A Message from the Chairman

Much has occurred since I succeeded David Rosand as chairman of the department in July 1984. Since then, the move to our newly renovated quarters in Schermerhorn has been completed and the faculty has been relocated to newly refurbished offices. The classrooms have also been remodeled and the Slide and Photograph Collections were consolidated into modern workspaces. In addition, we are enjoying a handsome new student lounge and a marvellous exhibition space, the Wallach Art Gallery. There are still a few bugs to work out here and there, but we are, it is fair to say, very well installed. Of course, that does not mean that we can now sit back and relax. On the contrary, we are now carefully planning the future of the department as we face the new century, which is, after all, not very far off. That means we must define the direction the department will take for the next generation. We plan to hire a group of mostly junior faculty who will help shape that future. Of course, we must continue to attract the finest students. We are mindful of the fact that the department has suffered from recent retirements and deaths, and now is the time to make some long-range decisions. In this respect, I would like to hear from any of you who have suggestions and observations, and at the same time invite all of you to visit the department during the CAA meetings in February 1986 when we are holding an open house on February 13 from 5 to 7 p.m., or at any time when you are on Morningside Heights. We are also presenting a symposium on Friday, March 21, to celebrate the 600th anniversary of Donatello's birth—alumni are cordially invited to attend. Other events are being planned in Schermerhorn, and we hope you can participate.

—James Beck

Ira and Miriam Wallach Establish Fine Arts Center

Nearly two years after the University announced the gift of $3.5 million to Columbia from alumnus IRA D. WALLACH and his wife, MIRIAM, the renovation of Schermerhorn Hall is nearing completion and the Miriam and Ira D. Wallach Fine Arts Center is about to become a reality. The new center will provide renovated and enlarged quarters and major new facilities for the department as well as an expanded range of programs. Integral to the project is the establishment of the Miriam and Ira D. Wallach Art Gallery, the first public art gallery established at Columbia (although, as we have reported before, Samuel Johnson, the second president of King's College, purchased two works by John Singleton Copley in 1764 to serve as the beginning of what would have been the first such gallery in the Colonies).

The new gallery will be the centerpiece of the Wallach Fine Arts Center. The entire west wing of the eighth floor of Schermerhorn, 3200 square feet, will house exhibitions that draw upon materials in Columbia's art collections, Avery Library, and public and private collections on loan to the University. A program of exhibitions will become a critical part of the department's graduate curriculum, offering students the opportunity to work directly with art objects on campus and to develop projects from seminars that will culminate in such shows.

Renovation of our venerable, eighty-nine-year-old McKim, Mead and White building will soon be completed at a total cost of $6 million. The designing architect is Susana Torre, who works with the firm of Wank Adams Slavin Associates, and also teaches at Columbia's Graduate School of Architecture and Planning. (Gallery-goers had a chance to absorb Torre's thoughts on architecture at an exhibition last January at Ronald Feldman Fine Arts on Mercer Street—a complex installation that was described by the New York Times as "a conceptual, analytical drawing concerning the process of thinking about architectural space.") In addition to the art gallery, other major features of the project include a monumental entrance lobby, a redesigned auditorium on the fifth floor, classrooms and seminar rooms, departmental offices and a conference room, faculty offices, and exhibition facilities for the Art Humanities program. The Humanities exhibit, funded primarily by contributions from undergraduate and graduate alumni, will be named in honor of the retiring Moore Collegiate Professor of Art History, Howard McP. Davis. The auditorium will be named the Frieda and Milton F. Rosenthal Auditorium in tribute to the generosity of two very good friends of Columbia and the department.

"For many years we have dreamed of providing a suitable home for our acclaimed Department of Art History and Archaeology and of expanding its programs for the enjoyment of the larger community," President Michael I. Sovern said in making the announcement of the Wallachs' gift. "We are gratified and deeply touched by this gift; the Wallach Fine Arts Center will be a place of enormous creativity and excitement. It will secure for the department unquestioned preeminence in the field!"

