran’s Villa, the Media Center developed a component that renders the connections between related stratigraphic contexts. Also developed this year, a tailored version of the Art Atlas platform allowed the students of Professor Diane Bodart’s spring 2016 seminar Scribbling in the Renaissance to analyze and classify images of little-known and under-studied texts.

Stefaan Van Liefferinge ’06 PhD
Associate Research Scholar and Director of the Media Center for Art History
**Lines of Flight — MODA Curates**

*Sarah Diver '16 MA. The pair took a cue from Doluze and Guattari’s life work, which explored all manners of learning and communication that might disrupt dominant educational models and create a collaborative space. Each episode aimed to contextualize pedagogical debates that arise when the fields of art and education intersect. Hosts and guests included Bethanny Collins, David Crane, Mattt Dewhurst, Jasmin Eli-Washington, Daniela Fili, Edith Gwomathy, Leah Hartman, Pablo Helguera, Jessica Holmes, Emily Kloppeburg, David Levi Strauss, Michelle Marques, Ann-Marie Mott, and Allison Freedman Weisberg. The podcasts are available at the Wallach Art Gallery website.*

**KATHERINE COHN, MODA Student DAVID CRANE '16 MA LEAH HARTMAN '16 MA**

*Finesses*

"It is no longer a matter of trying to subvert or intrude. Those strategies are now recognized and invited. Now it is a matter of finesing, which is certainly not enough," the artist Louise Lawler observed in 1994, reflecting on the shifting relationship between artists and institutions in New York at the turn of the 1980s. At a moment when the rise of neoliberalism increasingly foreclosed the possibility of “outside” to the system, inherited notions of critique were productively thrown into crisis by an emerging generation of artists.

A group exhibition at the Miriam and Ira D. Wallach Art Gallery from January 18 to March 11, 2017 will explore the continued resonance of Lawler’s observation for younger artists whose work, like hers, insistently fineses the relationship between the artist and the institutional and social structures he or she occupies. Their approach rests on the premise that those attuned to the codes and relations that reproduce a system are best positioned to transform it from within.

The exhibition, curated by doctoral candidate Leah Fiore and accompanied by an illustrated publication, will bring together site-specific and newly commissioned work by Lucy McKenzie, Pia Backström, Phoebe D’Heureux, Emma Hedditch, and Jill Magid. It will complement the retrospective glance of *WH? PICTURES NOW*, a large-scale exhibition of Lawler’s work at MoMA opening in April 2017.

**LEAH FIRES, PhD Candidate**

*From September 7 to December 10, 2016, the Miriam and Ira D. Wallach Art Gallery presents *The Expanded Subject: New Perspectives in Photographic Portraiture from Africa*. Curated by Joshua I. Cohen ‘14 PhD, Sandrine Colard ‘16 PhD, and Giuala Paolletti ‘16 PhD, *The Expanded Subject* features the work of four photographers—Sammy Baloji, Mohamed Camara, Saïdou Dicko, and George Osodi—who have produced experimen- tal portraits over the past fifteen years. Whereas African photo-portraits are most commonly understood as windows into African realities, the exhibition presents highly inventive photographic compositions that elude the expected documentar- y presentation.*

Photographs by George Osodi (b. 1974, Nigeria) are grounded in a strong social and political commentary whose targets range from the oil industry to corruption in African politics. Osodi’s pictures consistently include a subject—often anonymous or fictional—who dominates the composition but reveals thought-provoking dissonance with his or her surroundings. Viewed together, these works complicate prevailing Western notions of portraiture from Africa and offer new ways of imagining portraiture and subjectivities, whether in or beyond Africa. A symposium in collaboration with the Walther Collection took place on October 14, and a fully illustrated catalogue with texts by the curators and an introduction by Professor Z. S. Strother is co-published by Hirmer Verlag and the Wallach Art Gallery.*

**JOSHUA I. COHEN ‘14 PhD SANDRINE COLARD ‘16 PhD GIULIA PAOLETTI ‘16 PhD**
CLASSICAL STUDIES GRADUATE PROGRAM (CLST)

In fall 2016, the Department of Art History and Archaeology began hosting the Classical Studies Graduate Program. Classics-centered but not classicizing, CLST addresses the challenges posed by the rapidly changing intellectual and scholarly landscapes of the present world, using them as an opportunity to expand and relocate the study of the ancient Greeks and Romans and the cultures they were in contact with. The program's interdisciplinary scope is reflected in the wide range of research interests of its PhD and MA students, who work with faculty members across Columbia and constitute a vibrant intellectual community that strengthens and enriches the bonds among the four departments that participate in the program: Art History and Archaeology; Classics; History; and Philosophy.

The history of ancient art and the study of material culture are among the core areas of CLST. The program variously supports art historical and field research, and encourages the investigation of their links with other disciplines such as comparative literature, political theory, philosophy, and cultural anthropology. The global class offered through CLST at Hadrian’s Villa, for example, uses archaeology as the common ground for the study of social and economic history, the history of art and architecture, the history of technology, and religion studies.

Among the initiatives organized by CLST is The Classical Dialogues, a successful “author meets critics” series that discusses innovative work in ancient studies as well as in fields bearing theoretical and methodological relevance for the understanding of classical antiquity. Recent meetings have addressed Greek theories of color, tombs and burial customs in third-century Rome, Stoic notions of time, and Inkan iconoclasm.

The new chair of CLST, Professor Francesco de Angelis, succeeds Professor Katja Vogt (Philosophy) and will continue to build on the program’s potential.

