

Columbia University
Department of Art History and Archaeology

Past Undergraduate Theses

2007

Amanda Anderson
A Villanovan Hut Urn: Miniaturization and Change
Advisor: Joanna Smith

Nicole D Robertson
Donatello's Amor-Atys: Meaning in Body and Gesture in Early Italian Renaissance
Advisor: David Rosand

Nicholas Wise
Henry Mercer: American Identity and the Pre-Columbian Past
Advisor: Elizabeth Hutchinson

Caitlin Campbell
Wooden Crucifixes of Early 15th Century Florence
Advisor: James Beck

Lora Kahn
The Neuroscience of Photomontage
Advisor: David Freedberg

Alisa Gross
The Mask in Bronzino's Female Portraits
Advisor: James Beck

Ana Carolina Sloser
Leonardo's Early Madonnas: A Stylistic Investigation
Advisor: James Beck

Elise Trucks
Cherchez la Femme: Carolee Schneeman as Image and Image-maker in the 1960s
Advisor: Branden Joseph

Peter Currie
Eye-Tricks and Space in Fred Sandback at Dia
Advisor: Jonathan Crary

Jon Brilliant

Personality Cult of Mao Zedong

Advisor: Rosalyn Deutsch

2006

Emmelyn Butterfield-Rosen,

Mortification: Duchamp's Etant donnés and the Fortunate Fall

Advisor: Susan Laxton.

2003

Victoria Al-Din

The Floating World of Henri de Toulouse-Lautrec: a Revolution in Graphic Art

Advisor: Melissa McCormick

Amanda Ambrose

A Christological Interpretation of the Sistine Medallions

Advisor: James Beck

Stephanie Baker-Baum

The Service in the Service of Love: Venus at the Caerleon Fortress

Advisor: Natalie Kampen

Marcus Bleyer

Attacking the Fortress of Modernism: Critical Practices Inside The Museum of Modern

Art Advisor: Barry Bergdoll

Description: This is a provisional study of works by Hans Haacke, Louise Lawler and Dennis Adams, temporarily located in MoMA. Each artist turns a critical eye towards the institution that reveals ways in which MoMA conditions the reception of art.

Karolina Dryjanska

Jacek Malczewski's Melancholy: Art (History) at the Crossroads

Advisor: Christina Kiaer

Joseph Fisher

Time Annulled: The Aftermath of Tilted Arc

Advisor: Christina Kiaer

Description: This paper examines the destruction in 1989 of Richard Serra's sculpture Tilted Arc as a major turning point in the history of public art. Subsequent works by various artists throughout New York suggest an era in which art reflects mainstream values, facilitates controlled movement within public spaces, and ultimately reinforces hegemonic power structures.

Celine Goetz

Gustave Caillebotte: Individual as Modern Painter

Advisor: Anne Higonnet

Leigh Goldstein

Delacroix and Byron: The Real Inspiration of the Poet

Advisor: Jonathan Crary

Andrea Herbst

Perception and Reception Between Athens and Etruria: The Imagery on Tyrrhenian Amphorae

Advisor: Clemente Marconi

Description: I looked at a particular class of Athenian vases known as the Tyrrhenian amphorae, which were made between 560 and 530 B.C. There is general agreement that these vases were made in Athens specifically for export to Etruria, the ancient name of the area that roughly encompasses Tuscany today. I proved that the iconographies of many of the Tyrrhenian amphorae were altered in order to appeal specifically to the Etruscan market. This brought up a series of issues of relating to Athenian stereotypes of the Etruscans and how the Etruscans presented themselves to the rest of the ancient world.

Lily Jencks

TBA

Advisor: Hilary Ballon

Julia Lagbein

Emblems of Deviance in the Victorian Chamber of Horrors

Advisor: Jonathan Crary

Alex McSpadden

Politics of Abstraction: Spanish Art 1955–63

Advisor: Keith Moxey

Kristin Poor

Bodies of Resistance: The Late Work of Claude Cahun

Advisor: Christina Kiaer

Beth Priest

The Problem of 'Italian Gothic' Architecture: a Study of the Church of Saint Francis in Assisi in Relation to the Scholarship Surrounding the Concept of 'Italian Gothic' Architecture

Advisor: Stephen Murray

Steven Pulimood

Subject, Self, Seriality: Rauschenberg, Johns, Warhol

Advisor: Benjamin Buchloh

Darrell Silver
William Klein: *Between High Art and The Daily News*
Advisor: Benjamin Buchloh

Wendy Sinclair
The Taddei Tondo: *a Dilemma of Attribution*
Advisor: James Beck

2002

Raquel Aragón, 2002
Orden y Progreso: *An Analysis of José Clemente Orozco's Fresco cycle at the Escuela Nacional Preparatoria, 1923–1927*
Advisor: James Beck

Erin Bauer, 2002
Peeling Back the Layers: *Disneyland's Pirates of the Caribbean*
Advisor: Hilary Ballon
Description: A thorough examination of a single ride at California's Disneyland resort park, Pirates of the Caribbean, in the context of the park as well as the history which it narrates. The paper discusses the history of piracy and of the early American economy in the light of contemporary ethical issues posed by the ride. Disneyland's emphasis on narration as the key to good entertainment serves as a frame for this discussion and also highlights the importance of their narrative decisions.

