Letter from the Chairman

Now in the middle of my fifth year as Chairman, I am pleased to report on the current state of the Department and its prospects for the future. Both, of course, depend primarily upon the quality of our faculty, and one of the most important and rewarding tasks of being Chairman has been the search for, and the appointment of, new faculty.

In the past several years we have made a number of significant new appointments to the tenured faculty, effectively giving a more varied complexion to the Department. Those new appointments include: David Freedberg, in Northern Renaissance and Baroque painting, who comes to us from the Courtauld Institute via Barnard College; Stephen Murray, in Medieval architecture, from Indiana University; and Robin Middleton, Modern architecture, from Cambridge University. Suzanne Blier, our specialist in African art and in theory and criticism, has been promoted to tenure. In addition, Keith Moxey, formerly of the University of Virginia, has been appointed to the faculty of Barnard and will add significantly to our programs in Northern European art of the later Middle Ages and Renaissance. Thus a new generation of senior faculty has, in part, replaced the late Howard Hibbard, and George R. Collins and Howard McP. Davis, who have retired.

In the same period we have also appointed a number of gifted younger scholars who add further strength to our program: Barry Bergdoll, whose field is Modern architectural history; Hilary Ballon, Baroque art and architecture; John Russell, Ancient Near Eastern art and archaeology; Janis Tomlinson, 18th and 19th-century painting and prints, especially Goya; and, most recently, Alexander MacGillivray, an

George Collins Retires

"Perhaps no other architectural historian has encouraged such an extraordinary diversity of explorations among his students as George Collins."

Prof. Barry Bergdoll

Columbia Record, Nov. 21, 1986

Prof. Bergdoll's sentiment touches all students who have had the privilege to study with George Collins during his forty years at Columbia. A man of diverse scholarly interests, Prof. Collins brought to the Department an expertise in Spanish art and architectural history, city planning from the ancient to the modern, and visionary architecture. Furthermore, he was instrumental in bringing the architecture of Antonio Gaudi to the attention of the art historical community.

On Saturday, Nov. 22, 1986, colleagues, students, and friends of Prof. Collins gathered at Columbia for a symposium on the occasion of his retirement. Described as "a family affair" by Mario Salvadori, Renwich Professor Emeritus of Civil Engineering and the first moderator, the event gathered warm memories of learning and of teaching with this great educator. Dr. Salvadori was joined in his moderating duties by Adolf K. Placzek, Avery Librarian Emeritus, and Françoise Choay of the Université de Paris. Presenting papers that reflected Prof. Collins primary interests were ten of his former students: Theodore Prudon, Graduate School of Architecture, Planning and Preservation; Victoria Newhouse, Architectural History Foundation; Suzanne Frank, Landmarks Preservation Commission; Eugene Santomasso, CUNY; Gail Harrison Roman, Visiting Professor at Columbia in 1986; Ronald Wiedenhoft, Colorado School of Mines; Rosemarie Haag Bletter, New York University; José Barrio-Garay, University of Western Ontario; Dorothy Kostuck, Center for Creative Studies, Detroit; and Judith Rohrer of Columbia University.

Prof. Collins earned his B.A. (1939) and M.F.A. from Princeton University, graduating with honors in 1942. He joined the Department in 1946, achieving the rank of full Professor in 1962. His academic activities included a reorganization in 1954-57 of the "Humanities/Fine Arts" program as a core undergraduate requirement; the creation of the Archive of Catalan Art and Architecture in 1958 for the study of the Catalan architect Antoni Gaudi; the co-founding and chairing of the Columbia University Seminar on The City in 1962; and service as a member of the University Senate from 1971-1985. In addition, he became the Director of the Guastavino Archive, which contains the records, publications, technical materials and working drawings of the R. Guastavino Co. The company, which constructed many of New York City's landmarks, made use of the ancient Catalan tradition of thin-shell vaulting construction. The archive was donated to Columbia in 1963 and renamed in 1988 the Collins-Guastavino Archive.
archaeologist whose activity has centered on Central and Eastern Europe and has a central role in developing our programs in archaeology on both the graduate and undergraduate level. Searches are presently being conducted for other junior positions in several areas of Western art, and we will be making a new appointment, on either the junior or senior level, in Chinese art.

Our faculty represents a productive and diverse constellation of art historical research and methodology and provides our students with both solid scholarly training and exposure to a range of points of view and generational perspectives.