FRANCESCO DE ANGELIS

CLASSICAL ART AND ARCHAEOLOGY

MA in Modern and Contemporary Art: Critical and Curatorial Studies (MODA)

The MODA program enjoyed a busy and productive 2015–2016 year. In fall 2015, Director Janet Kraynak led a group of second-year students on a workshop trip (the third international trip in the program’s history) to view the 2015 Venice Biennale. Students viewed the main exhibitions of the Biennale, including internationally acclaimed curator Okwui Enwezor’s All the World’s Futures, in addition to numerous off-site pavilions throughout Venice, including the Armenian pavilion on the Island of San Lazzaro degli Armeni. The group also visited several important museums, such as the Punta della Dogana and the Peggy Guggenheim Collection. At Columbia, the fall 2015 Critical Colloquium hosted guest lecturers Jason Farrago, U.S. art critic for The Guardian, and editor of the new journal Every, and art historians Lia Ketta ’03 PhD (Comparative Literature) and Siona Wilson ’05 PhD. The spring 2016 Curatorial Colloquium welcomed guest speakers Carlos Basualdo, senior curator of contemporary art at the Philadelphia Museum of Art; David Flattner, curator of drawings and prints at MoMA; and independent curator and critic Joseph Wolin, who curated Open This End: Contemporary Art from the Collection of Ilse Aigner, which was on view at the Wallach Art Gallery last spring. The Curatorial Colloquium also visited a number of NYC-area exhibitions, including Open Plan: Andrea Fraser at the Whitney Museum of American Art, where students attended a special session with MODA graduate Megan Heuer ’06 MA, now director of public programs and public engagement at the museum.

MODA students David Cinca, Sarah Diver, Anna Cicco, Eliron Edes, Leah Hartman, Prona Burnsibiotto, Mia Fitz and Natalie Rosebert in Venice. Photograph by Janet Kraynak.

MODA is pleased to announce that Page Benkowski, Taylor Fisch, and Georgia Horn each had their exhibition proposals selected for MODA Curate, to be held at the Wallach Art Gallery in spring 2017. Fellow MODA students Inesa Brasiske and Zhuo Fan Huang will be organizing a symposium, tentatively titled The Post-Socialist Object, to be held during the CAA conference in February 2017.

JANET KRAYNAK

Director, MA in Modern and Contemporary Art: Critical and Curatorial Studies

MA in Art History

In spring 2016, first-year MA students participated in the Practice of Art History colloquium. Integrated into the curriculum the previous spring, this course, which examines the range of careers involving art history, was designed to help MA students imagine and shape their professional paths. Each year, leading art professionals are invited to share their expertise on topics such as curatorship, conservation, museum education, provenance research, connoisseurship, art writing, and digital humanities. Guest presenters this year included Colin Bailey, director of the Morgan Library & Museum; Deborah Cullen, director and chief curator of the Wallach Art Gallery; Meeka Baumeister, conservator at the Metropolitan Museum of Art; Rika Burnham, head of education at the Frick Collection; Mary Kate Cleary, research director at Art Recovery Group; Susan Schulman, dealer of Old Master European and American prints; Prudence Pifer, senior editor at Artforum; and Samantha Deutsch, assistant director of the Center for the History of Collecting at the Frick Collection. With Carole Ann Fabian, director of Avery Architectural and Fine Arts Library, Samantha Deutsch lectured on Digital Humanities. This session was complemented by workshops intended to familiarize participants with essential digital tools, such as citation management and image management, in order to prepare students in the best possible way to continue in academia or enter the job market after they graduate. MODA students, as well as Paris 1 Panthéon-Sorbonne students enrolled in the Dual MA Degree Program, were invited to take part in these workshops. Two Paris 1 students and one Columbia student graduated from the Dual MA Degree Program in 2015 after having spent one semester at the partner institution during their second year of study. The Dual MA Degree Program, which is part of the Alliance Program and allows selected Paris 1 and Columbia students the unique opportunity to earn MA degrees from both institutions, entered its sixth year this fall.

FRÉDÉRIQUE BAUMGARTNER

Director, MA in Art History

Eighteenth- and Nineteenth-Century Art
Diane Bodart named to the David Rosand Professorship of Italian Renaissance Art History

DIANE BODART WAS APPOINTED the David Rosand Assistant Professor of Italian Renaissance Art History in April 2016. Bodart is a specialist of sixteenth- and seventeenth-century art in Italy, France, and Spain. She is particularly known for her work on Venetian painting, including Titian’s Federico II Gonzaga (1558), now the standard reference on Titian’s relationship with his key early patron, and her prize-winning Pouvoirs du portrait sous les Habsbourg d’Espagne (2011), a substantial part of which was dedicated to Titian’s portraits for King Charles V. In addition to her teaching on campus, Professor Bodart has taught for the past two summers in Columbia’s Summer Program in Venice.

David Rosand, a revered scholar of Italian Renaissance art and Meyer Schapiro Professor Emeritus of Art History, left an indelible mark on the Department of Art History and Archaeology and on his field more broadly. Such is Rosand’s legacy that following his passing in August 2014, his family, friends, students, and colleagues came together to honor his memory by raising funds for an endowed professorship, programming in Venice at Casa Muraro, and a memorial fund to support special opportunities within the department. A lead gift to launch the campaign for the professorship came from Don and Sally Anderson, longtime friends of Rosand and his widow, Ellen. The contributions toward the professorship notably also included a significant commitment from Bob Berner ’60 BA, ’62 MBA, who was, like Rosand, a Columbia College alumnum. Berner and Rosand first met as art historians working on the seminal exhibition, In Light of Venice, at the Otto Naumann Gallery in New York City in January 2001. The exhibition featured important works from the Renaissance to the eighteenth century. Otto Naumann and Robert Simon graciously opened their doors to many alumni, faculty, and friends throughout the exhibition, sharing their love of Venetian painting and their devotion to David Rosand’s memory. In addition to showcasing beautiful Old Master paintings, Otto and Robert generously donated a portion of the sales to benefit the David Rosand Tribute Fund.

