

NEWSLETTER

*The Department of Art History
and Archaeology/Miriam and
Ira D. Wallach Fine Arts Center
Columbia University*

Vol.5, March 1989

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
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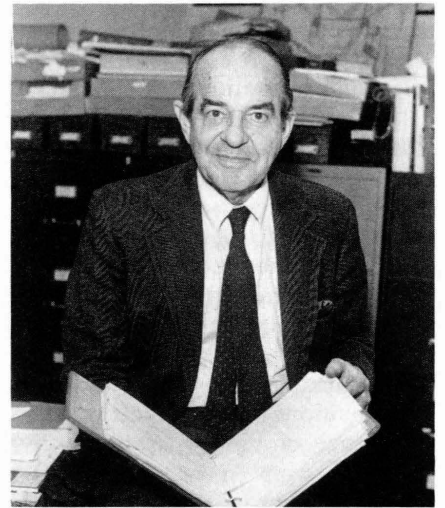
George Collins Retires

"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 Gaudí 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, Renwick 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 Conservation; Victoria Newhouse, Architectural History Foundation; Suzanne Frank, Landmarks Preservation Commission; Eugene Santomasso, CUNY; Gail Harrison Roman, Visiting Professor at Columbia in 1986; Ronald Wiedenhoef, 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 Antonio Gaudí; 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 tile-vaulting construction. The archive was donated to Columbia in 1963 and renamed in 1988 the Collins-Guastavino
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Letter from the Chairman (cont.)

archaeologist whose activity has centered on Crete and who will play a central role in developing our programs in archaeology on both the graduate and undergraduate levels.

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 challenging variety of experience 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 exploration of recent abstraction "Similia/Dissimilia."

Exhibitions will continue to reflect the range of the Department's own coverage, from Ancient Near Eastern and Far Eastern art, to African and Pre-Columbian, to aspects of Western art—including contemporary painting and sculpture. The program that we are 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 continue with even greater purpose. The emphasis now is on fellowship aid to graduate students. Last year in response to our direct appeal, alumni and friends of the Department contributed over \$18,000 toward urgently needed summer travel grants and other vital fellowship aid. In addition to the Rudolf Wittkower fellowship and the Milton J. Lewine travel grant program, we have a new fellowship honoring the memory of our colleague Howard Hibbard. I am now happy to announce that a recent alumnus, Nelson Blitz (MA '87), has pledged to provide two summer travel fellowships annually. We are deeply

grateful for such well-placed generosity, for it represents an investment in the future of our fundamental enterprise, the training of the next generation of art historians.

On March 3 and 4, 1989, we will hold a symposium to mark the 20th anniversary of the retirement of Rudolf Wittkower, the great scholar who did so much to establish this Department as a major learning center for art history. The symposium, to be held in the Frieda and Milton Rosenthal Auditorium in Schermerhorn Hall, features papers by twenty of his former students and colleagues; the subjects covered reflect the range of Wittkower's own achievement, including painting, sculpture, and architecture, and issues of iconography, biography, and the psychology of art. For the occasion we plan to publish a complete, updated bibliography of his publications including works supervised by Margot Wittkower that have appeared since his death. Alumni and friends are invited to enjoy 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.

—James Beck

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 Gaudí and the important works "The Ciudad Lineal of Madrid" and "Linear Planning through the World", both published in 1959 in the *Journal of the Society of Architectural Historians*. In addition to his publications he has been equally prolific as an editor: responsible for the section on 20th-century architecture in the *Macmillan Encyclopedia of Architects*; for 9 volumes in the Braziller series *Cities and Planning*; and such books 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

Attention Alumni

The Newsletter is looking for alumni who work in the commercial world—gallery directors, dealers, etc.—for an article for our next edition. Please let us know of your activities. □

American Council of Learned Societies for his research on Spanish architecture and city planning. In 1977 he was awarded an honorary doctorate from the Universidad Politécnica 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 Pennebaker and Latour film "Antonio Gaudí." 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 MIT Press; and "Children's Drawings of the Spanish Civil War," organized with his wife CRISTIANE CRASEMANN COLLINS (M.A. '54), and shown at the Spanish Institute in 1986 to mark the 50th anniversary of the outbreak of the Spanish Civil War. The drawings were originally exhibited and sold in 1938 to support Quaker-administered relief work for Spanish children and 153 of them were given to the Department by Martin Vogel. Their whereabouts remained unknown until they were discovered by Prof. Collins in 1977. The drawings now form a part of the Collection of Drawings of the Avery Architectural and Fine Arts Library. The exhibition catalogue, co-authored by Dr. Collins and his wife, was published by the Spanish Institute in 1986.

In June of 1987, Prof. Collins was given the Award of Merit by the New York Chapter of The American Institute of Architects, with the following citation: "An inspiration as an art historian, scholar, author, and teacher. For his lasting contribution to the understanding of architectural and planning heritage." With this memory, his many colleagues and friends in the Columbia art history community wish him best regards in his retirement. □



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

The Center for Studies and Research on Oriental Civilizations in Venice presented their 1988 International Prize "The Golden Horses of St. Mark" to Professor 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 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 the University of Venice as well as other Italian and foreign cultural institutions, and it has established a cultural rapport with the countries of the Eastern Mediterranean and the Asiatic world. The International Prize is assigned annually to a scholar, either Italian or foreign, who has distinguished him/herself in the research or the study of the cultures of this region. In addition to the "Golden Horses of St. Mark," a miniature of the four famous horses located on the loggia of the facade of the Basilica of San Marco, the prize includes a monetary award. □

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.

Houston, February 1988:

PROF. HILARY BALLON presented her paper "Automata and Absolutism: Henri IV's Garden at Saint-Germain-en-Laye" during the session *Images of Rule: The Role of the Arts, Including Ceremony and Celebration, in the Affirmation or Critique of Rule in Europe from 1400 to 1800*. Also participating in this session was JEFFREY CHIPPS SMITH (Ph.D. '79), University of Texas, Austin, who spoke on "Portable Propaganda: Tapestries as Princely Metaphors at the Courts of Philip the Good and Charles the Bold." PROF. SUZANNE BLIER (Ph.D. '80) gave a talk on "Methodology and Mystery: 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 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 Architectural Training" during the session on *The Rise of Modernism and the German Empire, 1871-1918*. DAVID CASTRIOTA (Ph.D. '81), currently at Duke University, was a discussant during the session *Materials as Progenitors of Form and Meaning*. BRAD COLLINS (M. Phil. '86), now at Florida State University, spoke on "Art after Modernism" at the Design History Forum symposium *After Modernism: Design, Art, Architecture and the Crafts: The Challenge of the Traditional Boundaries of Cultural Activity*. N. CHRISTOPHER COUCH (Ph.D. '87), who is now teaching at Smith College, participated in the Association for Latin American Art session: *Latin American Colonial Art and Its Audience*. SAMUEL GRUBER (M.A. '84) participated in the Open Session: *International Survey of Jewish Monuments*; he also spoke on "Medieval Houses of Todi: Survival and Change" during the session on *Vernacular Housing in Italy 1300-1700: The Significance of Change*. MYRA NAN ROSENFELD (M.A. '66), Canadian Centre for Architecture, participated in this session as well, presenting her paper "Sebastiano Serlio's Modest Farms in Book 6, 'On Domestic Architecture': The Sources and Mutations of a European Building Type." LEWIS KACHUR (Ph.D. '88) spoke on "Site-Specific Sculpture at the 1971 Guggenheim International" during the session *Uneasy Pieces: An Exami-*

nation of Controversial Works of Art from the Late Eighteenth-Century to the Present.