In these years the Miriam and Ira D. Wallach Art Gallery has become a functioning reality. A number of important exhibitions have been mounted which have attracted the art world of New York City. These exhibitions have included a retrospective of the art of Meyer Schapiro and the probing exposition of recent abstraction "Similaloi. Dissimilitu.

Exhibitions will continue to reflect the range of the Department's own coverage, from Ancient Near Eastern and Eastern art, to Academic and Art, to Western art, including contemporary painting and sculpture. The focus of our developing will make the Columbia campus a major cultural center for the visual arts in New York. We are also pleased to announce that a curatorial internship program has been established in the Wallach Art Gallery. Funded through the generosity of a University trustee, it provides three two-year fellowships to advanced graduate students. Although Schermerhorn Hall has been renovated, our fundraising efforts for other junior positions in several exhibitions have been mounted which have appeared since his death. Alumni and friends are invited to exhibit the hospitality of the Department.

Many of you will be attending the College Art Association meeting in San Francisco during February 1989, and I look forward to greeting you there at our alumni party.

George Collins Retires (cont.)

Archive in honor of Prof. Collins' 25 years of service.

Prof. Collins has been a prolific author, the body of his work including 26 books and articles on Antonio Gaudi and the important works of the "Ciudad Lineal" and "La Pedrera," published in 1959 in the "Journal of the Society of Architectural Historians." In addition, he has published the Macmillan Encyclopaedia of Architects; for 9 volumes in the Brasilian series Cities and Planning. His most recent book as Frederick Law Olmsted and the American Environmental Tradition and Military Consideration in City Planning. Fortification.

Prof. Collins was the recipient of numerous fellowships, including a Guggenheim Fellowship and grants from the American Council of Learned Societies for work on Spanish urbanism and city planning. In 1977 he was awarded an honorary doctorate from the Universidad Politecnica de Barcelona, and in 1985 he was visiting scholar at the Institute for Advanced Study at Princeton.

Beyond the academic realm, in 1965 Prof. Collins was the technical advisor on the Pennekaker and Latour film "Antonio Gaudi." He has also been involved in curating many important exhibitions, including "Visionary Drawing of Architecture and Planning: 20th-Century through the 1960s," shown at the Drawing Center in 1979, his catalogue for the exhibit published by MPT, and "Children's Drawings of Spain, East and West," shown at the University of Massachusetts, Amherst.

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James Beck

Letter from the Chairman (cont.)

Columbia at the CAA Meetings

During the past several years Columbia faculty, students, and alumni have been impressively active at the annual meeting of the College Art Association.

Hilton February 1988: Prof. HILARY BALLON presented her "Automata and Absolutism: Henry ll's Garden at Saint-Germain-en-Laye" during the session Images of Rule: The Role of the Arts, Including Ceremonies and Celebration, in the Affirmation or Critique of Role in Europe from 1400 to 1800. Also participating in this session was Jeffrey Chrisps Smith (Ph.D. '79), University of Texas, Austin, who spoke on "Portable Propaganda: Tapestries as Primarily Non-Metaphors at the Courts of Philip the Good and Charles the Bold." PROB. SUZANNE BLIER (Ph.D. '80) gave a talk on "Methodology and Mysteries: On the Role of Disorientation in Dahomean Art" at the session Non-Traditional Methodologies in African Art and Architectural History. She also participated in the session of the Arts Council of the African Studies Association: African Art in Europe and America: Perspectives, Presentation, and Pedagogy. PROF. STEPHEN MURRAY RAY was the discussant in the session Large-Scale Building in the Middle Ages: Its Impact and Legacy. PROF. NIS TOMLINSON participated in the session of the American Society for Hispanic Art Historical Studies: Spain and Portugal in an International Context.

Rosemarie Haag Bletter (Ph.D. '73) from the Graduate Center, CUNY, spoke on "The Politics of Artistic Training" during the session on the Rise of Modernism and the German Empire, 1871-1918. DAVID CASTIGLIA (Ph.D. '81), currently at Duke University, was a discussant during the session Materials as Progenitors of Form and Space, and IRAD COLLINS (M. Phil. '86), now at Florida State University, spoke on "Art after Modernism" at the Design History Forum symposium Beyond Modernism: Design, Art, Archite.

Professor Edith Porada Receives "The Golden Horses of St. Mark" Award

The Center for Studies and Research on Oriental Civilizations in Venice present.

ed their 1988 International Prize "The Golden Horses of St. Mark," to Edith Porada, citing her as a "researcher of international fame who, with her numerous and profound studies, has made a notable and fundamental contribution to our knowledge of the Near East and Middle East."

