Dear Students, Colleagues, and Friends,

The last months have been a dynamic period for the department. The fall brought the arrival of several remarkable new colleagues. Zeynep Çelik Alexander is a scholar of modern architecture, though her work also crosses into a number of other fields. Her first book, Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design, appeared last year from University of Chicago Press. Before moving to Columbia, she was a professor and associate dean at the University of Toronto. Lisa Trever arrives as our new Bernard and Lisa Selz Associate Professor of Pre-Columbian Art. An expert in the art of the ancient Andes, she exemplifies the department’s joint commitment to the history of art and archaeology. She was the primary author of The Archaeology of Mural Painting at Pañamarca, Peru, published in 2017 by Dumbarton Oaks. She comes to Columbia from the University of California, Berkeley, where she had taught since 2013. The Bernard Art History Department welcomes Gregory Bryda, a specialist in German medieval art. Greg completed his PhD at Yale in 2017; he spent the last year teaching in Hong Kong. Our new faculty members arrive to a transformed physical space. The move of the Walallax Art Gallery to the beautiful Lenfest Center on 14th Street allowed the department to devote part of the former gallery space to the new Mary Griggs Burke Center for Japanese Art, which is thriving, with a regular stream of visiting faculty and postdoctoral fellows. It also enabled the department to construct a new lecture hall, a new seminar room, and a new conference room, as well as several new offices. We also used the occasion to refresh other parts of the department, repainting the eighth-floor and ninth-floor corridors and the main office for the first time in more than thirty years.

Our summer programs are flourishing as never before. For the fourth year in a row, we collaborated with the Department of Music to offer Art and Music Humanities at Reid Hall in Paris, and for the first time ever, we offered this joint program in Berlin. Our course offerings and other opportunities in Venice continue to expand and Casa Muraro has now undergone the first phase of an important renovation.

Among the stand-out events of the year were a workshop that Eleonora Petti and Michael Waters hosted for architectural historians at Avery Library, and the eighth iteration of our annual graduate symposium with Cambridge University, which has allowed dozens of our students both to present their work and to get to know peers in another top institution. As always, we hope you will visit, whether to attend a Bettman Lecture or to the new Mary Griggs Burke Center for Japanese Art, which is thriving, with a regular stream of visiting faculty and postdoctoral fellows. It also enabled the department to construct a new lecture hall, a new seminar room, and a new conference room, as well as several new offices. We also used the occasion to refresh other parts of the department, repainting the eighth-floor and ninth-floor corridors and the main office for the first time in more than thirty years.

With best wishes for the holiday season,

Michael Cole
Professor and Department Chair

NEW FACULTY

ZEYNEP ÇELIK ALEXANDER
Associate Professor of Architectural History since 2010

I am thrilled to be joining Columbia’s Department of Art History and Archaeology as associate professor of architectural history specializing in the period since the Enlightenment in Europe and beyond. I am currently at work on a book titled Cabinets, Drawers, Shelves: Nineteenth-Century Architectures of Data, an account of nineteenth-century architectures that may be seen as precursors to today’s databases. Though its subject matter is a departure from my first monograph, Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design (University of Chicago Press, 2017), the new book also explores the epistemic infrastructures of architectural modernity. The question of how epistemology and aesthetics have historically intersected informs my next forthcoming co-edited volumes as well: Architecture and Technique: A Theoretical Field Guide to Practice (University of Minnesota Press; co-edited with John J. May), a collection of essays on techniques that have come to dominate the design discipline today, and Evidence and Narrative in Architectural History (co-edited with Daniel Abramson and Michael Osman), a volume that explores new forms of history writing. I am an editor of the journal Grey Room and a member the Aggregate Architectural History Collaborative. I came to Columbia from the University of Toronto, where, in addition to teaching graduate students, I took an active administrative role, especially with regard to curriculum development. At Columbia, I am looking forward to continuing such institutional engagements while advising undergraduate and graduate students and teaching in my area of specialization.

GREGORY BRYDA
Assistant Professor of Western Medieval Art and Architecture

I am delighted to join Barnardi’s Department of Art History this fall as an assistant professor in medieval art. It is a privilege to return to New York to work alongside the many experts in the field of medieval studies within the Columbia community and across the Northeast.

My research centers on medieval life-worlds of northern Europe. The book I am currently writing examines the proliferation of vegetation in the art and literature of late Gothic Germany. It shows how nature greenery acquired divinity in the processes of cultivating the earth and balancing the everyday rhythms of the lived environment, outside church walls. An article based on this chapter analyzing the Isenheim Altarpiece was published in the summer 2018 issue of The Art Bulletin. With Katherine Boivin (Bard College), I am editing the volume of conference proceedings for “Riemenschneider in Sitts,” which brought together specialists in late Gothic sculpture last summer in southern Germany.

Last year while teaching at the University of Hong Kong, I travelled extensively to photograph major cultural sites and artworks in South, Southeast, and East Asia in preparation for teaching the large global survey course, Introduction to Art History I. Fortunately, where digital reproductions fall short, New York’s unparalleled collections can breathe new life into many of the cultures I will introduce to the extraordinary students at Barnard and Columbia.

LISA TREVER
Lisa and Bernard Selz Chair in Pre-Columbian Art History and Archaeology

Columbia University has been one of the most influential places for Pre-Columbian art history since the field’s founding in the United States in the mid-twentieth century. The department is further distinguished by the Lisa and Bernard Selz Chair in Pre-Columbian Art and Archaeology—one of only two of its kind in the nation. After five years on the art history faculty at USC Berkeley, I am honored to join the Columbia faculty and receive the torch that the Selz chair represents. My research focuses on the art, architecture, and visual culture of South America, with special interests in mural art and in the extraordinary forms of plastic imagination seen in ancient Moche art of northern Peru. Other abiding interests involve later histories of encounter, reception, appropriation, and activism pertaining to Pre-Columbian art. My publications include the 2017 monograph The Archaeology of Mural Painting at Pañamarca, Peru (partially co-authored with Peruvian collaborators) as well as articles in Revista de la Casa de las Americas and the Art Bulletin (forthcoming), and various edited volumes in both English and Spanish. Presently I am completing the manuscript for my next book, Image Encounters: Moche Murals and Ancient Art History. I look forward to recruiting graduate students in all areas of Pre-Columbian art history and continuing to build this important program.