Four Columbia alumni participated in the session *Institutions and the Aestheticization of 'Primitive Art': 1897-1950*: CECILIA F. KLEIN (Ph.D. '72), from UCLA, chaired the session; ALINE BRANDAUER (M.A. '87), CUNY Graduate Center, spoke on "Going Native: Spinden in the Brooklyn Museum, 1929-1935;" BARBARA BRAUN (Ph.D. '77) talked on "Surrealists and the 'Primitive' Art Market in 1940s New York;" and ALDONA JONAITIS (Ph.D. '77), SUNY, Stony Brook, presented "Franz Boas, John Swanton, Charles Edenshaw, and the Creation of 'New' Haida Art at the American Museum of Natural History: 1897-1901;" 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." CLAIRE LINDGREN (Ph.D. '76) from Hofstra University, talked on "Venus and Pseudo-Venus: Contrasts in Style" at the session *The Stilwandel Revisted: When Does the Late Antique Begin?* JOSEPH MANCA (Ph.D. '86), National Gallery of Art, spoke on "Ercole I d'Este and Ducal Portraiture at the Court of Ferrara,

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CAA Meetings (cont.)

1471-1505" during the session **Portraits as Visual Language**. RICHARD MARTIN (M.Phil. '73) spoke on "Re-vision: Implications of Appropriation for Artist's Rights in the 1980s" at the ARLIS/CAA Joint Session: **Artists' Rights**. Two alumni participated in the session **Purpose and Impact of the Eighteenth-Century Ensemble**: CHRISTIAN OTTO (Ph.D. '71) from Cornell University, chaired the session, and MICHAEL YOUNG (M.Phil. '83) from Bard College, spoke on "The Cult of National History in the Decorative Programs of the Bohemian Baroque." CAROL SCHULER (Ph.D. '87), Mt. Holyoke College, delivered a paper "The Seven Sorrows of the Virgin: Historical and Artistic Perspectives" at the session **Towards an Historical Framework for the Study of Netherlandish Art**. ROBIN TICHANE (M.A. '73) spoke on "Early Twentieth-Century Interpretations on a Damaged Liang Winged Unicorn" during the session **The Anonymous Hand and the Invisible Potential**. ALAN WALLACH (Ph.D. '73), from Kean College, was a participant during the symposium **Assessing the Marxist Tradition in U.S. Art History: Successes, Failures, Challenges**; he also co-chaired the session **New Approaches to the Study of Patronage in American Art**. IRENE WINTER (Ph.D. '73), the University of Pennsylvania, gave a paper on "Style as Carrier of Meaning: Two Cases from the Ancient Near East" during the symposium **Art and Authority: Iconographical and Stylistic Sources of Persuasive Power in Art**.

Boston, February 1987:

PROF. SUZANNE BLIER lectured on "Historiography and Art in Africa: Artistic Innovation in Ancient Danxome" as part of the Arts Council of the African Studies Association's presentation on **History and Change in African Art**. PROF. DAVID FREEDBERG participated as a discussant in the session **Art into Landscape in the Netherlands, ca. 1500-1700** and also lectured on "The Case of the Ex-Voto" during the session on **High Art/Low Art**. Also participating in the session on **Art into Landscape** was JOHN WALSH (Ph.D. '71), The Getty Museum, who lectured on "Clouds: Function and Form." PROF. BARBARA NOVAK led the session **American Luminism: Problems and Interpretations**,

which included talks from two alumni: KATHERINE MANTHORNE (Ph.D. '86), University of Illinois at Urbana-Champaign, who spoke on "Luminist Time," and ELIZABETH GARRITY ELLIS (M.Phil. '83), Southern Methodist University, who spoke on "The Subject of Lane's Luminist Paintings of Cape Ann." PROF. ESTHER PASZTORY participated as a discussant in the session on **Repercussions and Representations of Warfare in Pre-Columbian Art**. ELOISE QUINONES KEBER (Ph.D. '84) also spoke at this session, on "Image of War: The 'Atl Tlachinolli' Symbol in Central Mexican Art." PROF. STEPHEN MURRAY spoke on "Problems in the Connoisseurship of Gothic Architecture" during the symposium **The Theory and Practice of Connoisseurship at the End of the Twentieth Century**. PROF. EMERITUS JULIUS S. HELD participated in the Special Convocation Session: **Glimpses of Some Early Departments of the History of Art in the United States**.

BETH ALBERTY (M.A. '71), a Curator at The Metropolitan Museum of Art, spoke on "The Child's Stance as Artist" at the session **Art Without History**. The session on **Roman Art in the Private Sphere** was comprised of three Columbians: ELIZABETH BARTMAN (Ph.D. '84), the University of Pennsylvania, spoke on "Pendants in Roman Sculptural Display;" BETTINA BERGMANN (Ph.D. '86), Mt. Holyoke College, gave a paper on "Painted Perspectives of a Villa Visit;" and KATHLEEN SHELTON (Ph.D. '78), the University of Chicago, participated as a discussant. The session on **Greek Iconography** included a presentation by DAVID CASTRIOTA (Ph.D. '81), Duke University, on "The Fall of Troy and the Persian Wars in Greek Art of the Fifth Century B.C." DENNIS DOORDAN (Ph.D. '83), University of Illinois at Chicago, closed the session on **Design and Industry** with a talk on "Industrial Organization and the Phenomenon of Change."