Founded in 1985 for the purpose of promoting and developing the study and research of the ancient and modern cultures of the Near, Middle, and Far East, the Center collaborates closely with departments of Archaeology and Oriental Studies at North American and European universities as well as other Italian and foreign cultural institutions, and it has established numerous and fruitful rapport with countries of the Eastern Mediterranean and the Asiatic world. The International Prizes "The Golden Horses of St. Mark," a miniature of four famous horses located on the loggia of the facade of the Basilica of San Marco, the prize includes a monetary award.

The Newsletter is looking for alumni articles for our next edition. Please let us know of your activities.

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One Columbia alumni participated in the session Institutions and the Aestheticization of "Primitivism": 1897-1950. CECILIA F. KLEIN (Ph.D. '72), from Hofstra University, spoke on "Maurice Ravel and the Mediterranean," and FRANKLIN BRANDAUER (M.A. '87), CUNY Graduate Center, spoke on "Going Native: Spenser and the Mediterranean World," and ALDONA JONAITIS (Ph.D. '72), SUNY, Stony Brook, presented "Franco, John Swanton, Charles Edenshaw, and the Creation of 'New' Haida Art at the American Museum of Natural History: 1897-1950," she also chaired the session Acculturation and Amerindian Art. Two graduates participated in the session Surrealism's Construction of the Subject: JUDITH MEIGHAN (M. Phil. '84) spoke on "Identity Papers: Max Ernst and the Self as Subject," and CLARK V. POLING (Ph.D. '73), Emory University, gave a talk on "Sexuality, Death, and the Loss of Self: The Collaborative Work of Andre Masson and Georges Bataille," and CECILIA LINDCORN (Ph.D. '76) from Hofstra University, talked on "Venus and Pseudo-Venus: Connie Moultray's Artwork in the 1950s," and NEWTON REED (Ph.D. '84), spoke on "Site-Specific Sculpture at the 1978 Guggenheim International" during the session Uneasy Places: An Examina-
Celebrating the opening of "Impossible Picturesqueness: Edward Lear's Indian Watercolors" at the Wallach Art Gallery on Oct. 18, from left to right are Talibet Shah, Art India representative, Ismail Merchant, the film maker, P.K. Kaul, Indian ambassador to the U.S., actress Madeline Potter and associate professor of art history Vida Debeja, curator of the exhibition.

**The Wallach Art Gallery**

The Miriam and Ira D Wallach Fine Arts Center was formally dedicated on April 4, 1986, with over 400 alumni, friends and members of the New York art community in attendance. The ceremony consisted of remarks by President Sovenn and Professor Beck, and a dedication address by Professor Leo Steinberg, Benjamin Franklin Professor at the University of Pennsylvania. The inaugural exhibition of the Wallach Art Gallery comprised works from the University's collections including American and European paintings from the 17th through the 19th centuries, Far Eastern paintings, ceramics and bronzes from the prehistoric period to the 19th-century, and architectural drawings dating as early as 1345 from the Avery Library's collections.

The Fall of 1987 was the first semester the Wallach Art Gallery went into full operation, beginning with the exhibition "Similia / Dissimilia: Modes of Abstraction in Painting, Sculpture and Photography Today," curated by Rainer Neumayer. Among the exhibited artists were such major figures from the 1960s as Richard Artschwager, John Chamberlain, Eva Hesse, Dan Flavin, Peter Halley, Jasper Johns, and Donald Judd. In addition the showing included the noted younger artists St. Clair Cemin, Francesco Clemente, Roni Horn, and Philip Taaffe. The Gallery received extensive press attention for the inclusion of the review by Michael Benson in _The New York Times_.

In the Spring of 1989, the Gallery would host "Graphic Evolutions: The Print Series of Francisco Goya," curated by Janis Tomlinson, Assistant Professor of Art History, and generously underwritten by the Arthur Ross Foundation. An evening lecture series is now in formation. Catalogues accompany each of these exhibitions and are available at the Wallach Art Gallery. For further information about the Gallery, please contact Curatorial Consultant Elizabeth Ferrier at (212) 854-7282.