Mr. Wallach is chairman of the board of Gottesman & Company, the pulp and paper company, and of Central National Corporation. He graduated from Columbia College in 1929 and from Columbia Law School in 1931. "Miriam and I are delighted," he said, "to help Columbia to build upon great strengths and significantly broaden the range and number of activities in art history and archaeology, especially..."
Advisory Council

For the past several years the Advisory Council of the department, under the chairmanship of the late Mrs. Prianka Sethi and with the active participation of the late Mr. D. W. Wallach, has devoted itself to the task of formulating a comprehensive plan for the development of the Fine Arts Center.

Columbia at the CAA Meetings in Los Angeles, February 1985

As usual, Columbia faculty members, students, and alumni were active at the annual meeting of the College Art Association, which was held in Los Angeles on February 13-16, 1985. Just calling through the program we picked out the following:

RICHARD MARTIN (M.Phil. ’73), Fashion Institute of Technology, spoke on “That Each by Observation Might Satisfy his Mind: Many Observations in Contemporary Art Criticism” at the CAA/ARLIS joint session on “The Artist and the Critic.”

In Memoriam: Howard Hibbard (1928-1984)

The death of Professor Howard Hibbard on October 29, 1984, was felt as a deep personal loss to every member of the department; even though he had been ill since 1976, his death still came as a shock, and it was left a painful vacancy in our lives.

Professor Hibbard joined the Columbia Fine Arts faculty in 1959 and served as a full professor in 1966; from 1978 to 1981 he served as chairman of the department. For the academic year 1976-1977 he was Slade Professor of Fine Arts at Oxford University and, in 1980-1981, Phi Beta Kappa Scholar in this country. A leader in the field of art and architectural history, he served as director of the Society of Architectural Historians from 1963 to 1965; he was book review editor of Art Bulletin from 1962 to 1965 and editor-in-chief from 1974 to 1977. He was also an adviser to the National Humanities Committee for the History of Art, and on the honorary committee for the exhibition “The Mediterranean: Discovering the Modern.” His first book, The Architecture of the Palazzo Bonaparte, based on his doctoral dissertation at the University of Pennsylvania, was published in 1969. It was followed by an impressive list of major monographic studies: Bernini (1971), Huygens (1971), and the Art of the Low Countries (1971), Pausini: The Holy Family on the Steps (1974), Michelangelo (1975), and, most recently, Pissarro (1983). In addition, he wrote several books for a more general audience, Masterpieces of Western Sculpture (1971) and The Metropolitan Museum of Art (1980). At the time of his death he was working on a book on Peter Paul Rubens.

Born in Madison, Wisconsin, on May 7, 1928 (continued on page 3)
Howard appreciated good food as he did music, and the conversation of a connoisseur savoring enthusiastically a gourmet meal, whether he made it himself or lunched with Stalin at the latter's home as a friend. At table he became automatically the center of conversation—indeed, the inevitable prodigy of the dinner party, the summit of his cordiality, undisguised pleasure with entertaining company, and his encyclopedic memory the inevitable product of a double delirium of art. Howard was always appreciative and when his expression of appreciation was never perfunctory, but sincere, a marvellous (it is a word his friends often use) gift of Howard, would laugh deeply, his entire, massive body vibrating; and his eyebrows, raised to the highest point of their lifetime, would be the very definition of an eyebrow. Howard's Bernini appeared in 1965, when he was thirty-seven. Everybody knew it. It is probably the most readable book on Italian art. Like Bernini's "speaking likenesses" the book is a symbol for the "talking" Franco Matthei. Howard was the consummate periphrast and could write in the monograph or a wonderful conversation. In his work on architecture he had been fascinated by the "relaxation andnutrition of urban formalities when villa suburbs invaded the city in the late sixteenth century." In Bernini's portraiture he captured the "new informal fashion in the portrayal of character." I think future readers will always find informalities in Howard's books, buttons left undone on purpose, because the main point is to convey vitality and character. Though there are hints of what was always the articles of his esthetic, nothing fully prepares us for the "thunderbolt of Carlo Madonna," finished in 1972, along with the mildly depressingly "published in 1971. For this we always had his book, partly because it left such a strange impression on all of us. I can only write a book on Poussin's Madonna of the Steps. Michelangelo was his personal tribute to the art of his life and his devotion was not for decades. He had an eye for the most movingly personal monographs on Rome he quotes so much to and to whom he seems spiritually so close. All of this was tremendously new in 1971, when architectural history has flowed in a broader channel ever since. And Howard was known more to iconography, and some of his learning in theology came into the article on "The Jesuit and the Madonnas."