One session was devoted to **Art and the Law**, with the participation of ALBERT ELSÉN (Ph.D. '55), from Stanford University. The session on **The Perception of Antiquity in the Middle Ages: Ancient Spoils and Medieval Art** included a talk "The Role of Spolia in the Cumulative Work of Art" by ILENE FORSYTH (Ph.D. '60), University of Michigan. ANN C. GUNTER (Ph.D. '80), a former Getty Fellow at Columbia and currently at Emory University, led the session **Center and Periphery: Struc-**

turing Spheres of Artistic Production in the Ancient Near East, during which MICHELLE I. MARCUS (M.A. '81), the University of Pennsylvania and the Metropolitan Museum, offered a talk on "Peripheral Assyrian Style: Seals from Hasanlu IVB: New Evidence for Analyzing Artistic Production in the Northern Zagros in the Early First Millennium B.C." CAROL ANN LORENZ (M.Phil. '80), Colgate University, presented a talk on "The 'Ishan' Cult of the Hand and Its Relationship to that of Its Neighbors" during the session **African Borderland Sculpture: Liminal Space in the Study of Style**. CHRISTIAN F. OTTO (Ph.D. '71), Cornell University, was a discussant during the **Open Session**. JONATHAN B. RIESS (Ph.D. '77), University of Cincinnati, presented a paper on "Signorelli's Dante Illustrations in Orvieto Cathedral: Narrative Structure, Iconography, and Historical Context" for the session **Current Research in Narrative in Italian Renaissance Art**. JANE ROOS (Ph.D. '87), Hunter College, presented a talk on "Philippe de Chennevières and the French Art World in the 1870s" for the session **Collaboration of Architects, Sculptors, and Painters in the Public Buildings of Nineteenth-Century France**. ALBERT BOIME (Ph.D. '68), UCLA, was a participant in this session as well. ALAN WALLACH (Ph.D. '73), Kean College, spoke on "Ritual and the Post-Modern Museum" during the session on **The Art Museum as Artifact**.

Other members of the Graduate Faculty at Columbia University also participated: PROF. JACOB SMIT, Department of History, as a discussant during the session on **Social History and the Study of Seventeenth-Century Art**, and PROF. EDWARD KAUFMAN, of the Graduate School of Architecture, Planning and Preservation, who lectured on "World's Fairs and the Origins of Architectural Museums" during the session on **The Art Museum as Artifact**.

New York, February 1986:

PROF. SUZANNE BLIER, served as one of the chairs for the session on **African Art History and Oral Tradition**. PROF. RICHARD BRILLIANT led the symposium **On Portraits, The Limitations of Likeness**. PROF. JOSEPH CONNORS lectured on "The Architect Chiseler, Virtuoso, and Knight" during

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Celebrating the opening of "Impossible Picturesqueness: Edward Lear's Indian Watercolors" in the Wallach Art Gallery on Oct. 18, from left to right are Pallavi Shah, Air India representative, Ismael Merchant, the film maker, P.K. Kaul, Indian ambassador to the U.S., actress Madeline Potter and associate professor of art history Vidya Dehejia, curator of the exhibition.

Joe Pinero

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 Sovern 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 1485 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 Crone, Associate Professor of Art History, and some of his advanced graduate students. The exhibit, which juxtaposed artists of the 1960s and 1980s, was installed simultaneously at the Soho

galleries of Leo Castelli and Sonnabend. 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 exhibition including a review by Michael Brenson in *The New York Times*.

In the Spring of 1988 the Gallery mounted "Sexual Difference: Both Sides of the Camera," curated by Abigail Solomon Godeau, the photography critic and historian. The exhibit, including works by female and male photographers from throughout the 20th-century, considered the issue of what (if anything) changes when a woman wields a camera. Sarah Charlesworth, Imogen Cunningham, F. Holland Day, Baron von Gloeden, Louise Lawler, Cindy Sherman, and Francesca Woodman were among the artists whose works were on view. The Gallery also organized a two-part symposium, funded by the New York State Council for the Humanities, that considered issues related to the exhibition's theme.

On October 18, 1988, the Gallery

opened the Fall season with "Impossible Picturesqueness: Edward Lear's Indian Watercolors, 1873-75." Curator Vidya Dehejia, Associate Professor of Art History, selected 70 mostly unexhibited works from the collection of the Houghton Library, Harvard University. In conjunction with the exhibition, the Wallach Art Gallery sponsored a three-part lecture series with talks by Professor Dehejia, by Vivien Noakes (Lear's biographer from London), and Professor Allen Staley.

In the Spring of 1989, the Gallery will 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 Ferrer at (212) 854-7288. □

FACULTY INFORMATION

JAMES BECK, currently serving as Chairman of the Department, was recently named Director of Columbia's Casa Italiana/Center for 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 Institut's conference on Donatello in Florence; at the celebrations of the 700th anniversary of Ospedale della Scala in Siena; and at the Istituto di Studi Filosofici in Naples. His name has been appearing in numerous publications and newspapers with respect to the current controversy over the restoration of the Sistine Chapel frescoes.

In 1988 SUZANNE BLIER was promoted to Associate Professor with tenure. She is on leave this year with a Guggenheim Fellowship and a fellowship from the Institute for Advanced Study at Princeton in order to complete

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Faculty Information (cont.)

her book on divine kingship and art in ancient Dahomey. Last Fall, Prof. Blier's book *The Anatomy of Architecture: Ontology and Metaphor in Batambala Architectural Expression* was published by Cambridge University Press. Her articles have appeared in *The College Art Journal*, *Daidalos: Architektur, Kunst, Kultur, and African Arts*. This past year she lectured at MIT, the University of Virginia, the Institute for Advanced Study at Princeton, Berkeley, Northwestern University, Indiana University, the Metropolitan Museum of Art, and the National Museum of African Art in Washington, D.C.

RICHARD BRILLIANT continues to be an active lecturer. In 1986 he chaired the symposium *On Portraits* at the February, CAA annual meeting, New York City; in August he delivered a paper in the *Center and Periphery* session of the XXVI International Congress of Art History, Washington, D.C.; and he gave a seminar on "Roman Triumphal Monuments" in September at Princeton. He also found time to lead the Columbia Alumni Association tour to the Mediterranean on the Sea Cloud. In 1987 Prof. Brilliant was the consultant on the collection of Greek and Roman sculpture at the Virginia Museum of Fine Arts; he served as the on-camera expert on the Rome program and as the core consultant for *Art of the Western World* (WNET/13), nine one-hour programs to be presented in 1989. He edited the October 1987 portrait issue of the *Art Journal* and served in Baltimore as the Third Annual Hopkins-Loyola Lecturer in Ancient Studies. In Feb. 1988 Prof. Brilliant, along with Robert Rosen and Andrea Simon, completed the film "The Fayum Portraits," commissioned by the *Program of Art on Film* (The Metropolitan Museum of Art and the J. Paul Getty Trust), which premiered last June. His recent lectures include "War: Violence, Victim, and Victory in Roman Art," in March at the University of Siena, which is to be included in *Roman Triumphal Monuments* (Cambridge University Press); a series of talks "On the Concept of Style and the Problem of Roman Art" from February to April at the Scuola Normale Superiore, Pisa, the lectures to be published under the same title; and "Frontality" in May at the Collège de France, Paris. Prof. Brilliant continues until

1993 as member of the *Art Bulletin* Editorial Board.

JOSEPH CONNORS gave a lecture "On Roman Urbanism" at the American Academy in Rome during 1985-86. He was awarded a 1986 John Simon Guggenheim Memorial Foundation Fellowship for his work on the architecture of Francesco Borromini. Prof. Connors is currently serving as Director of the American Academy in Rome; his tenure at the Academy will last for three years.