### FACULTY INFORMATION

JAMES BECK, currently serving as Chairman of the Department, was recently named Director of Columbia's Casa Italiana/Centro Italian Studies, known internationally for its wide-range of programs in the study of Italian and Italian-American culture. In the Spring of 1986 he organized a symposium at Columbia to celebrate the 600th anniversary of Donatello. His recent speaking engagements have included lectures in Italy on modern American painting at the Universities of Rome and Salerno; at the Kunsthistorisches Institute's conference on Donatello in Florence; at the celebrations of the 200th anniversary of Ospedale della Scala Siena; and at the Friends of the Institute of Fine Arts Studi Filosofici in Naples. His name has been appearing in numerous publications over the years and appears consistently in the current coverage both in the United States and in other countries.

In 1988 SUZANNE BLIER was promoted to Associate Professor with tenure. She is on leave this year with a Guggenheim Fellowship and a fellowship at the American Academy in Rome. In the Fall of 1988 she is conducting a major study of the Mantegna collection at the Metropolitan Museum of Art under a grant from the New York State Council for the Humanities.

4 5
her book on divine kingship and art in the early Middle Ages, which will open in Montreal and Paris in 1989.  

JOHANNA CRARY has received an appointment as Assistant Professor in the Art History Department of Bard College which will begin in the Fall 1989. Pro. Crary received her Ph.D. from Columbia University in 1987.  

The Nelson Blitz, Jr. Travel Grants  
In 1988 a generous gift from NELSON BLITZ, JR. (M.A. '87) established two summer travelling grants for research and the direct examination of works of art. Named the Nelson Blitz, Jr. Travel Grants, each gift will be awarded annually and will provide critical assistance to young scholars in the crucial years of their study.

New Appointments  
HILARY BALLOON was appointed Assistant Professor in 1986. She received her Ph.D. from MIT in urban architectural history with a dissertation on "Architecture and Urbanism in Henri Iv's Paris: The Palace Royale, Place Dauphine, and Hotel St. Louis." Her recent lectures include "Paris Reorganized," Paris 1900: "The City in the Making," and "Mapping Paris," for the exhibition "Robert Smithson: Works in the later Middle Ages and Early Renaissance. Prof. Behling offered two courses: "Aspects of Public Painting and Literature: The Early Italian and Early Netherland Paintings.”  

The current Schapiro Visiting Professor is JAMES ACKERMAN, the Arthur Kingsley Porter Professor of Fine Art at Harvard and the Fogg Art Museum. Well-known for his publications on the history of architecture, cultural and historical theory, and the history of art in general, Prof. Ackerman has recently completed two courses: "Renaissance Rome: Society, Arts, and Religion in the 16th Century" and "Italian Villas and Gardens." Prof. Ackerman is the recipient of numerous awards and fellowships. The first recipient of the two-year fellowships are LUCY OAKLEY (M.Phil. '89), who will be working on "Foucault's Eighteenth Century," and WILLIAM NEWMAN, who is planning the exhibition "Robert Smithson: Works on Paper, 1950-1973."  

Gifts  
Perry Rathbone Fellowships  
Three dissertation fellowships have been established in the Department to aid graduate students working on their dissertations and to provide them with support for their publications. The first recipients of the two-year fellowships are LUCY OAKLEY (M.Phil. '89), appointed in 1988, and WILLIAM NEWMAN, who will begin in the Fall 1989. The first recipients of the two-year fellowships are LUCY OAKLEY (M.Phil. '89), appointed in 1988, and WILLIAM NEWMAN, who will begin in the Fall 1989. The first recipients of the two-year fellowships are LUCY OAKLEY (M.Phil. '89), appointed in 1988, and WILLIAM NEWMAN, who will begin in the Fall 1989. The first recipients of the two-year fellowships are LUCY OAKLEY (M.Phil. '89), appointed in 1988, and WILLIAM NEWMAN, who will begin in the Fall 1989. The first recipients of the two-year fellowships are LUCY OAKLEY (M.Phil. '89), appointed in 1988, and WILLIAM NEWMAN, who will begin in the Fall 1989. The first recipients of the two-year fellowships are LUCY OAKLEY (M.Phil. '89), appointed in 1988, and WILLIAM NEWMAN, who will begin in the Fall 1989. The first recipients of the two-year fellowships are LUCY OAKLEY (M.Phil. '89), appointed in 1988, and WILLIAM NEWMAN, who will begin in the Fall 1989.