THANKS TO THE GENEROSITY of a number of donors, namely Ellen Rosand, John G. and Carol Finley ’83 BA, ‘86 JD, ‘87 MBA, Caroline A. Wamsler ’98 MA, ’06 PhD and DeWayne N. Phillips, and the Morris and Alma Schapiro Fund, the department has established endowment, fellowship, and current use funds to benefit academic programming, structural upgrades, and renovations at Casa Muraro—the house and library of David Rosand’s teacher and colleague Michelangelo Muraro—which was bequeathed to Columbia in 2003 and has served as the physical and spiritual center of Columbia’s Summer Program in Venice ever since. Emboldening the welcoming spirit Muraro showed Rosand in introducing him to the art, history, and culture of Venice, Casa Muraro will be transformed into a Columbia Center for Venetian Studies in the coming years, providing students and scholars with research interests in the art and culture of Venice and the Veneto with rich resources and opportunities for scholarly exchange.

IN DAVID ROSAND’S HONOR, Otto Naumann ’73 MA and Robert Simon ’73 BA, ’75 MA, ’80 PhD organized a special exhibition, In Light of Venice, at the Otto Naumann Gallery in New York City in January 2001. The exhibition featured important works from the Renaissance to the eighteenth century. Otto Naumann and Robert Simon graciously opened their doors to many alumni, faculty, and friends throughout the exhibition, sharing their love of Venetian painting and their devotion to David Rosand’s memory. In addition to showcasing beautiful Old Master paintings, Otto and Robert generously donated a portion of the sales to benefit the David Rosand Tribute Fund.

Professor Kellie Jones named MacArthur Fellow

THE DEPARTMENT OF ART HISTORY and Archaeology celebrates the award to Kellie Jones of a MacArthur “genius” grant. We are not entirely surprised, because as both a curator and a historian, Jones has reshaped what we know about modern art. She has asked the most fundamental questions our field is responsible for, with passion and with rigor. What conditions make art possible? How does art express individual and collective identities? What is the relationship between art and history?

Jones has gone to the heart of the American experience to find great artists and great art. Looking where race blinded us, she has retrieved individual careers and entire movements from ignorance and neglect. Jones’s essays, many of them collected in her 2011 book Eyewitness: Living and Writing Contemporary Art, vividly dismantle one unquestioned assumption after another. Among the artists whose work she has brought to a wide public are Jean-Michel Basquiat, David Hammons, Martin Puryear, Noah Purifoy, Betye Saar, Lorna Simpson, and Carrie Mae Weems.

Jones’s many exhibitions, some of them undertaken even before she became a graduate student, have reached public audiences across the country. Her 2009 Studio Museum in Harlem exhibition and catalogue Energy / Experimentation: Black Artists and Abstraction, 1964–1980 asked us why we expect African diaspora artists to make art about race. Her 2011 exhibition and catalogue Now Dig This! Art and Black Los Angeles, 1960–1988 revealed a major urban art scene. With her 2014 Brooklyn Museum exhibition Witness: Art and Civil Rights in the Sixties, she demonstrated the vital role of art in the struggle for American equality. In all her work, Jones has explored how art has been constrained by injustice, analyzing the effects of race and gender and how art can sometimes transcend its circumstances.

At Columbia, Jones has recently been valiantly serving the department as director of undergraduate studies. She is also a veteran of Art Humanities. Before coming to Columbia in 2006, she taught at Yale University, where she received her PhD in 2009. Her 1981 BA is from Amherst College. She has held curatorial positions at the Studio Museum in Harlem (1986–1987), Jamaica Arts Center (1991–1998), and Walker Art Center (1991–1998); was U.S. Commissioner for the Bienal de Sao Paulo (1998); and was a curator of the Johannesburg Bienalle (1997). Jones has always been a scholar with a plan to challenge. Systematically, she has devoted one project after another to expanding the boundaries of art history, to reaching new public audiences with beauty they did not anticipate. The department looks forward to what comes next. Prepare to be surprised.

ANNE HIGONNET

Nineteenth-Century Art

Professor Kellie Jones in her office in Schermerhorn Hall. Image courtesy of the John D. & Catherine T. MacArthur Foundation.
Biennale Cultures in Africa

Since 1975, various African constituencies have organized biennales as a means to participate in the world dialogue on contemporary art and to nourish local imaginaries. Professor Z. S. Strother partnered with Maureen Murphy (University of Paris – Panthéon-Sorbonne) and the Institute of African Studies to explore this phenomenon in Biennale Cultures in Africa, an international symposium which took place at Columbia on March 4, 2016. The event was a runaway success and testifies to the ever-rising profile of African artists in the global contemporary.

Toma Mutlu Lantembwe opened the day in conversation with Sandrine Colard’ at PhD. As artistic director, Lantembwe made it his mission to anchor the fourth edition of the Biennale in Lubumbashi in the complex reality of the Democratic Republic of the Congo, rather than produce an additional contemporary art “comptoir” (trading post) for the globetrotting international art world. He drew on site-specific artworks, an apparatus, an example of Congolese artists, and the integration of a local audience—particularly school students—to create a genuine and productive encounter between the local and the global, in phase with Edoardo Glissant’s conception of “meteoric realities” that was curatorial rationale of the event.

Three academic papers explored specific histories in francophone Africa. Ugochukwu-Smooth C. Nwaezi (co-curator, eleventh edition of Dak’Art Biennale; curator of African art, Hood Museum of Art, Dartmouth College) argued that Dak’Art made strategic use of a loose pan-Africanism to achieve a distinctive profile for itself in the global circuit of biennales and had been strategic use of a loose pan-Africanism to achieve a distinctive profile for itself in the global circuit of biennales and had been successful in launching the careers of an impressive number of African artists and curators. Murphy examined the fascinating conflict between two biennales in Kinshasa in 2010, which centered on a debate on the nature and role of French influence. Professor Strother examined the history of French patronage of the arts on a debate on the nature and role of French influence. Professor Strother examined the history of French patronage of the arts on a debate on the nature and role of French influence. Professor Strother examined the history of French patronage of the arts on a debate on the nature and role of French influence.

