Dear Students, Colleagues, and Friends,

There has been much to celebrate in Schermerhorn these last twelve months. The year began with the remarkable news that Kellie Jones had won a MacArthur Fellowship. The same semester, David Freedberg became the department’s fourth faculty member in the last decade to serve as Slade Professor. One of his recent predecessors in this distinguished post, Barry Bergdoll, won the Society of Architectural Historians Philip Johnson Exhibition Catalogue Award. Barry and Ioannis Mylonopoulos each curated enormously successful exhibitions.

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A World of Emotions . . . “a strange and wonderful exhibition”

Onassis Cultural Center in New York, March 9–June 24, 2017
Acropolis Museum in Athens, July 18–November 19, 2017

MANY ASPECTS OF GREEK ART make it unique in comparison to the artistic expressions of other major cultures of the ancient Mediterranean, though it is the emphasis on the depiction of emotions that transforms it into a forerunner of Western art. Vase-painters, such as Exekias in the sixth century BCE, and sculptors, such as Skopas in the fourth century BCE, were interested not just in portraying the actions of heroes and gods, but in humanizing them through purely visual psychographies: the fury of Medea, the wrath of Achilles, the erotic excitement of Zeus all captured the imaginations of ancient artists. The true magnificence of Greek art in its interest in the depiction of emotions, however, is that it did not exclude everyday human subjects. Themes such as the love of a mother for her newborn child, the sadness of a father for the loss of his son, or the joy of a child running in the streets were treated by Greek artists with the same rigor that transforms it into a forerunner of Western art. Vase-painters, Mediterranean, though it is the emphasis on the depiction of emotions that makes it unique in comparison to the artistic expressions of other major cultures of the ancient world, for the Onassis Cultural Center in New York and the Acropolis Museum in Athens filled this gap by giving voice to 129 texts. The exhibition received rave reviews and is currently under consideration for a 2017 Global Fine Art Award; Holland Cotter wrote in the New York Times: “a strange and wonderful exhibition . . . this is precisely what an object-rich museum like the Met could be doing with its undervisited permanent collections, but rarely does.” Images from the exhibition may be seen at https://onassisusa.org/exhibitions/a-world-of-emotions and https://onassisusa.org/events/a-world-of-emotions-travels-to-acropolis-museum-exhibition-opens-july-18

And yet the study of ancient emotions has traditionally been in the hands of philologists and historians who based their conclusions on texts. The exhibition A World of Emotions: Ancient Greece, 700 BC–200 AD that I co-curated with Angelos Chaniotis, professor of ancient history and classics at the Institute for Advanced Study, Princeton, and Nicholas Kaltoumis, director emeritus of the National Archeological Museum in Athens, for the Onassis Cultural Center in New York and the Acropolis Museum in Athens filled this gap by giving voice to 129 masterpieces from thirty-one museums in eight different countries. The exhibition received rave reviews and is currently under consideration for a 2017 Global Fine Art Award; Holland Cotter wrote in the New York Times: “a strange and wonderful exhibition . . . this is precisely what an object-rich museum like the Met could be doing with its undervisited permanent collections, but rarely does.” Images from the exhibition may be seen at https://onassisusa.org/exhibitions/a-world-of-emotions and https://onassisusa.org/events/a-world-of-emotions-travels-to-acropolis-museum-exhibition-opens-july-18

Frank Lloyd Wright at 150: Unpacking the Archive

ONE FEATURE OF THE AGREEMENT struck in 2012 that brought the vast Frank Lloyd Wright archive into the joint ownership of Avery Library and MoMA was the commitment to an exhibition on the occasion of the architect’s one hundred fiftieth birthday. My interest in showcasing the potential for a new generation of scholarship gave rise to Unpacking the Archive, in which scholars with wide-ranging perspectives on twentieth-century architecture were invited to bring new questions and viewpoints to this vast studied by Columbia architectural historian Mabel Wilson. I chose one of the most puzzling of drawings: an outlandish project for the “Mile High Skyscraper” of 1956 in which the entire upper half of the drawing—more than eight feet tall—is taken up with a scroll of inscriptions that, once decoded, spell out Wright’s vision of his place in history and his bid for posthumous acclaim. Unpacking the Archive was a mosaic-like anthology of chapters on entry points into Wright’s career that opened new paths of interpretation. At the same time, it was a presentation of how the work of architectural historical interpretation takes place: each “unpacker” was filmed in the archive reading room of Avery explaining his or her thought and selection process behind the objects on display. These clips are now on YouTube under the rubric “Frank Lloyd Wright/How to See,” allowing an onlooker to imagine how the “unpackers” might have selected a single object—drawing, model, photograph—and developed a checklist of materials that could help to interpret the work. Like Walter Benjamin, rediscoveries come with moving (“Unpacking My Library,” 1931); each of the “unpackers” shed new light on well-known aspects of Wright, or in many cases, took up virtually unknown projects. For instance, a 1928 design for a Rosenwald School, a philanthropic program providing schools for African American children in the segregated South, was studied by Columbia architectural historian Mabel Wilson. I chose one of the most puzzling of drawings: an outlandish project for the “Mile High Skyscraper” of 1956 in which the entire upper half of the Frank Lloyd Wright at 150: Unpacking the Archive