JERRILYN DODDS received the Philip and Ruth Hettelman Award for Junior Faculty at the annual dinner of the School of General Studies in May 1986. She edited a *Festschrift* in honor of Whitney Stoddard of Williams College and she had an article in the journal *Gesta* entitled "The Early Church at Psalmodi: Formal History and Historical Context." Prof. Dodds gave three talks in early 1986: "Ritual and Resistance in Visigothic Architecture" in February at the CAA meeting; "Islamic Form and Spanish Meaning: The Maqsura of the Great Mosque of Cordoba" in April at the Society of Fellows at Columbia; and "Architecture of Reconquest" in May at the Spanish Institute in New York. Her article "San Julian de los Prados: arte, diplomacia y herejia" was published in *Goya* (March-April, 1986). In 1986 she was named a member of the Board of Directors of the International Center of Medieval Art.

ALFRED FRAZER has returned from a year's leave in Italy where, with the aid of an NEH grant, he did fieldwork for his book on the earliest manifestations, and the social and economic background, of the Roman villa de *luxe*. While in Rome, Prof. Frazer completed work on several articles and book reviews related both to his villa project and to his current teaching program. Two of his articles, a review of Mattias Ueblicher's *Das Teatro Marittimo in der Villa Hadriana* and a review of Hans Lauter's *Die Architektur des Hellenismus* have already appeared in *JAStH*. In addition, his two-volume work *The Propylon of Ptolemy II (Samothrace, vol. 10)* is scheduled to be published in the spring of 1989. Prof. Frazer has recently been appointed to a three-year term on the Advisory Committee for the Program in Garden History and the Garden Library at Dumbarton Oaks. MICHAEL MARRINAN spent the

1986-87 academic year in Paris on a combined teaching/research leave. During the Fall, he organized the pioneer semester of the Columbia Art History Program at Reid Hall, offering a lecture course on 19th-century French painting and a seminar on monumental public sculpture in Paris. The program offered trips to museums in and around Paris, and included students from all across the United States. Prof. Marrinan remained in Paris during the spring and summer with the support of grants from Columbia to conduct further research on two projects: a monograph on the painter Gustave Caillebotte (to be published by Phaidon Press in early 1990) and a book-length study of history painting under Napoleon focused on the painter Antoine-Jean Gros. While in Paris, he wrote the critical introduction and compiled an updated bibliography for the reprint of Leon Rosenthal's classic text, *Du Romantisme au Réalisme* (Macula Press, Paris). Prof. Marrinan's first book *Painting and Politics for Louis-Philippe* (Yale University Press) appeared in the Spring of 1988. He has just completed work (as both co-editor and contributor) on a collection of essays by younger art historians entitled *The Historical Image* to be published by Yale in late 1989. Prof. Marrinan has lectured extensively around the country, including the Chrysler Museum at Norfolk, Princeton University, the Jewish Museum in New York, and Dartmouth College. During 1988-89 he will speak at Vancouver (The American Society for Aesthetics), Johns Hopkins, and George Washington University (The International Congress of Historians on the French Revolution).

MIYOKO MURASE organized the "Tales of Japan" exhibition at the New York Public Library (January-March 1986). The show was a debut of the Library's collections of Japanese paintings and woodblock prints, and travelled to the Portland Art Museum, Tokyo, Kobe, and the Kimbel Art Museum. Prof. Murase delivered a number of lectures at the New York Public Library, Portland, and Japan in conjunction with the show and worked on the catalogue for the Japanese portion of the exhibition. In Fall 1986 she also delivered a series of lectures in connection with the exhibition of the Mary Burke collection at the Asia Society.

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The Meyer Schapiro Visiting Professorship

The Meyer Schapiro Visiting Professorship, an endowment established in 1984 by Prof. Schapiro's Columbia College classmates, other friends, and students, continues to attract some of the finest scholars of art history. In the Fall of 1986 Dr. MATTHIAS WINNER, the Director of the Bibliotheca Hertziana, brought to the Department his expertise in the Italian Renaissance. His courses included "Raphael 'Pittore Universale,'" which reflected his current research on the iconography of Raphael's frescoes in the Vatican Palace, and a seminar on "Poussin's Self-Portraits and Other Allegorical Paintings."

Dr. HANS BELTING, Professor of Art History and Director of the Institute of Art History at the University of Munich, assumed the Schapiro Professorship in Spring 1988. Bringing to the Department his expertise in the art of the later Middle Ages and Early Renaissance, Prof. Belting offered two courses: "Aspects of Public Painting and Literature in Dante's Italy" and "Early Netherlands Painting."

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, critical and historical theory, and the interaction of art and science, Prof. Ackerman is offering 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, fellowships and appointments including a Fulbright Fellowship, 1951-52; an appointment as Fellow on the Council on the Humanities, Princeton University, 1960-61; the Slade Professorship of Fine Arts at the University of Cambridge, 1969-70; Senior Fellow of the NEH and Resident Scholar at the American Academy in Rome, 1974-75; and the 1985 Mellon Lecturer at the National Gallery of Art. In addition to five honorary degrees Prof. Ackerman was decorated as Grand Officer in the Order of Merit of the Italian Republic. □

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 in preparing exhibitions for the Wallach Art Gallery. The Perry Rathbone Fellowships, named in honor of the longtime Director of Boston's Museum of Fine Arts and current Senior Vice-President and Director of Christie's International, were established with a gift from a friend of the University and admirer of Mr. Rathbone. The first recipients of the two-year fellowships are LUCY OAKLEY (M.Phil. '80), appointed in the Spring of 1987, whose dissertation project, "Edwin Austin Abbey's Shakespearean Subjects," is scheduled for exhibition in the Fall of 1990; and EUGENIE TSAI (M.Phil. '85), appointed in the Spring of 1988, who is planning the exhibition "Robert Smithson: Works on Paper, 1959-1973."

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 Grant, the two awards will be allocated annually and will provide critical assistance to young scholars in the crucial years of their studies. □

New Appointments

HILARY BALLON 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 Hôpital St. Louis." Her recent lectures include "Paris Reordered, Paris Recorded: City Planning and Mapping circa 1610," given while she was Mellon Fellow with the Society of Fellows in the Humanities; "Constructions of the Bourbon State: Classical Architecture in Seventeenth-Century France" at the National Gallery of Art in March 1987; and "Texts of Cities: Topographical Literature, Maps, and Views" at the 1987 Annual Meeting of the Society of Architectural Historians. Prof. Ballon has many published articles and reviews and her book *The Paris of Henri IV. Architecture and Urbanism 1600-1700* (Architectural History Foundation) is forthcoming. She is currently teaching in Paris with Columbia's Reid Hall Program and working on a monograph

on the architecture of Louis Le Vau.