The day concluded with a well-attended reception hosted by Adèle Nielson’s presentation on Mario Pedrosa, the Brazilian art critic whose role in the evolution of twentieth-century Latin American art is increasingly a subject of scholarly attention. A second panel featured a presentation by Heloise Espada on midcentury abstract photography in São Paulo, followed by Tatiana Flores’s talk surveying contemporary art practices that can broadly be considered Caribbean and drawing upon works by artists that may be included in her upcoming exhibition.

Both panels suggested that an array of interdisciplinary and art historical approaches are necessary to conceptualize the idea of a “global Latin America,” whose very meaning remained a dialectical spur to discussion.

Global Latin America

Organized by Professor Alexander Albuquerque in collaboration with Graziela Montalvo of the Department of Latin American and Iberian Cultures, the April 8, 2016 conference Global Latin America, sponsored by the Institute for Studies on Latin American Art, brought invited scholars to Columbia to speak on the region’s relationship to globalization.

George Yudice opened with a presentation of the work of several collectives that usually address globalization in Latin America and its local effects. Ana Luisa Nieder examined the way nineteenth-century photographs of Rio de Janeiro depict the turbulent process of the city’s modernization. Her panel talk was paired with Adèle Nielson’s presentation on Mario Pedrosa, the Brazilian art critic whose role in the evolution of twentieth-century Latin American art is increasingly a subject of scholarly attention.

The series ran in conjunction with a graduate seminar, Conflict Urbanisms: Aleppo, taught by Laura Kurgan, director of the Center for Spatial Research, and provided historical and art historical context for the examination of the urban and cultural cost of civil war. The multidisciplinary seminar was first in a series that will be offered as a part of the multi-university Mellon Foundation initiative in Architecture, Urbanism, and the Humanities.

D. CARE ANN S. BRAWLEY
Adjoint Assistant Professor, GSAPP

Cambridge-Columbia Graduate Student Symposium

The sixth annual Cambridge-Columbia Graduate Student Symposium on April 8, 2016 featured the work of Cambridge graduate students Neylan Bagcioglu, Julien Domercq, Angélica Federici, Taylor McCall, Tom Young, and David Zagory, and Cambridge graduate students Margot Bernstein, Amy Chung, Lindsay Cosk, Nina Houtskali Christina, Heman Lee Suh, and Matthew Tei. While each year’s unique theme affords participants from both sides of the Atlantic an opportunity to present their work and exchange insightful feedback, this year’s theme—Lectures on Aesthetics, Interpretation, Transformation—seemed particularly fitting as it attracted several scholarly papers on cultural cross-pollination.

Following a long day of presentations (interspersed with delightful coffee breaks), the symposium participants, along with Professor Robert E. Harrist, Jr. and Dr. Alyce Mahon, dined with Dr. John Weber, who generously sponsors the Cambridge-Columbia Symposium each year. The next morning began with a walk along New York’s High Line and a visit to the Whitney Museum of American Art, organized by Julia Vazquez, graduate student liaison for the event.

MARGOT BERNSTEIN, PhD Candidate

Disrupting Unity and Discerning Ruptures: Focus Aleppo

Developed jointly by Professor Arvoun Ashkal and the Department of Spatial Research at GSAPP, this spring 2016 lecture series addressed the historiography of Islamic art by looking at significant moments of rupture in its development. Focusing on the city of Aleppo, Syria, invited speakers addressed topics from the middle ages to our contemporary moment: Yasser Tabbaa spoke on the remaining of Aleppo in the medieval period; Highsnor Watunauqom on Ottoman Aleppo and depictions of urban space; Patrick Ball on contemporary human rights concerns; and Susan Babua on urbanity and the houses of Aleppo.

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Recordings of all lectures are available through the Center for Spatial Research website. Many thanks to the co-sponsors of the lecture series: the Department of Art History and Archaeology, the Middle East Institute, and the Center for Spatial Research.

D. CARE ANN S. BRAWLEY
Adjoint Assistant Professor, GSAPP

Student Symposium

The sixth annual Cambridge-Columbia Graduate Student Symposium on April 8, 2016 featured the work of Cambridge

MARGOT BERNSTEIN, PhD Candidate

Global Latin America

Organized by Professor Alexander Albuquerque in collaboration

Cambridge-Columbia Graduate Student Symposium

The sixth annual Cambridge-Columbia Graduate Student Symposium on April 8, 2016 featured the work of Cambridge graduate students Neylan Bagcioglu, Julien Domercq, Angélica Federici, Taylor McCall, Tom Young, and David Zagory, and Cambridge graduate students Margot Bernstein, Amy Chung, Lindsay Cosk, Nina Houtskali Christina, Heman Lee Suh, and Matthew Tei. While each year’s unique theme affords participants from both sides of the Atlantic an opportunity to present their work and exchange insightful feedback, this year’s theme—Lectures on Aesthetics, Interpretation, Transformation—seemed particularly fitting as it attracted several scholarly papers on cultural cross-pollination.