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Professor Murray Animates the Cathedral

Stephen Murray is the Lisa and Bernard Selz Professor of Medieval Art History

AS AN UNDERGRADUATE AT KEBLE COLLEGE, Oxford, Stephen Murray had decided to become a filmmaker. In the summer of 1966, he and three companions set out with a wind-up Bell and Howell movie camera to film and map Armenian churches. Arriving at the ancient city of Ani, they mounted the camera upon a flimsy tripod, pointed it at the cathedral, and set it going. “Looking back,” he recalls, “I am not quite sure what we expected to happen…” Yet, the desire to animate great works of architecture has remained with him ever since.

Murray has also long been fascinated by Amiens Cathedral. When he joined the faculty of Columbia University thirty-one years ago, he was delighted to find Amiens as one of the two great buildings featured in the Art Humanities curriculum, and since then he has not ceased working to develop and refine methods and media to make the cathedral memorable for Columbia students. In 1993, wanting to convey more about Amiens than was possible with “slides,” a static medium, he initiated an NEH-funded project that used 3-D animation to show how the cathedral was planned and constructed. Two years later he created an interactive CD-ROM on the same subject; both were used by students and teachers of the Core for more than two decades. The success of the Amiens project allowed him to establish the Media Center for Art History and to raise the funds for its endowment.

Fast forward to 2014 and Stephen Murray is now conducting a briefing with a new crop of Art Humanities instructors. They are looking at his 1993 3-D animation of the cathedral. The young instructors are in awe not only of the cathedral, but also of Murray’s animation. Yet, Murray is not satisfied. He wants to reveal the vital significance of the space in the middle of the cathedral, in medio ecclesiae... and technology has finally caught up with his vision. He spends the next three summers in the city of Amiens—partly in an apartment with a commanding view of the east facade—setting out daily with his camera and tripod to reexplore the cathedral. He photographs the misericords and hand rests, the pendentives, the sculptures of the four great portals. He climbs above the vaults to document the work of the carpenters in the roof and spectacular central steeple; then he gazes down at the splendor below from the triforium. Even when he climbs at ground level, his camera is powerful enough to capture the detail of the cathedral’s grand rose window some fourteen stories above.

Over the next three years, with the help of his graduate students, Emogene Cataldo and Tori Schmitt, and the staff of the Media Center for Art History, Murray constructed a website that enabled students to fully explore the cathedral: approaching from afar, students can assess the building from the outside; then enter and move through. The team assembled and mapped hundreds of images, creating a series of panoramas and high-resolution stills that can be navigated. Murray added an e-text recounting the story of the cathedral to further help students see not only what is there but what is not there: the presence of the clergy, the role of the artisans, the context of the medieval city. Medieval music actually performed in the cathedral choir will be incorporated next summer with the help of Susan Boynton of Columbia’s Music Department. This spring, Murray will teach his last class before he retires in June—fittingly, an undergraduate seminar in which he and the students will explore how the site can best be used as an instrument to study Amiens Cathedral on its own and as an entry into the world of architectural history.

EMILY ANN GABOR

www.learn.columbia.edu/amiens

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Sphinxes, Griffins, and Other Monsters: New Projects on Ancient Art at Hadrian’s Villa

THE ARCHAEOLOGICAL PROJECT at Hadrian’s Villa, directed by Francesco de Angelis and Marco Maiuro as a part of Columbia’s Advanced Program of Ancient History and Art (APAHA), generated two spin-off initiatives: one on painting and the other on sculpture.

The first APAHA Workshop on Ancient Painting, organized in partnership with the École Française de Rome, took place in July. For three weeks, advanced students from Europe, the Near East, and the US studied fresco restoration in the inspiring setting of the Sanctuary of Hercules in Tivoli. Under the direction of leading specialists, they cleaned, restored, and reassembled the fragments of a ceiling fresco from Hadrian’s Villa and reconstructed its exquisite decorative layout, replete with floral motifs, masks, griffins, and sphinxes. Future iterations of the workshop will extend the study and restoration efforts to the other paintings recovered by Columbia’s excavations.