NOTES: Veda Debeja, Nayan M. Mehta, David Freeland, Kate Jones, Cordoba 29.01.18, courtesy of the University of Toronto.

COVER: Schermerhorn Hall; façade, construction, September 1991 courtesy of Columbia University Archives.


NOTES: Veda Debeja, Nayan M. Mehta, David Freeland, Kate Jones, Cordoba 29.01.18, courtesy of the University of Toronto.

COVER: Schermerhorn Hall; façade, construction, September 1991 courtesy of Columbia University Archives.
Undergraduate Travel Seminar: Shaping Renaissance Rome

INVESTIGATING THE ARCHITECTURAL and urban history of Renaissance Rome, this year’s travel seminar sought to understand how the Eternal City built upon the past. Our spring break trip was a critical opportunity for undergraduates whose boundless enthusiasm, intelligence, and contextualized this on-site analysis back in New York to create a series of exceptional final presentations.

It was a great privilege to work with a remarkable group of undergraduates whose boundless enthusiasm, intelligence, and inquisitiveness enriched each day. The seminar also provided the opportunity for Tim Trombley from the Media Center to create a series of interactive panoramas, which can be accessed here: https://mcid.mcah.columbia.edu/art-atlas/shaping-renaissance-rome. Thank you to the Riggio Program Fund for Undergraduate Support for making the trip possible, and a special thanks to PhD candidate Sophia D’Addio, who brilliantly assisted with all the logistics.

MICHAEL J. WATERS
Renaissance Architecture

Columbia Summer in Greece: Art, Environment, and Curation

ESTABLISHED IN 2017, Columbia Summer in Greece: Art, Environment, and Curation is an opportunity for undergraduates to engage in a diachronic and interdisciplinary study of Hellenism and to organize an art exhibition in which they participate both as artists and curators. This six-week-long summer course is structured around the study of texts, films, art, and architecture; site visits, field trips, and walking tours that explore remnants of the past (Ancient Greek, Roman, Byzantine, and Ottoman) in contemporary urban settings; and workshops about the stages of creating and curating art for an exhibition. Students work closely with Columbia faculty, Greek artists, and internationally established curators to gain first-hand experience in the theoretical and practical challenges of organizing and presenting a group show. The 2017 exhibition was held in the historic town hall of Ermoupolis (designed by architect Ernst Ziller) on the island of Syros. Titled Cross-Sections, it explored layered landscapes at both physical and intellectual sites through painting, film, and installations. The 2018 exhibition, Who let these kids in here?, was a reflection on subjectivity in experiencing cultural “otherness.” The students created artist books that were exhibited in the artist-run studio space 3137 in Athens.

JOANIS MYLONOPoulos
Classical Art and Architecture

Roman Germany

THE CENTER FOR THE ANCIENT MEDITERRANEAN (CAM) at Columbia University sponsors an academic excursion each year that provides graduate students with an opportunity to study the art and archaeology of a Mediterranean region or specific country. This year’s trip, organized by Francesco deAngelis and Holger Klein, focused on the history, art, and culture of Roman Germany from the Early Imperial to the Late Antiquity period and beyond. Following an intense month of preparation with seminar sessions and guest lectures on campus, students arrived in Germany in the crushing heat of August to visit four of the most important Roman cities in the Rhine-Mosel region—the Colonia Claudia Ara Agrippinensium (Cologne), Colonia Ulpia Traiana (Xanten), Augusta Treverorum (Trier), and Mogontiacum (Mainz)—as well as a number of other sites, monuments, and museums along the lines, such as the castrum (known as the Saalburg) near Bad Homberg; the Igler Säule, a richly decorated funerary monument of a family of cloth merchants near Trier; and King Ludwig I of Bavaria’s nineteenth-century re-imaging of a Pompeian villa, or Pompeianum, in Aschaffenburg. The group was joined by Gabriel Rodriguez of the Media Center, who produced extensive photographic documentation that will be made available for the research and teaching purposes of the department’s faculty and students.

FRANCESCO DE ANGELIS
Classical Art and Archaeology

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology

Art and Music Humanities in Berlin

FOLLOWING THE OVERWHELMING POPULARITY of the joint Art and Music Humanities summer program initiated in 2015 at the Columbia Global Center at Reid Hall in Paris, the Departments of Art History and Archaeology and Music have, once again, teamed up to pilot a joint program—this time in Berlin. Taught by Professors Walter Frisch and Holger Klein with the assistance of art history PhD candidate Ludi Weiter, the new summer program was attended by sixteen students from Columbia College, General Studies, and the Fu Foundation School of Engineering and Applied Sciences. In addition to regular class meetings at the CIEE Global Institute in Berlin- Kreuzberg, students and instructors met for tours and study sessions at various museums across Berlin, including the Altes Museum, Bode-Museum, Gemäldegalerie, Alte Nationalgalerie, Museum Berggruen, and Neue Nationalgalerie/Hamburger Bahnhof. Field trips to Potsdam, Dresden, Meissen, and Leipzig further enriched the students’ pedagogical experience, allowing for in-depth study of Raphael’s Sistine Madonna and the treasures of the Grünes Gewölbe in Dresden as well as an exploration of the architectural monuments and Gothic cathedral at Meissen. The rich art historical offerings were supplemented by an extraordinary array of musical performances which included Richard Wagner’s Flying Dutchman at the Semper Opera in Dresden, an organ concert at the Thomaskirche in Leipzig (where Johann Sebastian Bach once served as cantor), and several superb in- and outdoor concerts in different venues across Berlin. The great success of this year’s pilot program gives us hope for an expanded offering of two sections of Art and Music Humanities in Berlin in 2019.