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MARGOT BERNSTEIN, PhD Candidate
Adam Eaker on Co-Curating Van Dyck: The Anatomy of Portraiture at the Frick Gallery

IN THE FALL OF 2013 I began a two-year term as the Anne L. Poulet Curatorial Fellow at the Frick Collection, supported by a grant from the Andrew W. Mellon Foundation. This fellowship, subsequently extended by a one-year appointment as guest curator, gave me the opportunity to co-curate Van Dyck: The Anatomy of Portraiture, which was on view from March 3 to June 5, 2016. Working in tandem with Stijn Alsteens, curator of drawings and prints at the Metropolitan Museum of Art, I received a thorough introduction to the making of a major exhibition, from the initial conceptualization and research through the negotiation of loans, production of the catalogue, and installation of the show itself. Among my unforgettable experiences was a visit to Genoa, where many of Van Dyck’s portraits remain in private palaces, as I also developed an interest in Van Dyck’s reception as reflected in the surviving physical evidence for Van Dyck’s method of taking a likeness: his drawings and oil sketches. I also developed an interest in Van Dyck’s departure as reflected in the collecting history of his portraits, which became the eventual topic of my catalogue essay. To complement the exhibition, I collaborated with Frick staff members to develop extensive programming, including a symposium on the history of collecting Flemish Baroque art in America, a study day for scholars in the galleries, and a concert of music from the court of Charles I, performed on period instruments.

When I began my graduate education at Columbia, I fully intended to pursue a traditional career in academia. My years at the Frick Collection proved transformative, however, and gave me a real love for the variety, public engagement, and object-focused nature of museum work. One week after the Frick exhibition opened, I assumed the post of assistant curator of Northern Baroque paintings at the Metropolitan Museum of Art. I am deeply grateful to my professors at Columbia—in particular, my adviser David Freedberg—for the training that equipped me for this opportunity. Now that I have begun my work at the Met, I very much look forward to welcoming Columbia students to the galleries.

ADAM EAKER ’16 PhD Assistant Curator of European Painting, Metropolitan Museum of Art

ALEXANDER ALBERGO published essays in South as a State of Mind and October, as well as in Joaquín Torres García: The Artistic Modern (MoMA), Marta Minujín: Monocides (American Society), Lesters, Smugglers, and Collectors: Provenance Research and the Market (Wolfgang König), and Parachute: The Anthology Volume IV (JRP). His essay “To Find, To Tell, To Record: Tonio Gott and the Models of Invention in Mid-1940s Rio de la Plata” was published in Spanish translation by Fundación Telefónica. He presented public lectures in Oslo, Vienna, New York, Providence, Rio de Janeiro, and Miami, and organized and moderated two international symposia at Columbia University, Global Latin America (see p. 19) and Reframing Latin American Art.

ZAINAB BAHARNEI organized an international workshop in Istanbul in collaboration with the Metropolitan Museum of Art and Koç University, titled The Future of the Past, where she delivered the keynote speech “The AbSENT Past: Heritage Destruction and Historical Erasure Today.” She presented her paper, “The Biopolitics of Collecting,” at Collecting and Empire at the Scuola Lorenzo De Medici and Kunsthistorisches Institut in Florence and participated in two panels at GAPP on the work of modernist Iraqi archaeologist Rifat Charakhi. She continued work on her fieldwork project, Mapping Mesopotamian Monuments.


BARRY BERCOVICH’s teaching focused on the Frank Lloyd Wright archive in Avery Library in preparation for the 2017 Wright exhibition at MoMA. He enjoyed two short-term visiting positions during semester breaks, first as Simpson Visiting Professor at the University of Edinburgh, conversing with Richard Anderson on PhD, and later conducting an intensive workshop at Tel Aviv University School of Architecture. He delivered the Hailey Lectures at Princeton and was elected a fellow of the Society of Architectural Historians. Among his articles published was a contribution to David Hanks’s Partner in Design: Alfred H. Barr, Jr. and Philip Johnson.

DIANE BODART was appointed the first David Rosand Professor of Italian Renaissance Art History. To celebrate the establishment of the Rosand professorship, she gave the keynote lecture, “Los héroenes de Ticiano: the Venetian brushstroke and its Spanish translation.” She received a Lampion Junior Faculty Development Award to translate her book Pisos de duelo sous les Habsbourg d’Espagne (CTHS/DHA, 2013). In 2015–2017 she is on sabbatical leave to work on a book project, Reflections in Renaissance Painting.

While serving his first year as chair of the department, MICHAEL COLE published several short essays, “Leonardo contra natura,” in a volume edited by Alessandro Noves and Fabio Fossini, and lectures at the Warburg Institute, University of London, on seminar topics from his recent book, Leonardo, Michelangelo, and the Art of the Figure (Yale University Press, 2015). “What is a Bencinari?,” in a volume edited by Ernő Lévy and Caroline Mangane, focuses on sculptors’ models, looking in particular at Bernini. He gave the keynote lecture for the conference Renaissance-Zeichnungen für und nach Skulptur at the Biblioteca Hertziana in Rome, and in May and June served as director d’études at the École des Hautes Études en Sciences Sociales in Paris, where he gave lectures on Piranesi, the Whitney, and gave a lecture on Bernini. He saw the publication of an Italian translation of the New History of Italian Renaissance Art, co-authored with Stephen J. Campbell. Cole and Campbell are currently working on a second edition of the book.

The Italian translation of JONATHAN CRAZY’ s Lý kỳ Các kỳ: The Early Capitalism and the Ends of Slavery was shortlisted for the 2015 Trani International Literature Prize. The prize is given annually for a work, fiction or non-fiction, of social and political significance.

FRANCESCO DE ANGELI published a book on the mythological imagery of Etruscan funerary urns and contributed chapters to both the Etruscan and Roman volumes of this Willy-Blackwell Companion. He participated in conferences at the Getty Villa, the Frick Collection, and the annual meeting of the Archaeological Institute of America. He co-organized the workshop The Cap of Dionysus: New Approaches to the Archai at Columbia. During the summer he directed the third archaeological campaign at Hadrian’s Villa, with over eighty students, team members, and collaborators participating.