With the support of the Media Center for Art History and the use of advanced technology, Francesco de Angelis has also launched a project to study and three-dimensionally record the statues of the Canopus, one of the most celebrated complexes within Hadrian’s Villa. The project devotes particular attention to the sculptural group of Skylla, once placed in the center of the Canopus’s scenic water canal. This group, representing the Homeric sea-monster devouring Odysseus’s shipmates, was found broken in more than one hundred pieces. By creating virtual models of each individual fragment, APAHA will produce a new, thorough reconstruction of the ancient group that will lead to a better understanding of its art historical relevance and its function in the context of the villa.

FRANCESCO DE ANGELIS
Classical Art and Archaeology

News from the Media Center for Art History

THIS YEAR, the Media Center for Art History (MCAH) made progress toward answering a question that has long vexed the department: what to do with the department’s extraordinarily extensive but now rarely used slide collection. With the generous support of a grant from the Institute of Museums and Library Services, the Media Center will research automated techniques for the detection of valuable slides among the more than 400,000 items collected by the department over the course of half a century. Last spring, Assistant Curator Kate Burch conducted preliminary tests using computer vision software and deep learning. Together with Digital Curator Gabe Rodriguez, Kate will continue to investigate how software can improve the way we make analog resources accessible in the digital age.

The Media Center also continued its work supporting departmental documentation projects. As lead photographer on Zainab Bahrani’s Mapping Mesopotamian Monuments project, Gabe Rodriguez traveled to Iraqi Kurdistan to photograph and digitally model ancient rock reliefs and other sites. These reliefs were in remote mountainous areas, on the tops of peaks or in mountain passes, and required the team to hike distances with a full load of equipment. While there were some safety concerns, Gabe was most worried about the Media Center’s photographic equipment when it was pelted with hail on mountainsides near the Iranian border.

Educational Technologist Tim Trombley joined the department’s two archaeological teams in Europe. The goal of the trip was in part to streamline the on-site documentation processes in ways that can be immediately integrated with the databases that the Media Center has created in support of the excavations. Additionally, Tim conducted extensive panoramic and photogrammetric imaging, which will be added to the Media Center’s growing collection of 3-D and virtual reality assets.

STEFAN VAN LIEFFERINGE
Associate Research Scholar
Director of the Media Center for Art History
Istanbul Documentation Project

ISTANBUL IS A CITY with a fascinating history that stretches over three millennia. Having served as capital of first the Byzantine and then the Ottoman Empire, Istanbul is today a rich palimpsest of cultures and artistic traditions, in which architectural monuments of its past serve as sites of historical and cultural memory woven into the ever-changing fabric of a twenty-first-century metropolis. It is also a city facing enormous political, religious, and infrastructural pressures which have begun to threaten the preservation and study of its Late Antique, Byzantine, and Ottoman architectural monuments. The steady rise of Turkey’s construction industry and urban renewal projects have had an immediate—and largely negative—impact on the city’s built heritage.

The Istanbul Documentation Project was conceptualized in 2011 with the primary goal of creating an open-access, state-of-the-art digital research and documentation platform to serve scholars, students, and the public at large as a reliable source of information on the city’s history and monuments. In 2013 it was awarded a generous three-year grant under the aegis of Columbia University’s Presidential Global Innovation Fund. Since then the team has conducted several photographic campaigns in Istanbul in connection with a joint summer program in Byzantine and Ottoman Studies with colleagues at Boğaziçi University.

Last year, the Global Innovation grant supported Georgios Makris, who served as post-doctoral fellow and coordinator for the Istanbul Documentation Project. Over the course of the year, Makris produced scholarly content for a great number of Byzantine monuments featured in the project. He also helped digitize some of the rare book and archival holdings at Columbia’s Avery and Butler Libraries, which will facilitate the study and teaching of Istanbul’s Byzantine and Ottoman monuments through the newly created digital platform. The official launch of the platform is scheduled for later in the academic year.

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology

Seeking Transparency: The Medieval Rock Crystals

AVINOAM SHALEM AND CYNTHIA HAHN (Hunter College) organized “Seeking Transparency: The Medieval Rock Crystals,” a two-day conference held in Florence in May 2017. Sponsored by the Kunsthistorisches Institut in Florenz, the conference brought together international scholars of early medieval and medieval European, Mediterranean, and Near Eastern arts to discuss this precious material.