BARRY BERGDOLL also joined the Department in 1986 as Assistant Professor. An undergraduate art history major at Columbia College, he went on to Cambridge University before returning to Columbia to complete his M.Phil. and Ph.D. under George Collins. Prof. Bergdoll's dissertation, *Leon Vaudoyer and the Development of French Historicism Architecture*, is scheduled to be published in 1989. He is the author of numerous articles and architectural reviews, and his recent lectures include "History and Progress in the Sorbonne of Industry: The Conservatoire des Arts et Métiers" at the Getty Center for the History of Art and the Humanities and "Passe national et passe régionale dans l'architecture religieuse marseillaise: Coste et Vaudoyer," Colloque Pascal-Xavier Coste, Musée d'Histoire de Marseille. Prof. Bergdoll is currently on leave, working on the publication of his dissertation and curating an exhibition "Soufflot's Dome of Ste. Genevieve" for the Centre Canadien d'Architecture,

which will open in Montreal and Paris in 1989.

JONATHAN CRARY has received an appointment as Assistant Professor in the Art History Department of Barnard College which will begin in the Fall 1989. Prof. Crary received his Ph.D. in 1987 from Columbia, writing his dissertation on "Modernity and the Formation of the Observer, 1810-1845." He is currently in his second year as a Mellon Fellow in the Society of Fellows in the Humanities. He is also a founding editor of Zone Books, which has published works by Michel Foucault, Jacques Le Goff, and Jean-Pierre Vernant, among others. Prof. Crary has delivered papers at the symposium *Vision and Visuality*, DIA Art Foundation, April 1988, which are scheduled to be published by Bay Press; and at the symposium *Paradoxes of Power*, the Society of Fellows in the Humanities, Spring 1988. His article "Techniques of the Observer" appeared in *October*, No. 45, Summer 1988.

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Visual Resources Collection

Among the major additions to the permanent collection were slides from the collections of the Boston Museum of Fine Arts, the Toledo Art Museum, and The Prado, and from the following exhibits: "Painters in an Elegant Age (1870-1930)," the Boston Museum of Fine Arts; "Painting in Naples (1606-1675)," and "The Age of Vermeer, Hague School (19th-century)," both from the London Royal Academy. Additional slides have recently been acquired in Indian art and 18th and 19th-century English and American architecture. Faculty members have also been generous in donating their slides or photographs to the collection. They include Professors Beck, Brilliant, Connors, Reff, Rosand, and Staley. Four major gifts have recently been accepted: gallery an-

nouncements of current New York area exhibitions (a gift of Prof. Meyer Schapiro)—our collection of announcements dates from 1921; approximately 1,700 lantern slides and miscellaneous fine art reproductions (a gift from Prof. George Collins); and approximately 800 postcards documenting Russian, Polish, English and American art (a gift of the Bakhtmeteff Archive, University Libraries).

The Department has also received a University grant of approximately \$35,000 for the updating and restructuring of the Art Humanities slide kits. Fifteen thousand new museum-quality slides have been purchased from a variety of commercial vendors. In addition to the kits, processing equipment, new slide kit cabinets, viewing tables, magnifying lenses and miscellaneous instructional aids have also been purchased. This project will be phased in over the next two years. □

Robert Branner Forum For Medieval Art

The Robert Branner Forum for Medieval Art held its Seventh Annual Symposium on March 27, 1988. DR. HANS BELTING, the Meyer Schapiro Visiting Professor, was the Respondent for the session *Ars Moriendi*. Speakers included: Stephen Lamia, Sarah Lawrence College, who spoke on "Fenestella Confessionis: Souvenirs, relics, and cures at pierced shrines of saints;" Walter Leddy, Cleveland State University, whose topic was "The architecture of death in medieval England;" JANE C. LONG (Ph.D. '88) presented a paper "Maso di Banco's Last Judgement in the Bardi tomb at Santa Croce in Florence;" Thomas Lyman, Emory University, presented "The memorial portrait in allegorical context of Romanesque architecture;" Anita Moskowitz, SUNY at Stonybrook, talked on "Nicola Pisanò's Arca di San Domenico: a tomb for a preacher;" Bernice L. Thomas, General Theological Seminary, whose topic was "More evidence of tombs in the Autun tympanum;" and GEORGIA WRIGHT (Ph.D. '66), The Independant Scholar, presented "The engraved tomb in the 13th-century and popular iconography."

The Robert Branner Forum Spring 1988 lecture series began in February

with Elizabeth Parker-McLachlan, Rutgers University, speaking on "Narrative Continuity and a Twelfth Century Passion Cycle." Marilyn Schmitt from The Getty Art History Information Program, spoke in March on "Foliage and Saints and Styles and Time: Reflections on a Scholarly Pursuit of Romanesque Sculpture." In April there were two speakers: W. Eugene Kleinbauer, Indiana University, presented "Architectural Plans in Antiquity and the Early Middle Ages" and PROF. STEPHEN MURRAY gave a talk on "The Architecture of Transcendence."

The Fall 1988 lecture series included three speakers: James Addis, CUNY, spoke on "Romanesque Architectural Space;" Barbara Abou el-Hajj, SUNY at Binghamton, presented "Historical Formations of the Cult of Saints—The Character and Distribution of Pictorial Hagiographies in the Age of Pilgrimage;" and SUSAN THOLL (Ph.D. '86), Boston University, concluded the Fall session in December with her paper "Monasticism and the Milles Christi—The Monk as Soldier of Christ in the Age of Crusades."

The Eighth Annual Robert Branner Symposium will be held on April 8, 1989. The topic will be *Narrative in Medieval Art*; speakers will be announced shortly. □

Comité International d'Histoire de l'Art

The program of the Comité International d'Histoire de l'Art held in August, 1986 was *World Art: Themes of Unity in Diversity*. Many members of the faculty of Columbia and Barnard participated. ESTHER PASZTORY is a member of the National Committee for the History of Art. RICHARD BRILLIANT spoke on "Resistance and Receptivity to Greco-Roman Art" during the first session, *Center and Periphery: Dissemination and Assimilation of Style*. MATTHIAS WINNER (Meyer Schapiro Visiting Professor, Fall 1986) co-chaired the session on *The Artist with ALBERT ELSEN* (Ph.D. '55), Stanford University. Prof. Winner also gave a lecture on "Annibale Carracci's Self-Portraits and the Paragone Debate." DAVID ROSAND also spoke during this session on "Michelangelo Draws: Communication and Revelation." ALISON WEST, Barnard College, presented her paper "The Sculptor's Self-Image from Falconet to David d'Angers." HUBERT DAMISCH (Meyer Schapiro Visiting Professor, Fall 1985) lectured on "Chess and the West" at the session *Conceptual Designs: Diagrams and Geometric Patterns*.