In spring 2016 VIDYA DEHEJIA presented the 65th annual A.W. Mellon Lectures in the Fine Arts at the National Gallery in Washington, DC. The six talks of the series, titled The Thief Who Stole My Heart, focused on the material life of sacred bronze created by master artists during the rule of the Chola dynasty, ca. 850–1280.

NOAH M. ELCOTT published his first book, Artificial Darkness: An Obscure History of Modern Art and Media (University of Chicago Press, 2008). His second book, Art in the First Screen Age: László Moholy-Nagy and the Cinematization of the Arts, is under advance contract with Chicago. He published “The Phantasmagorific Domestic” in Grey Room as well as several catalogue essays for museums including MoMA and the Whitney, and gave a paper at the Twelfth Century, Sander’s photographic portrait of German society. He was named a senior fellow at the International Research Institute for Cultural Techniques and Media Philosophy (IKKM Weimar) for 2015, as well as a fellow at the Center for Advanced Studies. His book, Brazil, Modern and South as a State of Mind (MoMA), is in preparation.

DARWIN FREEDBERG took on the directorship of the Warburg Institute, the first and only time that he has occupied the greatest center for interdisciplinary cultural history in the world. Central to his activities was the organization of a two- and a half-day conference, attended by over twelve hundred guests, celebrating the centenary of the birth of Ably Warburg. He continues to chair the Academic Board of the Wissenschaftskolleg in Berlin and will be returning to Columbia in the spring to teach and continue running Columbia’s Italian Academy for Advanced Studies in America.
Artificial Darkness

In the beginning—the biblical beginning—"the earth was without form, and void; and darkness was upon the face of the deep." All cosmogonies began in formless darkness. Creations commence with the creation of light. Without form, dark was the nothing, from which God created ex nihilo. And yet darkness has a history and a uniquely modern form. Ancients and early moderns alike knew darkness as chaos and absence, night and shadows, evil gods and melancholic thoughts, the color or non-color black. They knew darkness principally as negation. Moderns mobilized artificial light to conquer the dark, distinguishing the night, and create new media and art. The dark corners untouched by artificial light retained the qualities of ancient darkness, whatever its modern labels; gothic, sublime, unconscious, uncanny. This much is well known.

Less familiar, but no less vital, is the history of artificial darkness. Modern artificial darkness negated the negative qualities ascribed to its timeless counterpart: divorced from nature and metaphor, highly controlled and circumscribed, it was a technology that fused humans and images. More precisely, controlled artificial darkness negated space, disciplined bodies, and suspended corporeality in favor of the production and reception of images. In the middle of the nineteenth century, physiologists cleaved blackness from darkness, inventors patented photographic darkrooms, and impresarios extinguished the lights in their theaters. By the late nineteenth century, darkness was controlled in a series of complementary sites, above all dark rooms and the velvet light trunks known as "black screens." These sites for the production and reception of images formed circuits of darkness that helped shape modern art, modern media, and their subjects.

ELIZABETH W. HITCHINSON gave the 2015 Benjamin West Lecture at Swarthmore College, titled "Seeing Sovereignty: Early Portraits of Native Americans." She was included in the exhibition catalogue for Philip Guston: The Americas, Landscape Beginning from Tierra del Fuego to the Arctic, which travelled from Toronto to Arkansas to Sao Paolo, and in Picturing: the first volume of the Terra Foundation Essays exploring the fundamental ideas and concepts that have shaped American art and culture. Her lecture included a presentation on twentieth-century painter James Quick-to-See Smith in honor of a retrospective exhibition at the National Museum of American Art.

KELLY JONES was named a 2016 MacArthur Fellow (see p. 19). She recently published catalogue essays for Maries Hausberg… Dreaming, Spelman College Museum, Atlanta, Bruce Corner: It’s All True, San Francisco Museum of Modern Art, David Hammons: Five Decades, Munchin Gallery, New York; and Betty Saar: Uncanny Dancer, Fondazione Prada, Milan. Her second book with Duke University Press, South of Pace: African American Artists in Los Angeles in the 1930s and 1940s, will be published in spring 2016. She is excited to participate in November’s "Black Portraiture III" conference at University of Witwatersrand, Johannesburg along with Columbia University colleagues Maria Gooden, MPHatsopa, and Mabel Wilson from GSAPP.

BRANDEN W. JOSEPH spoke at Yale University, the University of Chicago, the University of Notre Dame, the University of Paris, Cambridge University, the Broadhurst Museum (Munich), the Serpentine Gallery (London), and the LUMA Foundation (Zurich). He published "A Crystal Web Image of Horror: Paul Sharits’ Early Structural and Substructural Cinema" in Paul Sharits: A Retrospective, "Unclear Tendencie: Carolee Schneemann’s Aesthetics of Ambiguity" in Carolee Schneemann: Kinetic Painting, "Now-No-Nose with a Mutant: USO Photography" in Imponderable, The Archives of Tony Oursler, and the liner notes to the LP release of Tony Conrad with Feast, Outside the Dream Syndicate. With Sabine Breitwieser, he co-edited the exhibition Carolee Schneemann: Kinetic Painting for the Museum der Moderne, Salzburg, the first large-scale museum retrospective of the pioneering feminist artist.

ROSAULIN E. KRAUS published William de Kooning Nemesis: Cherviluz de Feme (University of Chicago Press, 2012), in which she overtures accepted histories and identifies a tripartite template that informed de Kooning’s long and varied career. After having received two degrees honorae causa (from the Courtauld Institute of Art in 2014 and from Harvard University in 2015), Kraus also received the 2016 College Art Association’s (CAA) Distinguished Lifetime Achievement Award for Writing on Art, whose commendation identified her as “a revolution in critical method and one of the most theoretically engaged of American art historians.” Read more on Rosaulin Kraus, see pp. 5–9.