Jens Kröger opened with an overview of modern studies of rock crystal. His lecture was followed by sixteen speakers—Hannah Baader, Isabelle Bardiès-Fronty, Farid Benfeghoul, Brigitte Buettner, Patrick R. Crowley, Beate Fricke, Stefania Gerevini, Jeremy Johns, Genera Korenblith, Ingeborg Krueger, Elise Morero, Bissera V. Pentcheva, Marcus Pilz, Stéphane Pradines, Venetia Porter, Gia Toussaint—and was concluded with remarks by Gerhard Wolf. The sections focused on manufacturing techniques, trade and availability, style, lucidity and optics, meanings, legends and metaphors, and histories of reuse.

The interdisciplinary conference was the first of its kind to reveal the global and cross-cultural histories of rock crystal production in and beyond the lands of the Mediterranean Sea.

AVINOAM SHALEM
Arts of Islam

First-year MA students Hanna Wingen, Diane Lush, Mark Paol, Julia Reynolds, Sarah Bigler, Elizabeth Lightfoot, Pauline Delmar, First-year MA students Hanna Wiegers, Drew Lash, Mark Paul. History Presents: Introducing “MA in Art History Presents” FOR THE FIRST TIME IN THE HISTORY of the MA program, first-year students conceived an exhibition based on Columbia University’s art collection as part of the spring 2017 Materials and Practices of Art History colloquium. The pilot exhibition, which will open this February at the Wallach Study Center for Art & Architecture in Avery Library, will feature engravings by Robert Nanteuil (ca. 1623–1678), portraitist to the court of Louis XIV. The prints, selected from the collection of Frederick Paul Keppel (1875–1943), former dean of Columbia College, were donated to Columbia by his wife Helen Brown Keppel in 1947. For the MA students to learn best, this exhibition’s practices, professionals from Columbia and beyond shared their expertise on topics including provenance, conservation, display, and audience. The students’ extensive work on the exhibition, which ranged from writing curatorial proposals and interpretative material to creating an exhibition website and organizing educational programs, will greatly contribute to the knowledge and visibility of Columbia’s vast art collection. A new step toward the MA students’ professional development, this initiative, entitled “MA in Art History Presents,” should become a permanent feature of the colloquium.

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

Columbia University Summer Program in Venice THE LATE PROFESSOR DAVID ROSAND planted the seed for a summer program in Venice. Over the past thirteen years, the program has grown from a single class in art history to a large and multidisciplinary program. This summer, over forty undergraduate and graduate students traveled to the Lagoon City and selected art history coursework from several offerings: Art in Venice taught by program director Caroline Wamsler, Portraiture in Renaissance Venice by Diane Baribeau, painting in 15th-17th-century Venice by Leslie Hewitt, and the Venetian Ghetto by Taryn Simon. Modern and contemporary art studies were also offered. The program’s proceedings, generously supported by Dr. John Weber, fostered meaningful relationships that will certainly carry across the pond and beyond.

KATHRYN KREMNITZER, PhD Candidate

Cambridge-Columbia Symposium THE SEVENTH ANNUAL Cambridge-Columbia Graduate Student Symposium on March 3, 2017 featured the work of Cambridge graduate students and faculty in a day-long colloquium. The symposium’s proceedings, generously supported by Dr. John Weber, will become a permanent feature of the colloquium. A new step toward the MA students’ professional development, this initiative, entitled “MA in Art History Presents,” should become a permanent feature of the colloquium.

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

Invisible Cities—MODA Curates INVISIBLE CITIES, presented April 18 to May 20, 2017 at the Wallach Art Gallery, was organized into three “cities” curated by MODA students Page Benkowski, Taylor A. Fisch, and Georgia Horn. Borrowing its title from Italo Calvino’s 1972 novel, the exhibition took viewers on a journey through a trios of complimentary media as it examined the complicated relationship between representation and mediation. Benkowski’s contribution, “editalbaroque,” presented works by Anthony Antonillo, Cameron Askin, Carla Gunn, Joe Hamilton, William Meyer and Lucian Lefevre, Lorna Mills, Allison Parrish, and Katie Rose Pipkin. These new media artists all engage with the dynamic, participatory aesthetic of the digital baroque, creating artworks sited in the fold between the physical and the cyber. Horn’s project included a sculpture and three films by Rosa Barba. Interweaving a fiction of her own creation with a pre-existing reality, Barba’s works are suspended between dichotomies—permanent and impermanent, real and fictional, obsession and modern—emphasizing the liminality characteristic of contemporary experience.

Fisch’s section, “The Still Life as Political Object,” examined artists engaging conceptually and photographically with the still life tradition. Engaging conceptually and photographically with the still life tradition. Petros Efstathiadis, Roe Ethridge, Shadi Ghadirian, Leslie Hewitt, Annette Kelm, Rashaad Newsome, Indrė Šerpytytė, and Tom Young and Lindsay Cook, Cambridge and Columbia students, created works in progress and final theses, followed by a celebratory reception.