HOLGER A. KLEIN
Early Christian and Byzantine Art and Archaeology

Art Book by Hali Woods. Who let these kids in here?, 3137 Gallery, Athens. Image courtesy of the Columbia Program in Hellenic Studies.

Francesco deAngelis and graduate students in front of the Igler Säule (c. 1574 AD) near Trier. Photograph by Holger A. Klein.
Schermerhorn Renovations

AFTER THE RECENT MOVE of the Miriam and Ira D. Wallach Art Gallery to the new Lenfest Center for the Arts, the Department of Art History and Archaeology underwent one of the most extensive renovations it has seen in nearly three decades. The west end of Schermerhorn Hall has been transformed to include much-needed and appreciated new additions. On the southern side is the elegant new Mary Griggs Burke Center for Japanese Art. Funded by a gift from the Mary Griggs Burke Foundation, it provides offices for the Burke Center’s director, visiting scholars, and administrators, as well as room for a small library. The renovated west end is now home to three new faculty offices; a state-of-the-art lecture hall; a new seminar room, also state-of-the-art; a small conference room that can be used for dissertation proposal meetings and defenses; and a reception area for departmental and Burke Center events.

The space was designed by Matiz Architecture and Design, under the guidance of Columbia project manager Olivia Freeland, and in close consultation with the department’s 2017–18 Space and Planning Committee. The design combines elements of Schermerhorn’s original architecture, such as the dark wood doors and moldings, with modern touches such as bright white walls and soft indirect lighting. The original oversized McKim, Mead & White windows facing south and west were stripped and lightened and the original deep green terrazzo was left intact. Custom wall-to-wall bookshelves were milled for the faculty offices and the Burke Center that echo the style of the building’s original woodwork.

For the first time in several decades, the hallways of the eighth and ninth floors were repainted. They are now a soft grey that highlights the terrazzo flooring and lightens the interior. A new Information Technology room has been created, which, when fully outfitted, will improve the quality of internet service in the department. The main office has been painted and recarpeted, and on the walls now hang an exciting array of artworks from Columbia’s Art Properties collection: a sixteenth-century Kano School Japanese folding screen; Robert Rauschenberg’s 1977 Clove Bag screenprints with collage; “Goat Chow,” “Hog Chow,” and “Mink Chow;” and a series of prints from the Wallach Art Gallery’s November 2015 exhibition, Romare Bearden: A Black Odyssey—a nod to the Wallach’s former presence in Schermerhorn Hall. A special thanks, too, to the department office team—Euth Batishara, Emily Benjamin, Chris Newsome, Jared Stickley, and Sonia Sorentino—and the Media Center’s Gabriel Rodríguez for their invaluable help in all aspects of the renovation, from logistics to design choices.

EMILY ANN GABOR

From Dissertation to Wallach Art Gallery to the Musée d’Orsay

A COLUMBIA PHD DISSERTATION has become a star exhibition at the Wallach Art Gallery and will be expanded into a major French national exhibition at the Musée d’Orsay in Paris this spring. Denise Murrell’s Posing Modernity focuses on the role of the black model in the development of modern art. From Manet’s iconic Olympia onward, the exhibition demonstrates, key works of art have expressed the intersection of race, class, and gender at the heart of modernity. Never before has the Wallach been able to borrow works of such stature as Manet’s portrait of Jeanne Duval, mistress of Baudelaire, and his portrait of Laure, the model for the figure of the maid in Olympia, or Bazille’s portrait of a woman selling flowers or Matisse’s 1946 Woman in White. Paintings and sculptures are contextualized with archival photographs, correspondence, and films. The show closes with deeply thoughtful works by contemporary artists such as Mickalene Thomas, which look back to the nineteenth-century works the show opens with, offering us new perspectives on our past.

Posing Modernity has its origins in a Columbia graduate seminar on Manet given in 2009. A term paper started to become a dissertation in 2011. After a dissertation defense in 2013, the project was championed by the Wallach Art Gallery under the directorship of Deborah Cullen, with crucial help from Elizabeth Eaton, founder of the Center for Curatorial Leadership—a program several Columbia PhD students have participated in to great success. A postdoctoral research scholarship from the Ford Foundation quickly followed. The exhibition catalogue, published by Yale University Press, adapts Murrell’s dissertation.

By the end of September, Vogue magazine was promoting the exhibition, and no sooner had it opened on October 24 than the New York Times included a full-page account in its special Exhibitions section and New York Magazine listed it as “highbrow brilliant” in its approval matrix. An expanded version of the Wallach show will become the principal exhibition of the spring season at the Musée d’Orsay. There, the exhibition will revolve around Manet’s Olympia, with key earlier works by Benoist and Géricault as well as later masterpieces by Gauguin, Rousseau, and Matisse.

Posing Modernity is on view at the Wallach through February 10 and at the Musée d’Orsay from March 16 to July 14.

ANNIE HIGGONNET
Nineteenth-Century Art
Style Revolution

IN THE FALL OF 2017, my graduate seminar, which included students from Columbia, Bard, and NYU, created a website that makes available 499 radical fashion plates and tells the story of the most sudden, complete, and short-lived upheaval in clothing history. Students were charged with inventing a digital mode of visual critical edition, and their work was featured in Style Revolution Journal/.

In June 2018 and can be found at https://www.instagram.com/, as red victim-ribbons and the invention of the handbag. It launched as the sartorial past produced the solid-color three-piece suit we still know today. For women, however, it meant both a political decision and a violation of gender norms. From one year to the next, high fashion jettisoned the restrictive, cumbersome underwear, vast skirts, and petticoats, and replaced them with tailored jackets, flat shoes, draped shawls, and dresses so simple and straight that Frankenstein’s author Mary Shelley said they looked more like curtains than gowns. Napoleon, scandalized by the freedom these clothes represented, began to roll back women’s right to wear them. By 1815, women were obliged to wear more highly gendered and elaborate clothes than ever.