JANET KRAYNAK published "Therapeutic Participations: On the Legacy of Bruce Nauman’s Yellow Triangle (Triangler) and Other Works" in the MIT Press anthology Practicable: From Participatory to Interactive to Contemporary Art; she compiled a commissioned monographic text on contemporary artist Jon Pestoni for the forthcoming Jon Pestoni: Family Plot. She participated on the Whitney Museum panel for the book Critical Landscapes: Art, Space, Politics, in which she is also a contributing author, and moderated a panel, "Performativity and Methodologies," at the symposium Step Into Liquid: Art and Art History in the Post-Fordist Era, held at the Institute of Fine Arts, NYU. "This September she presented her paper "Museum as Score" in the eighth annual Anna of Huurman Symposium held at the Philadelphia Museum of Art. She has also completed a buoyant first year as the director of MODA.

2015–2016 was a momentous year for MATTHEW MCKELWAY. The Mary Griggs Burke Center for Japanese Art, his brainchild, will transform both the field of East Asian art history and the department, which will be the center’s home. He published an article on early representations of the K_RESTAURANT in Kokkei, the Japanese art history journal founded in 1899. In May, McKelway and Shinnero Shigetani, professor of architecture at Kyoto Institute of Technology and visiting scholar at Columbia, organized a joint field seminar on architecture and paintings in site, including the groundbreaking seminar at the Metropolitan Museum of Art in New York; and hiking in the Alps.

KEITH MOXLEY, who retired this year, gave lectures at the Pritzker Conference at the Folger Library in Washington, DC; and presented a talk in a seminar at Università Iuav in Venice. During the summer he co-curated a PhD seminar at Università Iuav in Venice, and this fall he was invited to give a talk at the department’s Collins/Kaufmann Forum for Modern Architectural History.

STEPHEN MURRAY returned to Columbia in November 2015 after holding a fellowship at the University of Picardie, Jules Verne. He delivered talks at Pennsylvania State University and at the University of Connecticut. He is busy at work on a new book, titled Life of a Cathedral: Notre-Dame de Paris, to be accompanied by a website featuring over one thousand high resolution images, panoramas, video, and animations. The project is intended to serve the teachers, students and public of Art Humanities. He is nominated an honorary member of the Società amicizia Culim di Rio nell’ architecture Traduire. The project is intended to serve the teachers, students and students of Art Humanities. He was nominated an honorary member of the Società amicizia Culim di Rio nell’ architecture Traduire. The project is intended to serve the teachers, students and students of Art Humanities. He was nominated an honorary member of the Società amicizia Culim di Rio nell’ architecture Traduire.
ALUMNI NEWS

published works on James Joyce, Günter Grass, Marcel Proust, and authors’ copyrights. 

In April the French government awarded him the title Chevalier de l’Ordre des Arts et des Lettres.

CHRISTINA FERANDO ‘15 PhD was appointed dean of Jonathan Edwards College at Yale University, beginning fall 2016.

CARMEN FERREYRA ‘14 MA founded the Curatorial Program for Research, a nonprofit organization promoting art scenes in emerging cities, which produced three residency programs across Europe and South America and awarded scholarships to 26 curators this year.

DAVID FIERMAN ’92 BA opened the gallery FIERMAN, which features the work of Columbia graduates NORA GIFFIN ‘13 MFA and JULIA PHILLIPS ’13 MFA.

ANDREW FINDEGOLD ’10 MA joined the faculty of the University of Illinois, Chicago as assistant professor of art history. He co-edited the forthcoming volume Visual Culture of the Ancient Americas: Contemporary Perspectives (University of Oklahoma Press) with ELLEN HOODLER ’12 MA, which collects scholarly papers in honor of ESTHER PAZERTY ’75 PhD.


ALMA GHAZIB ‘19 MA studies stress and resilience in infants and visual behavior in neurological disorders as a postdoctoral scholar in the Vinyoly School of Engineering at USC. She completed her PhD at Caltech in spring 2015.

AMY GOLZNYN ’34 PhD reviewed Robert Fuccio’s Changing Impressions, a fall 2015 exhibition at the Wallach Art Gallery, The Burlington Magazine.

CLAUDIA GOLDSTEIN ’93 PhD wrote a letterscript in honor of David Friedberg and a chapter in Bloomsbury’s A Cultural History of Furniture. She will contribute a catalogue essay to the Kunsthistorisches Museum’s 2015 Bruegel retrospective and was interviewed for a BBC documentary on Bruegel’s “Hunters.”

MICHIKO SIMANUINKA GRASSO ’97 BA joined Cooper Hewitt, Smithsonian Design Museum as director of membership and individual giving.


THOMAS V. HARTMAN ’93 MA received the Distinguished Teaching Award at Rosemont College, where he teaches in the graduate publishing program.

JOHN HORSIN ’15 BA completed his MA at George Washington University. He recently joined the National Gallery of Art as a staff assistant in the Office of the Congressional Liaison.

PETER HOLLADY ’75 BA published American Arcadia: California and the Classical Tradition (Oxford University Press, 2018), which explores how Californians shaped their world using the influences of classical Greece and Rome.

MICHAEL A. JACOBSEN ’76 PhD continues to publish on 19th century visual culture, most recently on the Santa Barbara races of 1933 in Vintage Rascals Review.

JACQUINNES JUNG ’20 PhD received tenure and was promoted to associate professor and director of graduate studies for the History of Art department at Yale. Her book, Elizabeth Shimer: Meet, Expression, and the Human Figure in Gothic Sculpture, is under contract with Yale University Press. She is in residence at the University of Maryland, Philadelphia, Toronto, and Washington, DC.

JOHN KLEIN ’19 PhD will publish the Essential Quality of Art: Matters of Late Decorations with Yale University Press in 2017.

JULIET K oss ’30 BA was a visiting scholar at the Hirtzman Institute in 2015 and a visiting fellow at the Sterling and Francine Clark Art Institute in 2016.