JANET KRAYNAK Director, MA in Modern and Contemporary Art Post-War and Contemporary Art

MODA Highlights 2016–17 THE MODA PROGRAM enjoyed a busy year. The Critical Colloquium hosted art critic Martha Schwendener; artist Glenn Ligon; composer/sound artist Marina Rosenfeld; and art historian Susan Cahan, who spoke about her book Manning Privatization: The Art Museum in the Age of Black Power. The Curatorial Colloquium featured several walk-throughs: MoMA curator Thomas Lax ’15 MA spoke about Unfinished Conversations; art historian/curator Melissa Rachleff led the group through Inventing Downtown: Artist-Ran Galleries in NYC 1942–65; and curators/PhD candidate Leah Pires spoke about her exhibition Finske at the Wallach Art Gallery. Elizabeth Baribeau of the Swiss Institute hosted MODA students for a workshop on curatorial fundraising, and Inesa Brandt ’17 MA and Zhaofan Huang ’17 MA organized a lively CAA panel, “The Post-Socialist Object.” Finally, MA director Frédérique Baumgartner and MODA director Janey Kraynak initiated a two-part event where thesis writers from both programs presented works in progress and final theses, followed by a celebratory reception.

PAGE BENKOWSKI ’17 MA TAYLOR A. FISCH ’17 MA GEORGIA HORN ’17 MA
Abstraction in Reverse: The Reconfigured Spectator in Mid-Twentieth-Century Latin American Art

During the mid-twentieth century, Latin American artists working in several different cities altered the nature of Modern art in ways that had never been fully appreciated. In this critical transformation, art’s relation to its public was reimagined, and the spectator was granted a more significant role than ever before in the realization of the artwork. My thesis, in brief, is that in breaking in various ways with the core dictums of Concrete art, Latin American artists in the mid-twentieth century reimagined the relationship of art to its public and produced artworks that challenge prevailing notions of the interconnection between subject and world, perceiver and perceived, objective reality and subjective experience. In this new conceptualization, art was no longer considered entirely autonomous and internally coherent but rather dynamically engaging, prompting the imaginative participation of the spectator and producing meaning through this very relationship. The rationales underlying the generation of this art varied, as did the degrees and conditions of subjective agency it actualized, but the new post-Conceptual art in Latin America fundamentally reconfigured the aesthetic field and Modernist spectatorship more generally, and the particular forms these new modes of sensibility took are the primary concern of this book.


BOOK EXCERPT


ZAINAB BAHANI published Art of Mesopotamia (Thames & Hudson, 2017), which has been translated into Italian as La Mesopotamia: Arte e Architettura (Einaudi, 2017). She organized a conference and the accompanying documentary workshop for Iraqi and Syrian colleagues at Columbia’s Middle East Research Center in Amman, Jordan last November and led another seminar of fieldwork in Iraq in March. She published catalogue essays for exhibitions on both Modern and ancient art.


DIANE BODART was a 2016–17 visiting scholar at the Kunsthistorisches Institut in Florence. She was awarded a Provost’s Juvenile Faculty Diversity Grant for her project Renaissance Sculptures and Doodles. She co-edited the volumes Le grand âge et ses œuvres ultimes. XV–XVIe siècle (Presses Universitaires de France) and Rire en images et la Renaissance (Brepols, both forthcoming), and published a catalogue essay for Rafaël’s portraits, currently on view at the Musée du Louvre in Paris.

The essay “Vincenzo Di Biase: Osiride,” which MICHAEL COLE co-authored with Diletta Gambarini, appeared in the December 2015 issue of Renaissance Quarterly. It was subsequently awarded the Renaissance Society of America’s 2017 William Nelson Prize. Cole gave a keynote lecture for the conference “What Was Beauty?” at Indiana University and co-organized the conference Making Sculpture: The Drawings and Models of Renaissance Sculptors at the Victoria and Albert Museum. With Alessandra Russo he coordinated the project Spanish Italy and the Iberian Americas (see p. 3).

Last March, JONATHAN CRAZY participated in a two-day conference at Columbia honoring the work of art critic and novelist John Berger, where he lectured on the cultural politics of Berger’s later work and on the postmodernist character of his talk was published in the Summer 2017 issue of Politics.Letters. He conducted a graduate seminar at RISD and met with MFA students in the school’s Digital + Media program.

Part of a delegation of Columbia archaeologists visiting Giza, FRANCESCO DE ANGELIS presented a lecture in Changzhou and Beijing. He participated in workshops at the British Museum in London, and in Paris, and was keynote speaker at the conference “Ancient Luxury Residences” in Berlin. He co-organized “Figurar Hybridity in Ancient Parthenon,” a Radcliffe Exploratory Seminar. His excavation at Hadra’s Villa led to the discovery of a new building and several fine decorative artifacts, inscriptions, and coins (see p. 8).