Columbia graduates included MARVIN COHODAS (Ph.D. '74), at the University of British Columbia, lecturing on "Text as Image in the Art of the Metropolitan Master: A Maya Ceramic Painter of the Late Classic Period" during the session on *The Written Word in Art and as Art*. ALBERT BOIME (Ph.D. '68), University of California at Los Angeles, gave a talk on "Casper David Friedrich: Monk at the Seaside." CELICIA F. KLEIN (Ph.D. '72), University of California at Los Angeles, spoke about "Art and Auto-Sacrifice in Aztec Mexico" during the session *Art and Ritual*. KATHERINE MANTHORNE (Ph.D. '86), University of Illinois, lectured on "Art and National Independence in the Americas: U.S. Art and the Awakening Inter-American Consciousness 1839-1879" at the session *Art and National Identity in the Americas*. □

Alumni

Please remember to keep us informed of your activities for future Newsletters. □

Symposia at Columbia

Cultures in Confrontation, a symposium for the members and friends of the Society of Fellows in the Humanities, at the Heyman Center for the Humanities, was held from February 27-April 11, 1986. PROF. JERRYLYNN DODDS presented a paper on "Christian Form and Spanish Meaning: The Maqsura of the Great Mosque of Cordoba." PROF. VIDYA DEHEJIA, a Senior Fellow at the time, spoke on "Buddhist Gandhara: Cosmopolitan Meeting Ground of Hellenistic, Roman, Iranian and Indian Art." PROF. RICHARD BRILLIANT, a member of the Governing Board of the Center, served as a Commentator. Other departmental participants included ELOISE QUINONES KEBER (Ph.D. '84), a Fellow, speaking on "Images of Indigenous History in Sixteenth-Century New Spain," and DAVID CASTRIOTA (Ph.D. '81), 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 presentations by the faculty and graduate students of the department. Chairman JAMES BECK moderated the morning session, which included talks by MARY BERGSTEIN (Ph.D. '87), on "Nanni di Banco, Donatello, and Realism in the Testa Virile;" VIVIAN GORDON (M.Phil. '74), on "The Victoria and Albert Museum Terracotta Cassone Panels and Related Works: Donatello, Ghiberti, or Another Master?" ELOISE QUINONES KEBER

(Ph.D. '84), former Mellon Fellow, on "Donatello's Pictorialism;" JANE SCHULYER (Ph.D. '72), Asst. Prof., York College, CUNY, on "The Bust of Emperor John Paleologus VIII: Donatello's First Bronze Portrait," and ELINOR RICHTER (Ph.D. '84), Mannes College of Music, on "Donatello's St. John the Baptist in Siena." PROF. HOWARD McP. DAVIS moderated the afternoon session, which included talks by PROF. MARISTELLA LORCH, Barnard College, on "Pulchra Facies and the Simulacrum," MARIA PERNIS (M. Phil. '86), on "Greek Sources for Donatello's Annunciation in Santa Croce," and LAURIE SCHNEIDER (Ph.D. '67), 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 May 2, 1986. PROF. JOSEPH CONNORS' opening remarks began the morning session, followed by Laurie Nessler, Instructor in History at New York University, who spoke on "The View from the Capitol: Senate, Pope, and People in Baroque Rome." Peter Rletbergen, Professor of History at the University of Nijmegen, closed the morning session with his talk on "The View from the Vatican." PROF. HILARY BALLON, at the time a Mellon Fellow, opened the afternoon session. She was followed by Claude Mignor, University of Paris IV

(Sorbonne), who spoke on "The Cityscape Described: Sauval, Brice and other Paris Guidebooks." Orest Ranun, Professor of History at Johns Hopkins University, concluded the symposium with a paper on "Private Space and Intimacy in the Parisian House."

In October 1986 a symposium on *John Singer Sargent in Paris and London* was held at the Whitney Museum of American Art in conjunction with the exhibit. H. BARBARA WEINBERG (Ph.D. '72), Professor of Art History at Queens College, lectured on "An Amaze-ment to the Class: Sargent in the Atelier of Carolus-Duran." ALBERT BOIME (Ph.D. '68), Professor of Art History, at UCLA, served as one of the respondents.

The GSAS Interdepartmental Committee on Medieval and Renaissance Studies presented a symposium on March 26, 1988, on *Cultural Interchange in the Middle Ages and the Renaissance*. PROF. STEPHEN MURRAY chaired the morning session, which included a talk by SUSAN VON DAUM THOLL (Ph.D. '86). PROF. DAVID ROSAND spoke in the afternoon session on "Ekphrasis and the Renaissance of Painting."

A two-session workshop of lectures and discussions was held on April 1 and 8, 1986, on *Women and Violence: An Art-Historical Perspective*. PROF. DIANE WOLFFHAL spoke on "Images of Rape;" PROF. BETH COHEN on "Violence and Female Nudity in Greek Art," and PROF. MICHAEL MARRINAN's topic was "When Jonny Goes Marching Off to War: Widows, Weepers, and other Women in Neo-Classical Images of Militarism." □

The Art History Student Union

CHRISTINA VIERECK (M.Phil. '87) is the current president of the Art History Student Union. Under Christina's direction, the Union continues to bring important speakers and issues to the art history student body. Speakers for the Fall, 1988 included: Rosalind Krauss, CUNY/Graduate Center, who spoke on "The Impulse to See;" JONATHAN RARY (Ph.D. '87), Mellon Fellow at Columbia, spoke on "Modernizing Vision: Sciences of the Observer in the Early 19th Century;" Celeste Brusati, Yale University, talked on "The Liminal

Eye: Constructing the Beholder in Dutch Art;" PROF. ANDREAS HUYSEN, Department of Germanic Languages, gave a lecture on "Anselm Kiefer: The Terror of History and the Temptation of Myth;" Yves-Alain Bois, Johns Hopkins University, spoke on "Lissitzky's Scientific Paradigm, or the Politicization of Space;" and finally PROF. JAMES ACKERMAN, the Meyer Schapiro Visiting Professor, spoke in December on "Reflections on the Making of Art History." The Spring 1989 speakers will include Salvatore Settis from the Scuola Normale Superiore in Pisa; Norman Bryson from Rochester University; and Thomas Crow from the University of Michigan.

Under the presidency of JACKIE KESTENBAUM (M.Phil. '86) last year's lecture series included: Thierry de Duve, University of Ottawa, whose topic was "Given: The Richard Mutt Case;" PROF. HANS BELTING, the Meyer Schapiro Visiting Professor from the University of Munich, who spoke on "The Birth of Easel Paintings;" David Van Zanten, Northwestern University, who talked on "The Structure of the French Architectural Profession and Its Impact on Design and Thinking;" Elizabeth Rankin, University of Witwatersrand, whose topic was "Black Artists, White Patrons;" and Sylvia Ferino, Biblioteca Hertziana, who spoke on "Raphael's Altarpieces: From Kultbild to Bildkult." □

University Seminar in the Arts of Africa, Oceania, and the Americas

Members of the Columbia University Seminar in the Arts of Africa, Oceania and the Americas have been kept busy with an impressive schedule of meetings. In the 1987-88 academic year the speakers included: Dr. Christraud Geary, who spoke on "Impressions of the African Past: Art, History and Photography," Dr. Phil C. Weigand presented "The Exotic Circular Architecture of Prehistoric Western Mesoamerica," and DIANE FANE (M. Phil. '77) lectured on "Culem and the Brooklyn Museum: Collection Rationals in the American Southwest." In the Spring PROF. ROSS HASSIG, Department of Anthropology at Columbia, spoke on "Historical Evidence and the Evolution of Mesoamerican Warfare," Dr. Gillian Gillison talked on "Gimi Men's Initiation: Flute Symbolism and Significance among a Highland New Guinea People," and Louise Burkhart lectured on "The Translation of Aztec

Culture in Sahagun's *Psalmody Christiana*."