CONNIE LAU ’90 PhD honed an ancient craft: her Gold Award-winning Italian olive oil.

JENNIFER LEW ’14 BA accepted a role on the CFO team at SpaceX.

IAN MARSHALL ’14 BA was appointed curatorial director of Upright Art.

STEPHANIE NASS ’14 BA graduated culinary school at ICC. She founded Victory Club, a dining supper club that hosts meals in art spaces, and launched a line of edible textiles called ‘Chasqui Sheets.’

SASHA NICHOLAS ’14 MA advanced to candidacy at the CUNY Graduate Center and served as consulting curator for Human Interest: Portraits from the Whitney’s Collection.

LAWRENCE W. NICHOLS ’50 PhD published a monograph on the paintings of Hendrick Goltsman and reviewed the Joachim Whetzel retrospective for The Burlington Magazine. As senior curator at the Toledo Museum of Art he acquired Lucas Guardian’s Liberations of St. Peter, Antoine Berjon’s Still Life with Grapes, Cézanne, Melons, and a Marble Cube, Charles-François Daubigny’s Auras, Landscapes with Plough, and Laurent Andriessen Ring’s Rocks in a Field.

KATE N K RANS GODDEN ’52 PhD published Tourist (Reed Books, 2011), a cultural history of the spectacular scenic location.

ALEXANDRA ONUR ’07 PhD received tenure and was promoted to associate professor of art history at the University of Hartford.

ESTHER PAZERTY ’75 PhD (see Faculty Highlights, pp. 11–12.).

RICHARD A. PEGG ’97 PhD is special exhibition curator for The Sheperd’s World: Japanese Maps of the Eighteenth and Nineteenth Centuries at the Art Institute of Chicago. He published articles on Japanese map plates and the Chinese world map of 1618.

In 2015, OLIVIA POWELL ’11 PhD returned to Columbus as the associate director of development for the museum. She continues to teach Art History and publications in the field of museum education. In fall 2017 she will co-edit a special edition of the Journal of Museum Education.


C. BRIAN ROSE 70 PhD, James B. Pichard Professor of Mediterranean Archaeology at the University of Pennsylvania and Peter C. Ferry Curator-in-Charge of the Mediterranean Section of the Penn Museum, received the Archaeological Institute of America’s Gold Medal for Distinguished Archaeological Achievement. His book, The Archaeology of Greek and Roman Troy (Cambridge University Press, 2014), synthesizes the results of his last 25 years of excavations at Troy.

ZAC T. ROSE ’93 BA completed his PhD in History of Art at the University of Cambridge and joined the Asian Art Museum of San Francisco as manager of communications.

DONALD ROSENTHAL ’78 PhD published an expanded version of “Sydney Beardsley’s Drawings at Tristan and Isolde” in Cim informative and spoke on the drawings at a symposium organized by the New York Wagner Society.

LUCILLE A. ROUSIN ’87 MA organized the exhibition of Indigenous Collections in 2015.

JOHCHEM SCHERPERS ’16 MA published Beethoven’s Eroica, a study of Beethoven’s music and its place in 19th-century culture. Scherpers is currently working on Bruckner’s “Harvesters.”

TIMOTHY SCHUMACHER ’10 PhD is the director of the Nova Scotia College of Art and Design and curator of the upcoming exhibition of The Cultural turn: Art and Design in the 20th Century at the Walker Art Center. He is writing a book on the history of the Dada movement, which he will publish with the University of Michigan Press.

SARAH SEASONWEIN ’10 PhD was appointed curator of the Book Arts Center at St. Mary’s University, Toronto, in 2015; she accompanied the exhibition at Osomato, Eindhoven, later restored at Printed Matter in 2016.

JENNY MOUSSE SPRING ’96 MA joined the publishing team at Print Animation Studios, where she works with Cemile Bozkus on the Art of . . . book series.

SARAH STEIN-SAPIR ’08 BA is the director of Pelham Holdings and heads her own art advisory company, Stein-Sapi Art, through which she acquired art for a number of major developments in Manhattan and the surrounding area.

TATIANA EUVIDS ’14 BA was promoted to sales manager and promoted to partner at the Zwirner Gallery.

The Delaware Art Museum appointed ISAAC MEYER ’97 MA as deputy director of Development at the Delaware Art Museum.

SWEET ’79 BA executive director and chief executive officer, effective July 1, 2016.

JAMIE SHI ’77 BA executive director and chief executive officer, effective July 1, 2016.

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ALUMNI NEWS

LEIGH TANNER ’10 PhD published In Full Swing: The Art of Golf in America’s Gold Medal for Distinguished Achievement, and the Cult of Martin Luther.”

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ERIN THOMPSON '95 PhD gave a talk at Columbia to mark the release of Possession: The Curious History of Private Collectors from Antiquity to the Present (Yale University Press, 2017). She co-curated an exhibit at John Jay on artists’ and scholars’ creative reactions to the destruction of cultural property.

LEE ULMANN '90 PhD co-edited a book on Hittite landscape and geography which has been accepted by Brill for publication.

CARY VAN WYK '95 PhD curated two exhibitions combining modern and contemporary Hungarian photography which ran from May through July as part of the Medelya S Hungary festival.

ALAN WALLACQ '77 PhD co-edited Transatlantic Romanticism, British and American Art and Literature, 1790–1860 (University of Massachusetts Press, 2015) and organized “The Hudson River School Reconsidered,” a two-part session at CAA. He will join Panorama as an executive editor in 2017, in which his “fully populist” commentary on connoisseurship also appeared last fall.

VIRGINIA-LEE WEBB '86 PhD published Embodied Spirits: Gods Boards from the Pupuan Gulf (Contemporary Editions, 2016), the first book devoted exclusively to the study of these ritual objects.

**With Thanks**

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

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