VIDYA DEHIESA is converting the 65th A.W. Mellon lecture series that she delivered in 2016, The Thief Who Stole My Heart: The Materialities of Life of Sacred Bronzes from Ccona India, ca. 850-1200, into a book to be published by Pimlico University Press. She has been revisiting temples and museums, researching the nearly ten thousand Tamil inscriptions on the temple walls. While retaining the accessibility of the verbal presentations, the book will be expanded into nine chapters in light of the amount of unexplored material.

NOAM M. ELCOTT’s first book, Artificial Darknes: History of Modern Art and Media (University of Chicago Press, 2016), received the 2017 Society for Cinema and Media Studies Anne Friedberg Innovative Scholarship Award and was a finalist for the 2017 Modernist Studies Association First Book Prize. He is at work on his second book, Art in the Screen Age: Lalibélé Mafal- Gy and the Circulation of the Arts (University of Chicago Press).

He gave lectures at Leiden, Princeton, Stanford, and Yale, and over the summer he was a fellow at the International Institute for Cultural Techniques and Media Philosophy (IKKM) in Weimar. Elcott continues his work as an editor for the directorate of the Institute for Comparative Media at Columbia.

DAVID FREEDBERG completed his directorship of the Warburg Institute in London with the creation of two new chairs—one in Neuroscience and the other in History of Art, History of Science and Folk Practice—and the establishment of the Body and Image in Arts and Sciences (BRAS) project. He gave the Siemens Foundation Lecture at Nymphenburg, Munich, enti- tled “The Monstrous ad Sphaeram: Alb Warburg and the Future of the Humanities,” and the series of eight Slade Lectures at Cambridge on Art, History and Neuroscience in the Age of Digital Reproducibility. He was awarded an honorary doctorate by the University of California on the occasion of its two hundredth anniversary.

MEREDITH GABLER delivered a Rewald Lecture at the Graduate Center, CUNY last November. She teaches Art History at Loyola University Chicago, and will assume the directorship of the Warburg Institute for two new chairs—one in Neuro- science and the other in South of Pico: African American Artists in Los Angeles in the 1960s and 1970s.


South of Pico: African American Artists in Los Angeles in the 1960s and 1970s

It is the work’s indeterminate, and particularly as “black art,” that both venues and free artists such as David Hammons, Houston Conwill, Maren Hassinger, and Senga Nengudi. As [Robert] Pincus-Witten noted, this was not the “profoundly representationalism of putatively insurgent and rebellious ancestor” that described much of the work collected under the Black Arts Movement in the 1960s and 1970s. As Nengudz later remembered, for the most part neither mainstream nor ethnic-oriented institutions knew what to do with the art made by these practitioners, who kept making it anyway.¹ The indeterminate of practice marked these artists, in a fashion similar to one identified by [Lucy] lippard a decade earlier, as those who had been trained as painters but chose to work sculpturally. That formula applied to only one artist in this group, Houston Conwill. The others traveled to sculpture along different paths. Hammons was a draftsman and commercial artist. Nengudi and Hassinger were dancers. This trend toward the three-dimensional form from somewhere else implied movement, something “between kinesthetic and kinetic,” as Lippard declared.² For all these artists based in Los Angeles, sculpture led to and from art in the canons of modern and contemporary art of the African Diaspora and securing its place in the canons of modern and contemporary art. In spring 2017 she published South of Pico: African American Artists in Los Angeles in the 1960s and 1970s (Duke University Press, 2017).


Europe was viewing Titian’s newly cle. A highlight of the sojourn in he also lectured on Kano Sansetsu, Takagishi Akira from the Universi- 
Humanities at Reid Hall while the spring semester teaching Art 16 (Object) as Exhibition as Event” at She co-chaired the panel “The Winter 2017 issue of 
book in a revised edition of his 1991 book Perception. He has recently welcomed two new great-grand- 
children, for total of seven.