Brendan Beier, 2002
The Urban Vision of Seth Low: *Public Works Programs in Brooklyn and Greater New York*
Advisor: Hilary Ballon
Description: Seth Low is universally recognized as having been instrumental in the construction of Columbia's monumental new campus on Morningside Heights. Low was also responsible for a significant program of public works during his mayoral administrations of Brooklyn and Greater New York. This aspect of his career, however, has been relatively unstudied. It has therefore been the aim of my thesis to see how these projects, like Columbia's campus, might reflect his civic and social ideals.

Aurele Danoff and Michelle Finocchi, 2002
Personal as Process: *An Exploration into the Conservation of Contemporary Art*
Description: This thesis is an examination of the theoretical and ethical questions concerning the conservation of contemporary art. It is divided into seven sections: "The Materials and Techniques of Contemporary Art;" "Should We Conserve Contemporary Art?;" "What Should We Conserve?;" "How Should We Conserve

Contemporary Art?;" "Who Is Responsible for the Conservation of Contemporary Art?;" "How Can We Conserve Authenticity in Contemporary Art?;" and finally, "Legal and Copyright Aspects of the Conservation of Contemporary Art." It also includes a closer look at four specific artists: Ad Reinhardt, Andy Goldsworthy, Bill Viola, and Eva Hesse, and the methods and issues of conservation that apply to their work.

Lillian M. Davies, 2002

[Sam Taylor-Wood](#)

Advisors: Rosalind Krauss, Bruce Ferguson

Humberto DeLuigi, 2002

[Centaur in Fifth-Century Greek Art](#)

Advisors: Clemente Marconi

Michelle Finocchi and Aurele Danoff, 2002

[Personal as Process: An Exploration into the Conservation of Contemporary Art](#)

Description: This thesis is an examination of the theoretical and ethical questions concerning the conservation of contemporary art. It is divided into seven sections: "The Materials and Techniques of Contemporary Art;" "Should We Conserve Contemporary Art?;" "What Should We Conserve?;" "How Should We Conserve Contemporary Art?;" "Who Is Responsible for the Conservation of Contemporary Art?;" "How Can We Conserve Authenticity in Contemporary Art?;" and finally, "Legal and Copyright Aspects of the Conservation of Contemporary Art." It also includes a closer look at four specific artists: Ad Reinhardt, Andy Goldsworthy, Bill Viola, and Eva Hesse, and the methods and issues of conservation that apply to their work.

Imo Nse Imeh, 2002

[A New Vision: Exploring the extent to which Black Art should be considered essentially on political grounds](#)

Advisor: Richard Brilliant

Description: Structured around a recent interview with Whitfield Lovell, an artist and African American, this paper begins to shed light on an important issue in art: Namely, the problem of people assigning political meaning to Black Art, often never intended by the artists.

Venessa Lau, 2002

[Issey Miyake: Making Art?](#)

Advisor: Jonathan Crary

Description: My thesis examines the relationship between fashion and art with respect to designer Issey Miyake and his 1998–1999 Paris exhibition "Issey Miyake Making Things."

Christopher Lynch, 2002

[Event Campus? Bernard Tschumi's Lerner Hall](#)

Advisor: Barry Bergdoll

Betty Shzu, 2002

In between frames: A few photographs by Seydou Keita

Advisors: Elizabeth Hutchinson and Gregory Mann (History)

Description: I consider the meaning of Seydou Keita's photographs in the intersection of photography, portraiture, and African art by 1.) reinvesting them in the social history of the time and place of their original production, and 2.) tracing the literature concerning their circulation in the international art market and art criticism.

2001

Leslie A. Geddes, 2001

The Surface of the City: Baroque Maps of Amsterdam, Paris, Rome

Advisor: Joseph Connors

Alexandra Klein, 2001

The Translation of Graffiti into the New York Art Gallery: A problem of Site

Advisor: Christina Kiaer

Sarah A. Rosenbaum, 2001

Barnett Newman: The Phenomenology of Painting

Advisor: Christina Kiaer

Ernest Cyril Sabine, 2001

Cubism and the Early Works of Liubov Popova

Advisor: Christina Kiaer