That summer, the DesignMuseum Danmark in Copenhagen, holder of the only known complete copy of the Journal’s 1797–1804 text in a public collection, agreed to digitize it. Soon, the digitized plates on Style Revolution will be reunited with the lively descriptions and articles that make them even more historically remarkable.

For centuries, sumptuary law, calibrated according to the value of clothing materials, had upheld European social status hierarchies. Immediately after the Terror phase of the French Revolution, Parisian women and men led a revolt against clothing tradition that swept through Europe and North America. Fashion mavens of both sexes proclaimed that their garments should use democratically available materials to express personal style choices. For men, rebellion against the sartorial past produced the solid-color three-piece suit we still know today. For women, however, it meant both a political decision and a violation of gender norms. From one year to the next, high fashion jettisoned the restrictive, cumbersome underwear, vast skirts, and petticoats, and replaced them with tailored jackets, flat shoes, draped shawls, and dresses so simple and straight that Frankenstein’s author Mary Shelley said they looked more like curtains than gowns. Napoleon, scandalized by the freedom these clothes represented, began to roll back women’s right to wear them. By 1815, women were obliged to wear more highly gendered and elaborate clothes than ever.

ANNE HIGONNET
Nineteenth-Century Art

Movement and Materiality in Japanese Art

THE MARY GRIGGS BURKE CENTER’s inaugural symposium, Movement and Materiality in Japanese Art, was held on March 9–10, 2018. The event began with a keynote lecture by Midori Oka, associate director of the Burke Center, assisted with planning, logistics, and translating for the group during their tour, which is envisioned as the first of many such excursions intended to introduce members of the Burke Center to Japan’s academic disciplines and art history, and its vibrant visual culture: Alexander Alberro, Francesco de Angelis, Anne Higonnet, Kellie Jones, Holger Klein, and Eleonora Pistis all participated. Professor Emerita Miyoike Murase, whose decades-long friendship with Mary Burke established the foundation for the Burke Center, and Ellen Rosand (Yale), widow of the late David Rosand, also joined. Beginning in Tokyo, the group viewed exhibitions at the Neri Museum, Tokyo National Museum, and Mori Museum. They continued to Kyoto and Nara to see temples, shrines, and exhibitions in those ancient cities, and spent a day on the island of Naoshima to view the extensive site-specific art installations and contemporary architecture there. A climb through scaffolding to witness structural restoration and roofing techniques in the Main Hall of Kiyomizu-dera, one of Kyoto’s oldest temples, was one of many highlights of the expedition.

MATTHEW MCKELWAY
Takeo and Itsuko Atsumi Professor of Japanese Art History

Mary Griggs Burke Center for Japanese Art: Faculty Trip to Japan

FROM MAY 11 TO MAY 22, 2018, Matthew McLelway led a group of colleagues from the Department of Art History and Archaeology on a trip to Japan sponsored by the Mary Griggs Burke Center for Japanese Art. Midori Oka, associate director of the Burke Center, assisted with planning, logistics, and translating for the group during their tour, which is envisioned as the first of many such excursions intended to introduce members of the Burke Center to Japan’s academic disciplines and art history, and its vibrant visual culture: Alexander Alberro, Francesco de Angelis, Anne Higonnet, Kellie Jones, Holger Klein, and Eleonora Pistis all participated. Professor Emerita Miyoike Murase, whose decades-long friendship with Mary Burke established the foundation for the Burke Center, and Ellen Rosand (Yale), widow of the late David Rosand, also joined. Beginning in Tokyo, the group viewed exhibitions at the Neri Museum, Tokyo National Museum, and Mori Museum. They continued to Kyoto and Nara to see temples, shrines, and exhibitions in those ancient cities, and spent a day on the island of Naoshima to view the extensive site-specific art installations and contemporary architecture there. A climb through scaffolding to witness structural restoration and roofing techniques in the Main Hall of Kiyomizu-dera, one of Kyoto’s oldest temples, was one of many highlights of the expedition.

MATTHEW MCKELWAY
Takeo and Itsuko Atsumi Professor of Japanese Art History
The Future of the Past

THE THIRD MEETING OF The Future of the Past took place at the Columbia University Middle East Research Center, Amman, in February 2016. These meetings bring together archaeologists and museum professionals from Iraq and Syria with colleagues from New York and Istanbul. This year, Gabriel Rodriguez of the Media Center presented a report on the Mapping Mesopotamian Monuments documentation in Iraq Kurdistan. The first intensive, closed-door workshop in 2015 was organized with the Columbia Global Center, Istanbul, soon after ISIS had taken over Mosul. I asked Dr. Joan Aruz, then Curator in Charge of the Department of Ancient Near Eastern Art at the Metropolitan Museum of Art, to partner with us on the Istanbul workshop. She enthusiastically agreed, and brought the Met into the project to offer museum expertise. In 2016, the second workshop was held at the Columbia Global Center, Amman, and was followed by a series of photographic training sessions that took place at AOCR, Amman, which is under the directorship of Barbara Porter ’07 PhD.

I am indebted to Barbara Porter for hosting these workshops, and especially to Joan Aruz for bringing in the Met to partner with us on The Future of the Past and bringing in additional financial support from the Whiting Foundation for the 2016 and 2018 meetings, when cameras, photographic equipment, and training in museum photography were provided for the museums of Iraq by Met staff.