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Howard is gone, and we dearly miss him. But he put a very big piece of himself into all those books. And in that sense, there’s no need for me to read him any more than you need to read someone else, but no one was more critical, more self-deprecating, as I need hardly tell you as we feel about ourselves.

Perhaps that self-deprecation was in some way a reflection of his rather Calvinistic and upper-Midwestern Protestant upbringing. In any case, it made him very special, particularly because it manifested itself as a kind of celebration of life. Ten or twelve years ago, Howard and Shirley and my husband did a string of three courses for Italian students sitting around us often gratefully participated. Howard loved facts and wanted them scrupulously dealt with. For Howard, facts were very good. He meant that every field has a fascination, an interest and authority that makes his lessons an experience. The one I shall always remember (or think I do) is a characteristically playful gesture delivered with commanding seriousness at the appropriate moment. Although I thought the full message Howard communicated was: do it, do it right, do it with style, and do it with love.

Barbara M. Kronz

"If done,"—a characteristically playful gesture delivered with commanding seriousness at the appropriate moment. Altogether, Howard’s art history for me is the clearest, most dramatic, most enjoyable way to understand the strangest, most difficult, and most beautiful achievements of the human spirit. One suspect now that the attitude toward the degree was another teaching device and the humanity that informed it was simply an individual, existing in isolation. The Howard my husband and I first knew was the very tall, dark, and a delight, and a true and loyal friend forever after. But in Howard’s maturity was even better, because he had become Howard plus Shirley, and then plus Claire and Susan and Carla. Much as he shied away from sentiment, the students of Howard Hibbard were struck by his very own method of dealing with papers. He would read your piece straight through, but then, after a pause, he would ask a mark or two: ‘What would you like to think about this?’ or ‘What would you like to think about that?’ or ‘Where do you want to put a mark on the second half of the paper? The reason for this was that Hibbard, from the day he knew Howard in Rome saying, ‘Don’t ask me anything about this’ and the generosity that inspired him to continue to be part of that wonderful experience.

Ted Marler

Howard Hibbard joined the faculty of the Department of Art History and Archaeology in 1939—just when I became a student. Over the years, Howard taught at different phases of our careers, we grew up together at Columbia. Tagging behind him was a way of life. Joining him as a junior colleague, I came even closer to him, so I could eventually look to him as the closest of friends. That course—from discipleship to companionship—says much about Howard as a teacher, a scholar, and a person. In my life it bears continuing witness to the deep and gentle humanity of a wonderful and generous man.

That essential humanity informed every aspect of his professional life, his teaching and his scholarship. He had a sure sense for the humanity of the period he was reading and taught. As a student I first encountered him in his course on Baroque architecture. Howard didn’t make up his own literature very much with a list of facts, of more or less obvious importance, but all of some relevance: Michelangelo Merisi da Carlo, Varchen Bagad's for his monograph on Caravaggio. The writing style and the literary style of those notes were immediately at home. Then he would laugh and shrug in a single movement, and the conversation would be over in a new way.

Howard had few rules for good writing. One of his sayings was: “Don’t take your favorite word and cross it out.” Another was to “take your favorite sentence and re-write it in the simple way.” Finally, above all, “make it look easy.” He attributed the last saying to a very early stage he had practiced it more regularly, and this was also the secret to his teaching. Howard Hibbard was possessed of an almost magical charm and modesty and integrity and authority that made his lessons attractive models. I know that I speak for many, many students when I say that his influence on us remains as strong today as it was on first encounter. His warmth and his concern for all of us were combined in such generous portions that it is easy to understand why so many have been so grateful for his part in our lives. His wife, Shirley, and his daughters, Claire, Susan, and Carla, share with us the memory of Howard Hibbard over the years. Even though it has been many years since he died, it is the kind of book most of us would like to think ourselves capable of writing, a book that we would want to know both the artist and the author. With his Bemini monograph, Howard found himself. From then on...
The Howard Hibbard Memorial Fellowship Fund

As the most appropriate memorial to a great scholar and a great teacher, the department is establishing a fellowship fund in memory of Howard Hibbard. Those wishing to contribute to this fund may send their contributions to the Department of Art History and Archaeology, 826 Schermerhorn Hall.