The topic for the 1988-1989 seminar series is *Patterns of Influence: Prespectives on Intention*, and explores questions of style, image, and symbol system borrowing. The Fall schedule included ELOISE QUINONES KEBER (Ph.D. '84), Baruch College, who spoke on "Ati Tlachinolli: The Appropriated Image in Aztec and Colonial Contexts." PROF. ROSS HASSIG was the discussant. Dr. Enid Schildkrout, American Museum of Natural History, presented a talk on "Image and Reflections: Art from North East Zaire (Mangbetu)." The discussant was Mr. Francesco Pellizzi, the editor of *RES Magazine*. In December Dr. Suzanne Kuechler, Johns Hopkins University, lectured on "Morality and the Traces of Memory: The Epidemiology of Imagery in Melanesia using Examples of Malangan Art." The speakers for the Spring will be Dr. Wendy Ashmore, Rutgers University; and Mr. William Siegman, The Brooklyn Museum; titles and the April lecture are to be announced. □

Ph.D. Degrees Awarded

1985-86

GAIL SCHWARTZ ARONOW, "A Documentary History of the Pavement Decoration in Siena Cathedral, 1362 through 1506."

RICHARD CLEARY, "The *Places Royales* of Louis XIV and Louis XV."

MARY DOUGLAS EDWARDS, "The Oratory of San Giorgio in Padua: Interrelationships between Architecture, Sculpture, and Painting."

PATRICIA ANNE EMISON, "Invention and the Italian Renaissance Print, Mantegna to Parmigianino."

SARAH FERGUSON, "The Romanesque Cathedral of Ely: An Archeological Evaluation of Its Construction."

MICHAEL EDWIN FLACK, "Giambologna's Cappella di Sant'Antonino for the Salvati Family: An Ensemble of Architecture, Sculpture, and Painting."

JACQUELINE ANN FRANK, "Astor 1—An Early Saxon Manuscript in the New York Public Library."

MORRISON H. HECKSCHER, "American Furniture of the Late Colonial Period: Selected Essays and a Catalogue of the Collections of The Metropolitan Museum of Art."

DENISE PARTRY LEIDY, "Northern Chi' Buddhist Sculpture."

JOSEPH PAUL MANCA, "The Life and Art of Ercole de'Roberti."

KATHERINE EMMA MANTHORNE, "Latin America and the American Consciousness: American Artists, Naturalists, and Travel Writers in Latin America, 1839-1898."

LUCILLE ALICE ROUSSIN, "The Iconography of the Figure Mosaic Pavements of Early Byzantine Palestine."

ALISON G. STEWART, "The First 'Peasant Festivals': Eleven Woodcuts Produced in Reformation Nuremberg by Barthel and Sebald Beham and Erhard Schon, ca. 1524 to 1535."

CARL BRANDON STREHKLE, "Doménico di Bartolo."

JUDY SUND, "French Naturalist Literature and the Art of Vincent Van Gogh."

SUSAN E. vonDAUM THOLL, "The Vienna Cutcherb Gospels (Wein, Österreichische Nationalbibliothek, Codex 1224)."

AMY L. WALSH, "Paulus Potter: His Works and Their Meaning."

SARAH ELLISTON WEINER, "The Tower of Babel in Netherlandish Painting."

1986-87

BARRY GEORGE BERGDOLL, "Historical Reasoning and Architectural Politics: Leon Vaudoyer and the Development of French Historicist Architecture."

BETTINA ANN BERGMANN, "Varia topia: Architectural Landscapes in Roman Painting of the Late Republic and Early Empire."

MARY ELLEN BERGSTEIN, "The Sculpture of Nanni di Banco."

CHRISTOPHER N.C. COUCH, "Style and Ideology in the Duran Illustrations: An Interpretive Study of Three Early Colonial Mexican Manuscripts."

CORNEILIA JOY DANIELSON, "Livorno: A Study in 16th-Century Town Planning in Italy."

ELIZABETH VALDEZ DEL ALAMO, "Nova et Vetera in Santo Domingo de Silos: The Second Cloister Campaign."

PETER JOHNSTON GALASSI, "Corot in Italy, 1825-1828."

VIRGINIA ROEHRIG KAUFMANN, "Iconographic Study of the Christological Cycle of the Miniatures of the Aschaffenburg Golden Gospels (Aschaffenburg, Hofbibliothek MS.13)."

KRISTIN ANN KELLEY, "Motifs in *Opus Scitile* and Its Painted Imitations from the Tetrarchy to Justinian."

THOMAS EDWARD MARTIN, "The Portrait Busts of Alessandro Vittoria."

CAROL MONICA SCHULER, "The Sword of Compassion: Images of the Sorrowing Virgin in Late Medieval and Renaissance Art."

1987-88

ANTHONY MICHAEL ALOFSIN, "Frank Lloyd Wright: The Lessons of Europe, 1910-1922."

ANNETTE BLAUGRUND, "The Tenth Street Studio Building."

JONATHAN KNIGHT CRARY, "Modernity and the Formation of the Observer, 1810-1845."

MICHAEL COWAN FITZGERALD, "Pablo Picasso's Monument to Guillaume Apollinaire: Surrealism and Monumental Sculpture in France, 1918-1959."

JUDITH SALISBURY HULL, "Richard Upjohn: Professional Practice and Domestic Architecture."

CATHERINE M. LEVESQUE, "Places of Persuasion: The Journey in Netherlandish Landscape Prints and Print Series."

JANE COLLINS LONG, "Bardi Patronage at Santa Croce in Florence, c. 1320-1343."

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ALUMNI NOTES

MONNI ADAMS (Ph.D. '67) spent 18 months in West Africa on a Fulbright Senior Research Award conducting a study of the art and culture of the Guere (WE) in Western Cote d'Ivoire. She recently received a dual appointment, teaching at Harvard, and as an Associate in African 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 "Iconological Issues in African Art," *College Art Journal*, and a catalogue on the exhibition at the Carpenter Center for the Visual Arts, *Designs for Living: Symbolic Communication in African Art* (Harvard University Press). Her article on cosmological costume in Indonesia appeared in *Orient*, a yearbook published by the Asia and Pacific Museum in Warsaw.