ZAINAB BAHRANI
Ancient Near Eastern Art and Archaeology

New Directions in British Art

MEREDITH GAMER AND ELEONORA PISTIS are planning a major international conference exploring new directions in the fields of British art and architectural history, 1500–1900. At present, the study of British art history and British architectural history remain largely separate endeavors. This event aims to place them in dialogue and, in doing so, to test, blue, and redraw the boundaries of each. Speakers from diverse disciplines—including art history, architectural history, environmental history, and the history of technology—will address topics ranging from the shaping of land to the drawing of borders, from painted scrolls to printed books, and from practices of mapping and gardening to those of surveying, sailing, and speculation. Ultimately, the goal is to pave the way for a new, integrated history of the visual arts and the built environment in early modern Britain and its empire. Generously funded by the Lee MacCormick Edwards Foundation, the conference will be held in the department in spring 2019.

MEREDITH GAMER
Eighteenth- and Nineteenth-Century British Art

ELEONORA PISTIS
Seventeenth- and Eighteenth-Century European Architecture and Antiquarianism

Columbia Early Modern Architecture Workshop

THIS YEAR, Eleonora Pistis and Michael Waters launched the Columbia Early Modern Architecture Workshop, a venue for architectural historians to present and discuss their research with scholars and graduate students while also engaging with the rich collections of New York City, especially those of Avery Architectural and Fine Arts Library.

At the fall workshop, Italian Academy Fellows Dario Bonetti and Mauro Mussolin, Weinstein Fellow Francesca Mercardi, Madern Postdoctoral Fellow Mary Yoko Hara, and Michael Waters explored Romanesque architectural drawings, treatises, and their afterlife in relation to material held at Avery Library. The spring workshop, which highlighted research on Giovanni Battista Piranesi and was moderated by Eleonora Pistis, featured John Pinto and Carolyn Yerkes (Princeton University), Heather Hyde Minor (University of Notre Dame), and Weinstein Fellow Christoph Frank (Accademia di architettura, Università della Svizzera italiana). Minor, Pinto, and Yerkes introduced “Piranesi on the Page,” a collaborative book project and forthcoming exhibition which sets Piranesi against the grain of dominant scholarly trends by considering him as a maker of books, not just prints. Frank presented his current research project which calls for a re-evaluation of Piranesi’s workshop practice as well as the dissemination of his ornamental language throughout Europe.

If you would like to be included on the mailing list for future events, please email columbiaearlymodarchworkshop@gmail.com.

ELEONORA PISTIS
Seventeenth- and Eighteenth-Century European Architecture and Antiquarianism

MICHAEL J. WATERS
Romanesque Architecture

Casa Muraro in Venice

IN THE FALL OF 2014, the department announced a fundraising campaign to honor the legacy of our former colleague David Rosand, who passed away on August 8, 2014. As Rüt Schermerhorn goes to press, the department is pleased to announce that the first phase of the renovation of Casa Muraro, the house and library of David’s mentor and colleague, Michelangelo Muraro, is about to be concluded. Special thanks are due to the Rosand family, Carol T. and John G. Finley, and Caroline A. Wansler and Dwanye Phillips, whose generous gifts and support have been critically important for the renovation underway at Casa Muraro. We would also like to acknowledge generous grants from the Packard Humanities Institute and the Morris and Alma Schapiro Fund that will help underwrite the first five years of academic programming at Casa Muraro with funding for faculty and graduate student research in Venice starting this year.

HOLGER A. KLEIN
Faculty Director, Casa Muraro

F-830

Fallen rock relief sculpture of a lamassu in the river at Khinnis, Iraqi Kurdistan. Gabriel Rodriguez photographing other reliefs in the background. Photograph by Zainab Bahrani.

The spring workshop in session at Avery Library, with John Marciari, Denise La Monica, Teresa Harris, Robin Middleton, Mary McLeod, and Christoph Frank. Photograph by Michael J. Waters.

Casa Muraro during renovation. Photograph by Holger A. Klein.
News from the MA in Art History Program

THE SECOND ITERATION OF “MA in Art History Presents,” an initiative launched in 2017 offering MA students an opportunity to curate an exhibition based on Columbia University’s art collection, opened this fall at the Wallach Study Center for Art & Architecture in Avery Library. The centerpiece of this year’s exhibition—titled *Looking East: James Justinian Morier and Nineteenth-Century Persia*—is the ca. 1818 portrait of British author and diplomat James J. Morier (ca. 1780–1843) that was acquired in 1925 by George A. Plimpton (1885–1953) and eventually donated to Columbia. The painting, attributed to George Henry Harlow (1787–1849) and portraying Morier wearing traditional Qajar Persian clothing, is presented with Alexis Hagadorn, head of the Columbia University Libraries Conservation Program, which conserved two books specifically for students learned about painting authentication with Robert Simon, president of Robert Simon Fine Arts; curatorial practice with Susan Galassi, senior curator at the Frick Collection; and book conservation with Alexis Hagadorn, head of the Columbia University Libraries Conservation Program, which conserved two books specifically for the exhibition.

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

MODA Curates 2018
Anna Bella Geiger: Here is the Center

AS PART OF THE 2018 EDITION of MODA Curates, I organized a focused survey of early videos, photographs, and prints by the Brazilian conceptual artist and video art innovator Anna Bella Geiger at the Wallach Art Gallery. Taking its title from her 1974 photoetching *Apê* é *a centro no. 2*, *Anna Bella Geiger: Here is the Center* oriented the artist’s output from the 1970s around her sustained interest in the motif of the center, underscoring, in particular, her use of alternative media to confront the paradigms that structure knowledge, experience, and culture.

Questioning, inverting, and retreating the notion of a single and unvarying center point, Geiger conceived it instead as fluid and inconstant, characterized by, as she wrote in 1974, its ability to shift “from the inside to the outside.” This survey highlighted her varied applications of this symbolism to address Eurocentrism, neocolonialism, and the Brazilian military dictatorship in works that playfully deconstruct maps, switch between perspectives, and plot public sites of contestation. With the support of the Wallach, I also organized and moderated a conversation between Geiger and art historian Claudia Calimaran, held in March 2018.