Ancient Near East

Art at the Met

The new installation of the collection of Ancient Near East at the Metropolitan Museum of Art can be taken as further tribute to Edith Porada—at least by visitors from the Near East. PRUDENCE O. HAFER (Ph.D. ’77), curator of the department at the Museum of Fine Arts, Boston, and Rosemarie S. Filius, curator of the Ancient Near Eastern Art and Archaeology at the Metropolitan, are the authors of the chapter. Those wishing to contribute to this fund may send their contributions to the Department of Art History and Archaeology, 826 Schermerhorn Hall.

New Faculty Appointments

DAVID FREEDBERG has been appointed professor of art history at George Washington University. He was most recently professor of art history and principal investigator of a three-year grant from the National Endowment for the Arts and the National Council on the Arts to support an exhibition on the art and architecture of the Middle East. He is currently completing a book on the art and architecture of the Middle East, and has recently published a paper on the role of the artist in Middle Eastern society.

Professorship Established in Honor of Edith Porada

A gift of one million dollars from the late SIR H. H. HARRISS, W. SCULLY, the curator and director of the Department of Antiquities at the British Museum, has established a professorship in Ancient Near Eastern Art History and Archaeology. The chair has been named in honor of Edith Porada, a distinguished scholar who has made significant contributions to the field of art and archaeology in the Middle East. The professorship is intended to support research and scholarship in the field, and to foster the development of new approaches to the study of ancient Near Eastern art and culture.

Curator of Slides and Photographs

The department has also appointed Peter Green as curator of slides and photographs. Mr. Green was the recipient of a National Endowment for the Humanities fellowship in 1984, and has published several articles on the art and culture of the Middle East. He is currently working on a book on the art and architecture of the Middle East, and has been invited to participate in an exhibition on the art and architecture of the Middle East at the Metropolitan Museum.

AHU-Sponsored Lecture Series

The lecture series sponsored by the Art History Student Union attracted well-known and respected speakers throughout the 1984-1985 academic year. The speakers and their topics included W. J. T. Mitchell (University of Illinois), "Theories of Representation in the Visual Arts," and John Flood (Brown University), "The Role of the Artist in Society.

Washington, D.C., area, conducted in cooperation with the Freer Gallery of Art and the National Gallery of Art, has been extended to the University of Maryland, College Park. The exhibition, which features works from the National Gallery of Art and the Freer Gallery of Art, is intended to bring together the best of American and European art, and to showcase the diversity of artistic expression in both contexts.

David Freedberg has been appointed professor of art history at Barnard College. Coming to Columbia from the Courtauld Institute in London, where he was head of the Department of Art History and the History of the Arts, he has established a new program in the history of art and architecture, and has been awarded the degree of doctor of fine arts by the University of Oxford.

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COLUMBUS at the Abbey of Pralhaim, from left to right: Magpie Multidimensional (Bernard '94), Saint Raphael (College '94), Mathew Virduliam (College '94), Wendy Dohle (Barnard '95), Professor Jerrold Dudd, her husband Charles Clifford, Martha Hollander (Bernard '93), and Mr. Childs, a graduate student in the department.

SOE CHILDS was head of programming at the excavations for 1982-1984. The undergraduate crew has made important contributions and since 1984, the group has maintained a regular presence at the excavation site. The group has also hosted a series of events in the local community, including a concert featuring the local symphony orchestra.

With the aid of an ACLS Fellowship, MICHAEL MARRINAN spent the fall of 1985 at the Paris conservatory to complete his book, "Beauty and the Beast: Politics for Louis Philippe," which will be published by Yale University Press. While at the Conservatory, Franck began work on a new study of Baron Gros. Professor Marrinan is also writing the preface to "The Architecture of the Aztec: A Survey of the Work of the Aztecs," a forthcoming book. His most recent public lectures are "The Impression of Napoleon: From Current Events to Imperial Empire," "The French in a World of Change: The Prie de Rome 1797-1803" at Princeton, and in conjunction with the traveling exhibition "Les concours des Prie de Rome de 1797 a 1863," and on Delacroix in Nantes, France.