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(continued on page 18)
Visualization

Comité international d'Histoire de l'Art

The program of the Comité International d'Histoire de l'Art held in August 2005 was on "Art and the World: Art: Themes of Unity in Diversity. Many members of the faculty of Columbus and Barnard participated in the session on 'Resistance and Receptivity to Greco-Roman Art' during the first session, Center and Periphery: Assimilation and Assimilation of Style. MATTHIAS WINNER (Meyer Shapiro Visiting Professor, Fall 1988) co-chaired the session on 'The Artist with ALBERT ELSEN (Ph.D. '55), Stanford University. Prof. Winner also gave a lecture on "Annalie Carrasco's Self-Portraits and the Paragone Debate." DAVID ROSAND also spoke during this session on "Michelangelo Angelo Drawings: Communication and Revelation." ALISON WEST, Barnard College, presented her paper 'The Sculpture's Self-Image from Falconet to David d'Angers.' HUBERT DABRICK (Meyer Shapiro Visiting Professor, Fall 1988) lectured on "Chess and the West" at the session on Conceptual Designs: Diagrams and Artistic Patterns. Columbus' graduate students included MARVIN COHODAS (Ph.D. '74), a University of California at Los Angeles, gave a talk on "Casper David Friedrich: Monk at the Seaside." CECILIA E. KLEIN (Ph.D. '72), University of California at Los Angeles, spoke about "Art and Auto-Sacrifice in Antwerp" during the session on Art and Ritual. KATHERINE MANTHORNE (Ph.D. '81), a Fellow, speaking on "Images of African Indians" at the session on 'Text as Image in the Art of the Quattrocento.'" EIDISE QUINONES KEBER (Ph.D. '84), a Fellow, speaking on "Images of Indigenous History in Sixteenth-Century New Spain," and DAVID CASTRO (Ph.D. '91), a former Fellow, on "Early Celtic Art and the Celtic Invasion of Italy." The March 21, 1986, symposium, Homage to Donatello: A Symposium to celebrate the 600th Anniversary of his Birth, included a discussion on the "Scourge and students of the mosque." Chairman JAMES BECK moderated the session, which included talks by MARY BERGSTEIN (Ph.D. '87), on "Nanni di Banco, Donatello, and Early Gothic in the Rhine," VIVIAN GORDON (M.Phil. '74), on "The Victoria and Albert Museum: The Search for Donatello's Annunciation in Santa Croce," and LAURIE SCHNEIDER (Ph.D. '97), John Jay College, CUNY, on "The recent critical fortunes of Donatello's bronze David," and a concluding talk by PROF. BECK on "Donatello. Jacopo Della Quercia, and networking in the Quattrocento." Rome and Paris. Architecture and Urban Life in Two Baroque Capitals: a symposium sponsored by the Graham Foundation for Advanced Studies in the Fine Arts, was held on April 11, 11, 1986. PROF. JERRELLYN DODDS opening remarks began the morning session, followed by a lecture by PROF. BECK on "Donatello, Jacopo Della Quercia, and networking in the Quattrocento." Under the presidency of JACKIE BROWN, the Meyer Shapiro Interdepartmental Program, was held on April 11 and 14, 1986. Women and Violence: An Art and Architecture perspective. ANE WOLFTHAL spoke on "Images of Rape." BESS COHEN on "Violence," and PROF. MICHAEL MARRINAN on "Violence and Women in Neo-Classical Images of Militarism." Under the presidency of JACKIE BROWN, the Meyer Shapiro Interdepartmental Program, was held on April 11 and 14, 1986. Women and Violence: An Art and Architecture perspective. ANE WOLFTHAL spoke on "Images of Rape." BESS COHEN on "Violence," and PROF. MICHAEL MARRINAN on "Violence and Women in Neo-Classical Images of Militarism."
ALUMNI NOTES

VINONI ADAMS (Ph.D. '67) spent 18 months in the West Africa on a Fulbright Senior Research Fellowship to conduct a study of the art and culture of the Guere (West Africa, Cote d'Ivoire). She recently received a Fulbright Senior Teaching fellowship at Harvard, and as an Associate in New Orleans and Oceanic Ethnology at the Peabody Museum. In connection with the exhibition "Power and Gold," Dr. Adams lectured on Indonesian textiles and jewelry at the Seattle Art Museum, the Boston Museum of Fine Arts, and the Museum of Art in Richmond, Virginia. Among her recent publications are "Iconographic Issues in African Art," Collier Art Journal, and a catalogue on the exhibition at the Carpenter Center for the Visual Arts, Designs for Living Symposium in African (Harvard University Press). Her article on cosmetic culture in Indonesia appeared in Orient, a yearbook published by the Asia and Pacific Museum of Art.