BOOK EXCERPT
Humor and Violence: Seeing Europeans in Central African Art

Vill sculptors made some of the only surviving visual representations of human trafficking by Africans and their interpretation is of paramount importance. Contemporary European commentators wrote of the time to laugh out loud in response to carnivalesque juxtapositions of different social types on carved elephant tusks from Central Africa. However, the clash of human brutality and humor radiates on some of the very dates to the 1880s will strike viewers today as incomprehensible. There are captives chocking, writhing, dying. Guards pull their sabers, threaten, bellow, and sometimes kill. There are chains, paddocks, and kennels. It is the development of Zen 


dissertation fellowships 2017-2018


Ruins: Miyamoto Ryûji’s “T eatorium: Opulence and Power in the Raj: Opulence and Power in the 18th-Century Atlantic World” Childs Oxford University Junior Research Fellowship and archaeology of the Manga- 

“Historians in Glasgow and ”Surveying the Things that Made Them Modern” 

“Multiple Civilizations” to air on PBS 

Some of it was inspired by her “Revolution- 

Achaemenid Art: New Approaches and Palaces of the Kangra Valley” “Kangra’s Folios in Fresco Secco: 

T he Shrine: Itinerant Objects in 

REVOLUTION-ALVARO LUIS LIMA: “Revolutionary Democracy: The Other Side of Modern Art” in Mesopotamia” 

Esther Paziotti will soon publish 

The painting titled “The Painting of Ancient Greek Art” 

Jennifer L. Brown, Melissa Klein, and the “T he Painting of Ancient Greek Art” 


Susanah Hennings: “Orament- ing Queerness: Art and Identity, 1890–1930” 


Alessio Wang: “Waimari Burjji: Embedded Devotional Objects in Late Medieval Wall Painting” 

We note with sadness the death on June 16, 2017 of Hilary Ballon, former colleague, teacher, and friend. Hilary taught in the department from 1963 to 2002 and served as chair from 1991 to 2004. She was awarded the Philip and Ruth Hettleman Teaching Award in 1980, the Presidential Award for Outstanding Teaching in 1983, and the Great Teaching Award from the Society of Columbia Graduates in 2005. After leaving Columbia, Hilary joined New York University where she was a professor of Urban Studies and Architecture at the Robert F. Wagner Graduate School of Public Service, University Professor, and Deputy Vice Chancellor of NYU Abu Dhabi. Memorial contributions to benefit may be made to the Hilary Ballon Scholarship Fund at New York University supporting first generation college students and community college transfers.
**Alumni News**

**Kevin Dumouchelle** ’07 PhD was appointed curator at the National Museum of African Art, Smithsonian Institution, in late 2020 after a decade as curator in charge of the Brooklyn Museum’s African and Pacific Island collections. He led a major reinstallation of the National Museum’s permanent collection, which opened in November.

**Mary Douglas Edwards** ’86 PhD published the short story “Six Cents” in Lock and Load: Arthritic Fiction (University of New Mexico Press, 2021). She endowed an annual lectureship on the exception of classical culture in the Middle Ages to be held at the Congress on Medieval Studies in Kalamezzo each spring.

**Maria Fillas** ’01 MA is pursuing an MBA at Columbia Business School. She remains engaged in the arts as a president of her alma mater’s Arts Society.

**Kimmerly Gant** ’94 MA completed a PhD in art history at the University of Texas at Austin and is currently professor at McNeese State University, in Contemporary Art at the Chrysler Museum in Norfolk, Virginia.

**Kate Ganz** ’85 MA is senior editor and director at the Metropolitan Museum of Art. She was appointed curator in charge of the Brooklyn Museum’s African and Pacific Island collections. She led a major reinstallation of the National Museum’s permanent collection, which opened in November.

**Maria Fillas** ’01 MA is pursuing an MBA at Columbia Business School. She remains engaged in the arts as a president of her alma mater’s Arts Society.

**Kimerly Gant** ’94 MA completed a PhD in art history at the University of Texas at Austin and is currently professor at McNeese State University, in Contemporary Art at the Chrysler Museum in Norfolk, Virginia.

**Kathy Simons’** ’13 MA first solo show Deeper Pleasures opened at Galerie Munich in 2017. She is co-curating with the Whitney Biennial. Her art has been featured in Artforum, Studio International, and festivals internationally.

An Art appraiser for Victor Wainer Associates, David Shapiro ’70 BA gave lectures at Sotheby’s Institute of Art on the contemporary art market and at St. John’s University on the Whitney Biennial.
correspondent for Hyperallergic. He helped found a new space, residency program and partnership between the Leslie-Lohman Museum of Gay and Lesbian Art in SoHo and La MaMa ETC in the East Village. His newest play AUTOPORTRAIT debuted at Dixon Place Theatre in July.

JEFFREY CHIAPPS SMITH ’79 PhD was a visiting scholar at the University of Hong Kong. He spoke at the Universities of Florida and Tel Aviv, Princeton, LACMA, the Getty Center, in Chicago, and in Rotterdam. Recent essays address topics including the early collecting of Diir’s prints and the destruction of Magdub (1676) broadsheets.

DAVID SIMON SOKOLOV ’74 MA completed his thirty-sixth year teaching at the University of Texas Law School.