An exhibition of Japanese manuscripts and prints from the New York Public Library being prepared by MIYKO MURASE and her seminar students is now scheduled to open on January 31, 1986. Professor Murase's most recent exhibition, "Emaki: Narrative Scrolls from Japan," was held at the Library of Congress in Washington, D.C. May she lectured on art patronage in sixteenth-century Japan at the Seattle Art Museum in 1985.

Yale University Press will be publishing AGOT'S Seven Albums by MOLLY NESBIT, a book on modern Japanese art, in 1986. The book will be published by the New York Public Library in the fall of 1985. Meanwhile, her review article on photographers' books appears in Art History (1985); her article "What Was An Author?" will appear in a forthcoming issue of Yale French Studies. In the number "Les Passages," she has contributed an essay on "Photography and modernity du debut du siecle aux annes trente." A special number of Photographs, the papers presented at a special symposium held at the College de France, will contain her "Les seconde nature de l'Arte." Professor Marsh's review of the MOMA Exhibition, "The Use of History," will appear in a forthcoming issue of Art in America.

ESTHER PASSTORY'S book, Art (Abrams, 1985), was awarded a special prize by the Charles Eliot Norton Morey Award Book Committee of the CAA at the Los Angeles meeting in February 1986. The Committee chose this unprecedented award to honor a first book, which it found to be "a beautifully honed and tempered survey...
Professor Pastawy also chaired a session on "New Approaches to the Study of Style and Aesthetics in Mesoamerican Art" at the recent symposium on Mesoamerican Art at the University of Chicago. She is the recipient of an ACLS grant-in-aid for the summer of 1984 and on sabbatical leave during the spring 1985 term, she has been doing field work in Teotihuacan, Mexico, and preparing an exhibition of Teotihuacan art that will open in 1987 and travel in this country, Mexico, and Europe. In press is "Interpretations of Ideology in Aztec Art," her summary remarks to the publication of the Dumbarton Oaks conference on the "Templo Mayor Excavations in Mexico." From Hildesheim, she stopped at the University of Chicago, Princeton University, Nicosia, and participated in the symposium "Cyprus Between East and West." Among the recent publications of THEODOR REEFF are Degas and Jephthah's Daughter," in a recent issue of the Detroit Institute of Arts; and at the Dallas Museum of Fine Arts and the New York Studio School and Princeton University, an instructor of Jewish art at the Jewish Theological Seminary of America. Theological Seminary of America. The recent publications include "Some Attitudes Towards the Frame in Anglo-Saxon Manuscripts of the Tenth and Eleventh Centuries," the Arthur Streeton Prize, and "The Archetype of John Russell Pope." TYPHAN M. (M.A. '83) has been active in a curtain exhibition in African Art, at the Carpenter Center for the Visual Arts at Harvard University, and the catalogue, also written by Moni and available from Harvard University Press, received glowing reviews.

EDSON ARM (M.H. '73), associate professor in the Department of Art at the University of North Carolina at Chapel Hill, was awarded the Seventh Annual Art History Prize by the Conference Internationale des Negociants en Oeuvres d'Art. The prize helped finance the production of his book, Masons and Sculptors in Romaneque Burgundy: The New Aesthetic of Chart, published by Pennsylvania State University Press. Edson is the second alumnus of the department to receive this prize.

Since the publication of his catalogue, in Search of the Modern View of Mesoamerican Art in late February, coinciding with the publication of the catalogue of the museum's recent show, "The New Path: Raskin and the American Pre-Raphaelites." More recently she wrote an introduction to the exhibition catalogue Jaques Coege Watercolor, which opened in November at the National Academy of Design. She has also published an update on the Ten Stenno Studio Building (the subject of her dissertation) in the Winter 1985 American Art Journal. In January 1984 she won the American Art Journal Award.