BARBARA GILLESPIE (Ph.D. '87) has been a Visiting Scholar at the Harvard Graduate School of Design. She was a Visiting Scholar at the Peabody Museum. In connection with the exhibition "Illustrated Manuscripts before 1430," she has curried two exhibitions, "Lowewater and Edgar Kaufman, Jr., A Tribute," held at the Philadelphia Museum of Art, and "The Founding Decades of Architecture, Landscape Architecture, and City Planning," Harvard, 1986-1990. In 1986, she was appointed Senior Research Award conducting a study of the art and culture of the Guere (West Africa, Cote d'Ivoire). She recently received a Fulbright Senior Teaching fellowship at Harvard, and as an Associate in New Orleans and Oceanic Ethnology at the Peabody Museum. In connection with the exhibition "Power and Gold," Dr. Adams lectured on Indonesian textiles and jewelry at the Seattle Art Museum, the Boston Museum of Fine Arts, and the Museum of Art in Richmond, Virginia. Among her recent publications are "Iconographic Issues in African Art," Collier Art Journal, and a catalogue on the exhibition at the Carpenter Center for the Visual Arts, Designs for Living Symposium in African (Harvard University Press). Her article on cosmetic culture in Indonesia appeared in Orient, a yearbook published by the Asia and Pacific Museum of Art.


MARY ELLEN BERGSTEN, "The Sculpture of Narni da Bono.


J. H. E. C. (Ph.D. '84) is currently the Associate Curator of the Department of British Art at the Metropolitan Museum of Art, and a member of the museum's acquisition committee in Asian art.

JOSEPH C. FORTE (Ph.D. '82) has recently published a book titled "Victorian Architecture in the British Isles," which was the subject of an exhibition, "Victorian Children," at the Victoria and Albert Museum in London. The exhibition was accompanied by a catalogue, "The Victorian Age," which Dr. Forte also edited.

ELLA FOSHAY (Ph.D. '79), Curator of Paintings and Sculpture at the New York Historical Society, has written an essay in the catalogue "Jasper Cropsey: Artist and Architect," which accompanied the exhibition of the artist's work. She also wrote an essay in an article published in The New York Times in January 1986, which reviewed the travel exhibition then at the Smithsonian Institution, titled "Australia: Two Centuries of Changing Attitudes, 1697-1901."

JACQUELINE FRANK (Ph.D. '79) lectures on "Clergy, Court, and Art of the Gothic Period" in the November 1986 lecture series at the Cloisters at the Metropolitan Museum of Art, New York City.

PETRA GREEN (M.A. '74), joined the New York City-based lecture bureau, "Art in Action," in 1986. She has lectured on "Paintings by Jasper Cropsey: The Metropolitan Museum of Art," which accompanied the exhibition of the artist's work.

BONA GOFEN (Ph.D. '74), who has been at Duke University for Rutgers, had her book, "Piety and Patronage in Renaissance Venice," published by Yale University Press. Dr. Gofen received a fellowship from the John Simon Guggenheim Memorial Foundation to work on Giovanni Bellini and the Renaissance in Venice.

AMY GOLAHNY (Ph.D. '84), currently lecturing at Lafayette College, was published in 1986 on "Insights into the Dutch Vase," Carol van Mander's Life of Titian, and the Netherlandish Language Session of the Modern Language Association, and on "Two Paintings by Landscape of Poitou Poets and Oudam," at the North-East Modern Language Association meeting held at Rutgers University. Her recent publications include "Rembrandt's 'Prosperita': Its Literary, Literary and Pictorial Tradition," in "Painters in Art History from the Pennsylvania University," and the "Sixteenth Century Dutch Golden Age," from the University of London. The article also acknowledged the efforts of Mary Burke, a member of the Advisory Council of the Department of History and Archaeology at Columbia University, and a member of the publisher's acquisition committee in Asian art.

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Bright Times: Social Realism in Victorian Art," which was published in The Burlington Magazine for Connoisseurs. The exhibition, "Victorian Children," was the subject of an exhibition in London. The exhibition was accompanied by a catalogue, "The Victorian Age," which Dr. Forte also edited.

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Faculty Information (cont.)