OLIVIA CASA, ’18 MA

MODA Curates 2018
New Talent

DURING THE 1960s AND EARLY 1970s, the rise of computer technology resulted in a short-lived but fervent moment of artist-engineer collaborations that provided a range of artists, filmmakers, poets, and musicians with a new set of tools and an evolving theoretical, formal, and material relationship to technology. Pairing films and poems created through such interdisciplinary partnerships at Bell Laboratories with contemporary artists’ and technologists’ interventions, *New Talent* presented works which explore the nexus between art, technology, and poetry. Titled after artist and filmmaker Stan VanDerBeek’s 1970s article “New Talent—The Computers,” the exhibition examined artistic practices that self-consciously investigate the laws of technology while simultaneously finding means in which to creatively disobey them.

Organizing New Talent was an opportunity to explore a topic central to my graduate research and to think about historical moments of technological transformation in connection with contemporary concerns. Acquiring hands-on curatorial practice was an extremely valuable experience that I will continue to develop this year as a 12-Month Modern Women’s Fund curatorial intern in the Department of Photography at MoMA.

MADELINE WEISBURG, ’18 MA

Keppel Collection, Digitized

KNOWN IN THE 1880s as one of the most important New York dealers in contemporary prints, the Irish-American print dealer, Frederick Keppel (1844–1912), and his firm Frederick Keppel & Co. (1868–1940) were instrumental in the formation of print collections in the United States. As both a dealer and a scholar, Keppel used his publications to promote the Etching Revival, setting the tone for print collecting in America. I was honored to receive a 2017 Caleb Smith Memorial Fellowship, which allowed me to create a digital archive of the nineteenth-century etching collection given by Keppel’s sons to Avery Architecture and Fine Arts Library in 2013. By reuniting Keppel’s work with the prints he sold and collected, this project seeks to demonstrate his role as a pioneer for the print business in America, in hopes of generating future scholarship. This project is part of my larger interest in and commitment to digital art history—a major aspect of my current role at the Frick. I am grateful for the help and guidance of Roberto Ferrari, curator of Art Properties, and my advisor, Anna Higonnet.

SARAH RIGLER, ’18 MA
Photographic Assistant, The Frick Collection and Frick Art Reference Library

The Calib Smith Memorial Fellowship is a competitive grant for MA students whose projects involve the use of analog and digital photographic techniques. It is named after Caleb Smith, who served as the director of the Media Center from 2009 until his untimely passing in 2013.

Cambridge-Columbia Symposium

THE EIGHTH ANNUAL Cambridge-Columbia Graduate Student Symposium, held on April 13, 2018, featured the work of Cambridge graduate students Paula Payes-Perepe, Kristinina Ilko, Lizzie Marx, Luise Scholz, and Rebecca Trupp, and Columbia graduate students Olivia Clemens, Michaela de Laçace, Katherine Fein, Matthew Gillman, Rosemarin Landisman, and Mikhail Mushkuev. Upon arriving in New York, Cambridge students and faculty were heartily welcomed with dinner and drinks at Professor Harrist’s home before a full day of presentations. This year’s theme—Translation—inspired papers on topics including seventeenth-century fire engines, Post-Peronist Argentina, hajj certificates, cast-clayed hands, and practices of copying in painting, on paper, and in architecture. The weekend was marked by enthusiastic social and academic exchange on campus and throughout the city and highlighted by a visit to the home of the symposium’s generous sponsor, Dr. John Weber, where students were treated to a dazzling dinner and a tour of his art collection by its curator, Julia Meech.

KATHRYN KREMNITZER, PhD Candidate

Image courtesy of the Estrellita B. Brodsky Collection.

Keppel Collection, Digitized

Image courtesy of the EAI, New York.

MODA Curates 2018
Anna Bella Geiger: Here is the Center

Installation view of Anna Bella Geiger: Here is the Center. The Wallach Art Gallery, New York, March 15–April 1, 2018. Photograph by Olivia Casa.

MODA Curates 2018
New Talent


Keppel Collection, Digitized

*Anna Bella Geiger, Sobred a arte a Brasil.* ca. 1936. Courtesy of the Estrellita B. Brodsky Collection.

Keppel Collection, Digitized

*Poemfield No. 1 (Blue Version)*, 1967, 16mm film still. Image courtesy of Electronic Arts Intermix (EAI), New York.

Cambridge-Columbia Symposium

*Moda Curates: The Keppel Collection, Digitized*
Kinaesthetic Knowing: Aesthetics, Epistemology, Modern Design

Kinaesthetic knowing—nondiscursive and nonconceptual knowledge assumed to be gathered from the body’s experiential exchanges with the world—might have been shaky ground from the outset, but for a brief moment between Helmholtz’s enthusiastic embrace of its potentials in the mid-nineteenth century and Musil’s resigned acceptance of its impotence in the early twentieth century, it seemed to many like a compelling alternative with much epistemological promise. The possibility of another way of knowing would have implications, on the one hand, for how knowledge was to be achieved on the level of techniques and, on the other, for how it was to be organized on the level of institutions. More important, the possibilities of kinaesthetic knowing were earnestly taken up by German reformers who aspired to build a new pedagogy on every level of the educational system in Germany. They invented new techniques of looking, affecting, drawing, and, finally, designing, which, in turn, was to find its place in a new institutional organization of knowledge. . . . It was out of this experience that aesthetic modernism of the twentieth century emerged, constructed on the uncertain foundation of another way of knowing.


draftsmanship, their reengagement with and recasting of traditional themes, and their constant exploration of new forms of expression. After his pivotal passage to the southern coast, Rosetsu set his own artistic agenda, producing works independent of institutional affiliations for most of his career. Free to pursue his own vision after leaving patronage of the merchant houses. Permanently allied with neither a temple, urban atelier, nor the domain of a noble lord, Rosetsu, like Jakuchū, Buson, Taiga, and Shōhaku before him appears to have remained a solitary figure, signing and sealing his works with his own names. Through this, his journey to Nanki in 1786 and subsequently through other sojourns outside Kyoto, he makes a name for himself and discovers his own, individual manner. The economic, social, and intellectual context of late-eighteenth-century Kyoto creates an environment fertile for the discovery of personal artistic styles and in which Rosetsu flourishes, supported first by Zen monks and then by patrons as the scions of the Kishimoto, Fujii, and Uematsu families. . . .