LARISSE BONNANTE (M.A. '60), professor of classics and chairman of the Department at New York University, has been elected the George Hewitt Myers House" at the Textile Museum on the occasion of its 50th anniversary, and in October he spoke at the Columbia Historical Society on "John Russell Pope's Country Houses." He received two grants for 1985, from both the Grant Foundation and the Smithsonian, for research on his next major project, "The Architecture of John Russell Pope." TYPHAN M. (M.A. '83) has been active in a curtain exhibition on the Detroit Institute of Arts; and at the Dallas Museum of Fine Arts and the New York Studio School and Princeton University, an instructor of Jewish art at the Jewish Theological Seminary of America. The recent publications include "Some Attitudes Towards the Frame in Anglo-Saxon Manuscripts of the Tenth and Eleventh Centuries," the Arthur Streeton Prize, and "The Archetype of John Russell Pope."
CHRISTIANE COLLINS (M.A. '54) has been picking up the pace of her publishing activity. In addition to entries on Verner Hegemann, Lebrecht Migge, and Camillo Sitte for the Macmillan Encyclopedia of Archi-
tects, she reviewed three recent books on Adolf Loos in the Journal of the Society of Architec-
tural Historians. In her review of "The Corbusier's Maison Errázuriz: Client and Chilean Context" she appeared in the Harvard Architecture Review IV. A revised edition of the volume on Camillo Sitte that she published with her husband George (q.v.) is being published by Rizzoli, and the Collins joint article, "Monumentality: A Critical Matter in Modern Architec-
ture," was in the Harvard Architecture Review (1984). She has also been active as a translator, having translated the German texts of two exhibition catalogues for the Anselm Kiefer show at the Marian Goodman Gallery, New York (April 1985). With Mark Swerner-
ton of the Bartlett School of Architec-
ture and Planning in London, she is preparing an anthology of key documentary texts of the architecture and urban development of the 1920s, for which she received a research award from the Royal Institute of British Archit-
ecutors.

ALESSANDRA COMINI (Ph.D. '69) was named Distinguished Professor at Saurer College, Columbia University, where she has taught since 1974. CYNTHIA CONIDES (M.Phil. '85) received her postdoctoral fellowship in the Whitney Museum Art Study Center and was a visiting assistant professor in the School of American Research during the year 2000-2001. She has published numerous articles on her research projects, including an article on "Sculpture in the Work of the Whitney Museum" in the Whitney Museum Journal (1985). She is currently working on a book project on "Modernist sculpture in the Whitney Museum of American Art," which will be published in 2010. JAMES H. MARROW (Ph.D. '75), professor of art history at the University of California, Berkeley, has been awarded a 2010-2011 Guggenheim Fellowship for his project on "The Evolution of the Whitney Museum's Collection of Abstract Art." His book "The Jewish Patrons of Venice" was the theme of a recent exhibition at the Jewish Museum in New York City, for which he received a grant from the National Endowment for the Humanities to research the history of Venetian-Jewish art in the 19th and early 20th centuries. MARJORIE MUNSTERBERG (Ph.D. '83), an Mellon Teaching Fellow at the Society of Fellows in the Humanities, Columbia, was married in November 1984 to Charles Douglas Gregor, a computer systems analyst at Citibank. She has published two articles: one in 1985, "The Biographical Sketch of Robert MacPherson," Art Bulletin (fall, 1985), and another in 1986, "The Wonder City: Twentieth-Century Photographs of New York," in Studies in Visual Com-
munications (spring 1986). She invited to the "The World of the Future: Italian Art and the Modern City," held at the Metropolitan Museum of Art in New York, where she will give a lecture on "The Architecture of Future Cities." She has also lectured on "The History of Art in the Modern City," at the University of California, Berkeley, in November 1985. She is currently working on a book project on the history of modern architecture in the United States, based on an exhibition she organized at the University of California, Berkeley, in 1984-1985. This exhibition, "The City," included the work of over 100 architects and artists, and was housed in a temporary gallery building designed by the architect Frank Gehry. The exhibition was then transferred to the permanent gallery space of the University Art Museum, where it was shown from November 1985 to May 1986. The exhibition received critical acclaim, and the accompanying catalog, "The City: The Architecture of a Changing Society," was published by the University of California Press in 1986. It is currently being published in a revised edition, in collaboration with the Architectural Foundation of New York, which will be released in the fall of 2010. The exhibition and catalog have been widely praised for their innovative approach to the study of modern architecture, and have been used as a teaching resource in many universities and museums around the world. The exhibition was also the subject of a documentary film, "The City: An Architecture of a Changing Society," which was released in 1986. The film was directed by the architect Frank Gehry and produced by the Architectural Foundation of New York. It features interviews with leading architects, artists, and scholars, and provides a comprehensive overview of the exhibition and its themes. The film has been widely shown in film festivals and museums around the world, and has received critical acclaim for its engaging and thought-provoking approach to the study of modern architecture. The exhibition and catalog have been widely praised for their innovative approach to the study of modern architecture, and have been used as a teaching resource in many universities and museums around the world. The exhibition was also the subject of a documentary film, "The City: An Architecture of a Changing Society," which was released in 1986. The film was directed by the architect Frank Gehry and produced by the Architectural Foundation of New York. It features interviews with leading architects, artists, and scholars, and provides a comprehensive overview of the exhibition and its themes. The film has been widely shown in film festivals and museums around the world, and has received critical acclaim for its engaging and thought-provoking approach to the study of modern architecture.
journalism our own LAWRENCE W. NICHOLS, who is completing his dissertation on the paintings of Hendrick Goltzius, made headlines. "A couple of years ago," wrote New York art critic Ken Larson, "a Columbia University graduate student, going through the storage rooms at South Street Seaport Museum, found a diamond-shaped pendant painting of a buddha-like man with upturned eyes. The collector who had consigned it called it a Rubens. Sothely's put it on the auction block as the work of an obscure seventeenth-century Italian, Giovacchino Assereto. The dealer who eventually bought it thought he was getting a Van Dyck."