ZACHARY STEWART ’15 PhD accepted a position as assistant professor of architectural history and theory in the Department of Architecture at Texas A&M University.

CARL BRANDON STREHLE ’96 PhD wrote a digital publication for the one hundredth anniversary of John C. Burroughs’ bequest to the Philadelphia Museum of Art. He published catalogue essays for exhibitions on the Wirtan donation at the Palacea Venexia and on Filipini Lippi at the Palazzo Barbocini, both in Rome.

DEBRA HIGGS STRICKLAND ’96 PhD published The Epiphany of Hereausseous Imaginings Artificial and Others from the Middle Ages to the Renaissance (Harvey Miller/Borgo, 2016).

JONI R. TODD ’74 MA presented a talk comparing Marcel Duchamp and Prince at Purple Reige, a conference on the life and legacy of Prince, at the School of Art, Media and Textiles, University of Salford, Manchester, and University of Texas, Austin.


SUSAN THOMPSON ’93 MA curated The Rose Bowl 2006: Anikka Yi Life is Che at the Guggenheim Museum.

ANNA VALLEE ’15 PhD was appointed assistant professor of art history and architectural studies at Connecticut College.


ELISABETH VASTOLA ’67 BA became costume designer for the Netflix series Jessica Jones.

ALTHEA VIFARORA-KRESS ’95 BA teaches at the School’s Institute of Art and at Tsinghua Univer- sity’s School of Economics and Management and Academy of Arts & Design.

VIRGINIA LEE WEBB ’67 PhD was a guest curator for the new installation of the Pacific and Asian art galleries at the Ohl Museum of Fine Arts in Salt Lake City.

JUDITH WECHSELBERG ’96 MA (film Abby Warburg: Metamorphosis and Memory was shown at the Warburg Institute in London and Hamburg, at the Institute national d’histoire de l’art in Paris, and at the Harvard Art Museums. Soctana Boyne: Erile and Imaginations premiered at Harvard in May and was later shown at the Almadims Museum in St. Petersburg.

HILDA WERSCHUK ’68 PhD published Experiences of Art: Reflections on Masterpieces (ORO Editions, 2017), which she wrote in collaboration with her former Parsons online survey students. She held talks at the sand Street Y and Shakespore & Co.

DAVE WEINSTEIN ’73 BA is a journalist focusing mostly on mid-century modern architecture in northern California.

BARBARA EHRHICH WHITE ’95 PhD published Ravno: An Intimate Biography (Thames & Hudson, 2017).

MICHAEL YOUNG ’90 MA published Speculum Principis: The Chapel of St. Anne at Panonske Biezany, an Early Work of Johann Blauthantique-Aichel in Annali di architettonica: Rivista del Centro Internazionale di Studi dell’Architettura Andrea Palladio.

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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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Contributions provided funding for individual and group study and research; conferences, symposia, and lectures; projects by the Media Center for Art History; and various other department initiatives. This list reflects gifts received from July 1, 2016 to September 30, 2017. We regret any errors or omissions.
The Silver Caesars: A Renaissance Mystery

Curated by Julia Siemon ’15 PhD
The Metropolitan Museum of Art
December 12, 2017–March 11, 2018
Waddesdon Manor, Buckinghamshire, UK
April 18–July 21, 2018

The Silver Caesars: A Renaissance Mystery curated by Julia Siemon ’15 PhD investigates one of the most extraordinary and enigmatic achievements of Renaissance European metalwork: the twelve monumental standing cups known as the Aldobrandini Tazze. Each cup presents a portrait of one of the Twelve Caesars, the notorious rulers of ancient Rome described in Suetonius’s Lives of the Twelve Caesars, along with episodes from that Caesar’s life wrought in low relief. Unlike Suetonius’s book, however, the tazze ignore the emperors’ many misdeeds to create a flattering image of imperial power. The luxury, artistic quality, and scholarly ambition of the set suggest that the tazze were made for an important Renaissance ruler—someone who could be seen as a sixteenth-century parallel to the emperors of ancient Rome—but there is no record of their origin. In the centuries following their creation, the tazze were disassembled, incorrectly reassembled, misidentified, and then widely dispersed. This exhibition reunites the Silver Caesars for their first public display in more than one hundred fifty years and proposes a solution to the puzzle of their past. Ancient and Renaissance coins and medals, books, prints, paintings, and other important silver provide context; the result is as magnificent as it is mysterious. An illustrated volume, edited and co-authored by Julia Siemon, accompanies the exhibition.

The exhibition is made possible by The Schroder Foundation, Selim K. Zilkha, the Anna-Maria and Stephen Kellen Foundation, Nina von Maltzahn, and an anonymous donor, and the book by The Andrew W. Mellon Foundation.