THE STORY OF ROSETSU IS THE STORY OF A PAINTER BECOMING AN ARTIST. He starts his career in the paintings of Charles White, who won the Pulitzer Prize in 1955 for his novel The Piano Lesson. His first book, The Piano Lesson, was published in 1951, and he has continued to write and publish since then.

Rosetsu: Ferocious Brush

The story of Rosetsu is the story of a painter becoming an artist. He starts his career in the paintings of Charles White, who won the Pulitzer Prize in 1955 for his novel The Piano Lesson. His first book, The Piano Lesson, was published in 1951, and he has continued to write and publish since then.

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The Islamic art that reached the Latin West during medieval times are amazing in their quantity, quality, and variety. And, although no corpus on this category of medieval travelling texts has yet been published, textiles were by far the most popular artefacts in the Middle Ages. Moreover, and because of their ubiquity, they were the best providers of knowledge about new techniques of textile production and, more importantly, transmitters of new motifs. Their rich decoration, which usually includes innovative new forms of vegetal images, fabulous rare animals, fantastic figures, and inventive approaches to an art of inscriptions in a decorative context, inspired new possibilities in the arts of the west and stimulated artisans working in other media.

The popularity of textiles as objects of movability par excellence is easily explained. In ancient times and today, textiles were extremely portable. They could, if necessary, be folded and compressed, typically without being broken or damaged, and could thus be carried by a traveller without great difficulty. Their compactness made them the ideal objects for transport and their fine décor and colors represented a sought-after aesthetic ideal for export.
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<th>ALUMNI NEWS</th>
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<td>Metropolitan Museum of Art, Claire Andrus Fellowship: VICTORIA W. 1623-1660” (Tobias Schmalz, University of Kansas).</td>
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ALUMNI NEWS

2026 SCHERMERHORN

YUAN FANG ’14 MA co-founded NICHOLAS HALL gallery and advisory practice specializing in European art from the 19th to 21st centuries. She presented a talk at the inaugural Museum 2016 symposium at the Long Museum, Shanghai.

CHELSEA FOXXELL ’08 PhD spent the 2017–2018 year as a sabatical from the University of Chicago as a Fulbright researcher at the University of Tokyo.

DANIELLE GAIR ’09 BA practices art law with the firm of Dunham, Damante & Muro, LLP, in New York.

PETER GALLASSI ’86 PhD Brassai retrospective for Fondazione MAPFRE, held earlier this year in Barcelona and Madrid, opened at SFMOMA in November 2018.

ALEX GARTENFELD ’16 BA was named a Fellow, director of the Institute of Contemporary Art, Miami, where he organized an exhibition of work by Donald Judd and the first posthumous survey of Terry Adkin. He also co-curated the 2018 New Museum triennial.

As an Emmy-nominated producer at CNN, CONTESSA GAYLES ’10 BA directed the feature-length documentary Right to Veto. Now a fellow of Donald Judd and the first posthumous survey of Terry Adkin. He also co-curated the 2018 New Museum triennial.

MICHAEL GRASSO ’18 BA is director of development at the University of Chicago for Young Artists & Writers, which administers the Scholastic Art & Writing Awards.

After completing her doctorate at Oxford, DONALD GREENWALD ’18 BA began an Andrew W. Mellon Postdoctoral Curatorial Fellowship at the National Gallery of Art in September and will travel to the National Gallery of Art in March, and co-edited the exhibition catalog by LORENZO BUONANNO ’14 PhD. Frederick serves as chairman of Sanofi, a French pharmaceutical company conserving art and architecture in Venice.

KAREN E. JONES ’95 MA published Archive Read (Center for Book Arts).

LEWIS KACHUR ’98 PhD published a catalogue essay on the Nature of Art, a retrospective at the Nasher Sculpture Center in Dallas, and presented at the opening day symposium.

SUBHASHINI KALLOCHANTH ’13 MA was appointed assistant professor of Indian and South Asian art in the History of Art Department at Yale. She published her first collection of poems, Bird of the Indian Subcontinent, which was selected by poet Arundhathi Subramaniam for the Great Gyan Poetry Collective’s Emerging Poets Prize.

MARINI EYSTE KATZ ’14 MA writes about the visual life of the Museum and is building a curatorial and consulting business. She joined the New England Collective at Galatia Fine Art in Boston and a small works show at the Cambridge Art Association.

NOELE KING ’13 MA was mounted at the Financial District in Painting Studies and an artist’s residency in Finland.

ROBERT C. KLEPPER ’81 BA spoke at the 25th Annual Alumnae Association meeting of the Hospital for Special Surgery, where he addressed the complexities and hurdles in his talk “From Michalangelo to Elon Musk to Klaptoptis to Klaptoptis: My Artistic Journey in Orthopedic Surgery.”

YUMI KOMI ’95 MA joined J.P. Morgan Private Bank in Atlanta.

KATHERINE KRASS ’00 PhD published “When Two Worlds Collide in Aynur’s Aşk,” which was selected by poet Arundhathi Subramaniam for the Great Gyan Poetry Collective’s Emerging Poets Prize, 2018. She continues to teach at the University of British Columbia.

ISAAC LOSADA ’15 BA was promoted to assistant manager in the Department of Development, University of Pennsylvania, and developed several architectural firms position themselves to get more work and launch monographs.

ELIZABETH KUBARY ’12 BA has been promoted to the Museum of Jewish Heritage for New York, where she participates in the annual Masterpiece Fair in London, where they aim to foster an interest among American art private and institutional collectors.