"None of those attributions sat well with the graduate student, Lawrence W. Nichols, who was preparing a thesis on the paintings of Hendrick Goltzius. Nichols suggested cleaning. When the dirty varnish gone, Goltzius's monogram appeared." The painting, Job in Distress, now hangs on loan in the Metropolitan Museum.

POLLY OOTER (M.Phil. '85), assistant curator at the Center for African Art, presented a talk recently on "All the King's Women: Images of Luba Authority" during the center's upcoming New York exhibition "African Ivories." She edited the selection "African Ivories," which provides advisory curatorial services, for the care, management, and enhancement of art objects. Ooter's interests include, among other things, "the evolution of an exhibition, the tendency of the exhibition, the development of a Homoerotic Phenomenon." Ooter's sculpture is steeped in modernism, in effect, in which modernism is used, in effect, to turn mythology loose. In Ooter's words, "Silver's sculpture is steeped in modernism, in effect, in which modernism is used, in effect, to turn mythology loose."

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"Patrick A. Ciaffra, "The Portraits of Edouard Vuillard" (Reif). Katharine Bishop Crum, "Space and Conversion in the Landscapes of Early Tuscan Paintings, 1250-1350" (Reif). Donald Hugo Sanders, "Behavior and Art: Edict: Confronting the State in New South African Art"; and Richard Schuff (Schiff) "The Pacific Coast Indians for the spring 1986 term will be J. P. Jollett of Yale, speaking on "The Limits of Hellenistic Rococo."

WANTED
Alumna/alumnus to edit the newsletter and keep in touch with our alumni. If interested, please contact Professor Beck.

Ph.D. Degrees Awarded 1983-1984
Elizabeth Barnett, "Miniature Copies: Counter Copy in the Hellenistic and Roman Periods" (Brilliant)
Yael Ebenstein, "Artistic Collaboration in Florentine Workshop: Quattrocento" (Beck)
Lee Edwards, "Hubert van Eyck and the Modern Life Subject" (Staley)
Jedediah Schiff (Schiff) "The Pacific Coast Indians for the spring 1986 term will be J. P. Jollett of Yale, speaking on "The Limits of Hellenistic Rococo."

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