Since the last newsletter MARGARET NESBIT has received a number of grants, including a Bard College 1986 Faculty Summer Travel Grant; the Spencer Foundation Award from Teachers College; an appointment as Fellow in the Transnational History of Art at the Andrew W. Mellon Cullum Davis Center of Historical Studies, Princeton University; and a 1988 J. Paul Getty Postdoctoral Fellowship in the

Faculty Information (cont.)


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The Background to Modernity: Photography from 1910 to 1940," a symposium at Dumbarton Oaks. She completed the manuscript "Theothoucan and Its Mural Painting Traditions" for the San Francisco De Young Museum. In March 1988 Prof. Pasztory gave two interviews on slide illustrations of the people and art of Mesoamerica for World-}

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DEITH FORADA was nominated to the Board of Advisors for Asian Art (Oxford University Press), the quarterly publication in association with The Arthur M. Sackler Gallery of the Smithsonian Institution, which focuses on the Museum's collection and exhibitions of Asian and Near Eastern Art.

THEODORE REFF is currently on sabbatical leave as a Senior Fellow with the National Endowment for the Humanities in order to continue work on his book Deeds and History Painting. In 1988 he gave many lectures, including "Les des siecles de Degas," at the University of Geneva. In November 1987 Prof. Novak presented a paper, "Pregnant Art," at Teyakov Museum in Moscow, in a symposium sponsored by John Houck (Creighton University) and the American Institute of Art.

In January 1988 her interday "Dawin and Melville in Their Own Words," a series of biographical symphopeny in March 1987, was repre-

Caitriona Hughes, Lawrence Wente, and a number of other faculty also participated in this session, on the role of Art Reproductions in Renaissance Art." Prof. David Freedberg led the symposium on the theme of "Visual History in the Nineteenth Century. Prof.硫fURMUN

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New Appointments (cont.)

In 1986 VIDYA DEHEJIA received an appointment as Associate Professor. After receiving her Ph.D. from Cambridge University in 1978, she lectured at the University of Pennsylvania, and has been associated with the history of art institute of the University of Chicago, and is currently planning the international conference Fifty Years after Emsworth, marking the 140th Anniversary of the birth and the 50th anniversary of the death of Sir Arthur Evans. He has numerous publications to his credit; his most recent book, *The Archaeology of Ancient Creta*, is due out in late 1989.

PROFESSOR ROBIN MIDDLETON, previously librarian and lecturer in the Faculty of Architecture and History of Art at the University of Cambridge, and director of General Studies at the Architectural Association, School of Architecture in London, has joined the Department. Receiving his Ph.D. in 1958 from the University of Cambridge, Prof. Middleton wrote his dissertation on the Gothic architecture of France in the 18th and 19th centuries, but his career also includes the art and architecture of England in the same period. He is the author, with David Watkin, of *Neo-classical and Nineteenth Century Architecture*, published first in 1978 in Italian and since translated into English, French, and German. He is a frequent contributor to the *Burlington Magazine*, *AA Files*, and other journals and a consultant to the Cambridge University Press, Thames and Hudson, and Archival Facsimiles. At present, in addition to his lectures and seminars, he is advising on a film of late 18th and early 19th-century architecture for Channell 13.

KEITH MOXLEY has been appointed Assistant Professor of Art History and Archaeology. He received his Ph.D. from Edinburgh University in 1976, and lecturing his dissertation on the palace of Knossos in Crete, and will now lead our newly expanding archaeo-

gical program. He has participated in, and organized, numerous archaeological field seasons, and currently planning the international conference Fifty Years after Emsworth (1988-1989), which contains an essay by ALLEN WALLACH.

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Student Notes (cont.)

HOLLY PITTMAN (Ph.D. '78), while researching cylinder seals as an Associate Curator at the Metropolitan Museum of Art, was featured in an article in *The New York Times Magazine* in November 1987, during which she discussed the museum's collection of Near East antiquities.

When the *British Journal of Archaeology* (BJA) of 1985-86, *Ktesios Triangulation* Pre-doctoral Fellow in Art History at the American Academy in Rome, presents a paper, "Bellissimi paesaggi, bellissime prospettive: New Additions to the Pierre de Corto Collection," she is now teaching at the University of Illinois.

In April 1986, ANNE LOUIS SCHELLER (M.Phil. '84) presented a talk on "A Memorial Tablet from a Roman Tomb," which appeared in the December 1987 issue. She is now teaching at the University of Illinois.

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