ALISON L. HILTON ’79 PhD presented at the conferences “Translations and Dialogues: The Reception of Russian Art Abroad” in Venice in October 2017 and “Impressions in the Amanti guide” in Moscow in June 2018.

JIM HODEMA ’45 MPFL presented the talk “Art Game: An Early Interactive Design from the Office Interaction Design Association’s ‘Interaction 18’ conference in Toronto.”

MARK HOFFELD ’77 BA, J.D. was appointed vice president of major gifts at the Philadelphia Museum of Art.

BILL MCINTYRE ’72 BA teaches at Georgetown University and leads communications for the Center for Excellence in Education.

KENT MITCHELL MINTURN ’77 PhD, visiting assistant professor of Japanese and Korean art at the University of Minnesota.

GABRIEL A. MORA ’81 BA presented a roundtable discussion at the 2018 Conference on Design at Cooper Hewitt, Smithsonian Design Museum. She curated The Silver Caesars: A Renaissance Mystery at the Met and Wakefield Mano, Boston. She will be part in the travelling exhibition “Drawing Commissions and the Art Market,” organized by the Morgan Library & Museum.

RACHEL SILVER ’17 PhD was appointed assistant professor of Modern art history at the University of Florida.

KRISTIN S. SIMMONS ’18 BA exhibited her work at two solo shows: Depero Pleasures at Gelato Monello in New York and Bombay, and The Silver Caesars at Fine Art in Los Angeles.

JEFFREY CHIPP SMITH ’79 PhD published essays on Wenzel Jamnitzer, Albrecht Dürer, Peter De6, the Elder Renaissance portraitist, and medieval architecture in Renaissance Germany. He took his graduate seminar to Cologne and Nuremberg in October 2017.

LEIGH TANNER ’78 PhD was elected to the Association of American Universities and the AIC Robert E. Feller Research and Scholarship, as well as the AIC Robert E. Feller Fellowship.

DREW SAWYER ’97 MA was appointed assistant professor of Architecture at the University of Wisconsin, Milwaukee.

ALLEN SCHILL ’73 MA continues to work as a photographer and artist in various media.

RACHEL SCHWARTZ ’86 BA is completing an MA in art history and museum studies at City College. She works in the Visitor Services Department at the Frick Collection.

JOANNA SEASONWEIN ’10 MA was appointed assistant professor of Islamic art history in the Department of Arts, Culture, and Media at Rutgers University. She co-organized the Historians of Islamic Art Biennial Symposium on “War) in the Year 2018, which featured ZAINAB BAHARJI as keynote speaker.

NANCY PATTERSON SVENCOVER ’73 PhD was a visiting scholar at Dumbarton Oaks for the spring term.

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JONI R. TODD ’65 MA presented a paper at the Prince from Minneapolis symposium at the University of Minnesota.

ALTHEA VIIFORA-KRESS ’62 BA, an art advisor in the secondary market, teaches at the Sutdios’s Institute of Art. Jointly with the Tianjin University School of Economics and Management, Beijing, she also teaches courses in London and New York. She is on the board of the Arts Access Committee for the Columbia Alumni Association.

GARY VAN WYK ’67 PhD curated Our Anthropocene: Eco Crises and Design. His paper at the conference was honored by a panel discussion.

After completing his dissertation in art history and archaeology at the Institute of Fine Arts, NYU, ANDREW WARD ’62 BA began a lectureship in Greek archaeology at William and Mary University.

JUDITH WEICHLELL ’75 MA wrote, directed, and produced Isabella Berlin: Philosopher of Passion. She was invited to Duke University to present The Passage of Walter Benjamin and the Center for Humanities at NYU to present Stefania B newY: Exile and Imagination, which was also shown at the École des hautes études in social sciences in Paris, followed by a panel discussion.


VERONICA WHITE ’79 PhD, curator of academic programs at the Princeton University Art Museum, co-organized the panel discussions “Comonomology and Art: The Enduring Allure of Seashells” and “From Invention to Interpretation: Reflections on Art and Time.” She spoke at a faculty seminar at Kanyak University and presented a paper at the Renaissance Society of America 2018 conference. Her article “Drawings from the German Inventory of 1559” was published in a Festschrift in honor of DAVID FREEDBERG.

BARBARA SHELDIC WHITE ’76 PhD lectured about her book Renoir: An Intimate Biography (Thames & Hudson, 2017) at the Phillips Collection, the Barnes, and the Boston Museum.

ROBERT WISENBERGER ’68 PhD was appointed associate curator of contemporary projects at the Clark Art Institute.

LISA HAYES WILLIAMS ’72 MA, associate curator at the New British Museum of American of American, curated several exhibitions including American Post-Impressionism: Maurice and Charles Prendergast; NEW/NEW: Francisca Roitler; and Architecture as Muse, a series of installations drawn from the museum’s permanent collection.

An active critic in the New York area, HEINZ WIPPLER ’58 MA work was exhibited at First Street Gallery in Chelsea.

ELIZABETH WYCKOFF ’68 PhD co-curated and co-authored the catalogue for Learning to See: Renaissance and Baroque Masterworks from the Phoebe Devon and Mark S. Wolf Collection (Saint Louis Art Museum, 2017), which focused on the art collection of MARK S. WOLF ’58 BFA.

SERDIR YALÇIN ’74 MA started a tenure-track position as assistant professor in the Department of Art and Art History at Macalster College.

THOMAS YANNI ’81 BA began a second three-year term as vice chair of the City of Palm Springs Public Arts Commission.

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, parents, and friends who carry forward the intellectual mission of the department and who provide financial support for professors, 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 July 1, 2017–June 30, 2018. We regret any errors or omissions.

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ALUMNI NEWS
Preparations for *Who let these kids in here?* at 3 137 Gallery, Athens. Image courtesy of the Columbia Program in Hellenic Studies.