On September 1, 1987, ANTHONY ALOFSIN (Ph.D. '87) was appointed Sid W. Richardson Teaching Fellow in Architecture at the University of Texas, Austin. Prior to his appointment Dr. Alofsin was a Visiting Scholar at the Harvard Graduate School of Design. In the Fall of 1986, he curated two exhibitions, "Fallingwater and Edgar Kaufmann, Jr.: A Tribute," held in Low Library, and "The Founding Decades of Architecture, Landscape Architecture, and City Planning at Harvard 1895-1935," at the Harvard Graduate School of Design. His recent publications include *An Index to the Correspondence of Frank Lloyd Wright*, for which he served as editor and project director, and *In Search of the Collaborative Ideal: The Founding Decades of the Harvard Graduate School of Design*.

LILLIAN ARMSTRONG (Ph.D. '66), has been named the Mildred Lane Kemper Professor of Art at Wellesley College. In April, 1988 she was a guest scholar in the Department of Manuscripts at the J. Paul Getty Museum. In the Summer, 1988 she received an American Philosophical Society Research Grant for her project "Book Decoration in Renaissance Venice: The Beginnings of Noodcut Illustration around 1490." Among her recent publications are *Renaissance Miniature Painters and Classical Imagery: The Master of the Putti*

and *His Venetian Workshop* (Harvey Miller Publishers, London), and several articles, including "The Agostini Plutarch: An Illuminated Venetian Incunabula," in *Treasures of The Library, Trinity College Dublin*, ed. P. Fox, Dublin (Royal Irish Academy 1986); "A Renaissance Flavius Josephus," *Yale University Library Gazette* (April 1984); and "The Illustration of Pliny's *Historia naturalis*: Manuscripts before 1430," *Journal of the Warburg and Courtauld Institutes* (1983). From 1985-1987 Dr. Armstrong served on the Advisory Council of the Renaissance Society of America as Discipline Representative for the Visual Arts. She was also awarded a Fellowship for College Teachers from the National Endowment for the Humanities from 1984-85, and was the first holder of the Marion Butler McLean Chair in the History of Ideas at Wellesley College from 1983-87.

KENNETH BENDINER (Ph.D. '79) had his book *An Introduction to Victorian Painting* published by Yale University Press.

BETTINA ANN BERGMANN (Ph.D. '87), now an Associate Professor at Mount Holyoke College, presented remarks at Columbia on behalf of graduating students during the 1986-87 Convocation in Honor of the Doctor of Philosophy recipients. She has received the 1988 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for her project "Coast and Grove: Architectural Landscapes in Roman Painting."

MARY BERGSTEIN (Ph.D. '83), currently teaching at Princeton University, lectured on Van Gogh at Columbia University's Lifelong Learners Program.

JUDITH BERNSTOCK (Ph.D. '79), who is on the faculty at Cornell University, wrote a monograph on Joan Mitchell. She also organized a travelling exhibition of Mitchell's paintings which opened last February at the Corcoran Gallery and closed at the Johnson Museum at Cornell. Her article on Rauschenberg appeared last summer in *Pantheon*.

During 1987 ANNETTE BLAUGRUND (Ph.D. '82) was the guest curator at the Pennsylvania Academy of the Fine Arts for the exhibition and catalogue entitled "Paris 1889: American Artists at the World's Fair." She also participated in the *American Paradise* symposium at the Metropolitan Museum, held in December, 1987, and

has been giving lectures on American watercolors for the American Arts program at Sotheby's.

ALBERT BOIME (Ph.D. '68), Professor of Art History at UCLA, participated in the symposium *The Role of the Oil Sketch Since 1800*, held last February at the National Academy of Design in conjunction with the exhibition "Oil Sketches from the Ecole des Beaux-Arts: 1816-1863."

CLIFFORD M. BROWN (Ph.D. '66) currently at Carleton University, was one of the Editors/Directors of *Racar*, the Canadian Art Review.

CHARLES E. BROWNELL (Ph.D. '76), now at Mary Washington College, co-edited *Latrobe's View of America, 1795-1820* (Yale University Press 1985). Dr. Brownell has also been teaching at the Virginia Museum of Fine Arts. During 1985-86, he presented a lecture series, "The World of B.H. Latrobe," at both institutions.

VIRGINIA L. BUSH (Ph.D. '67) and her husband Paul, a sculptor, will be returning every year to Pietra Santa, where they have a new house.

ROBERT CAFRITZ (M.A. '78), Associate Curator at the Phillips Collection in Washington, D.C., has organized the exhibition "The Pastoral Landscape" (November 1988). The exhibition is in two parts: "The Legacy of Venice," organized in collaboration with PROF. DAVID ROSS-AND including paintings, drawings and prints from Giorgione to Watteau, is on view at the National Gallery of Art; "The Modern Vision," with the collaboration with Sir Lawrence Gowing, is devoted to the 19th and 20th-centuries. The three also collaborated on the book which accompanies the exhibition, *Places of Delight: The Pastoral Landscape* (Clarkson N. Potter, Inc., New York).

PETRA TEN-DOESSCHATE CHU (Ph.D. '72), currently teaching at Seton Hall University, received a Guggenheim Fellowship for 1985-86 to prepare a critical edition of the letters of Gustave Courbet. She also received a NEH grant for the translation of the edition into English.

RICHARD CLEARLY (Ph.D. '86) is now teaching at Carnegie Mellon University. Last Fall he participated in the Barnard College Department of Art History Lecture Series *The Early Modern City: Architecture and Planning*. His lecture was entitled "For the Glory of a King and the Good of a People: *Places Royales* in the City of Enlightenment."

CHRISTIANE C. COLLINS (M.A. '54) co-authored, with her husband GEORGE (continued on page 12)

COLLINS, Prof. Emeritus, *Camillo Sitte: The Birth of Modern City Planning* (Rizzoli 1986), the English translation of Sitte's classic work, up-dated with critical commentary. She also authored "Le Corbusier's Maison Errazuriz: A Conflict of Fictive Cultures" in *The Harvard Architecture Review VI: Patronage* (August 1987). In December of 1987, she presented a lecture on this topic at the symposium *Obra y presencia de Le Corbusier en Sud America* at the Escuela de Arquitectura, Universidad Católica de Chile in Santiago. Mrs. Collins was the guest curator at the Cooper-Hewitt Museum for the exhibition "Gaudi in Context," which was shown in February-March 1987.

JON CARTER COVELL (Ph.D. '41) has recently published her twentieth book, *The World of Korean Ceramics*, with Alan Covell. Dr. Covell has been living in Korea for over eight years.

KATHERIN B. CRUM (Ph.D. '84)), is currently Director of the Baruch College Gallery.

ELIZABETH VALDEZ DEL ALAMO (MOORE) (Ph.D. '86) has received a 1988 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for her project "The Romanesque Sculpture of Santo Domingo de Silos." She currently has an appointment as Visiting Assistant Professor at Vassar College.

RICHARD DORMENT (Ph.D. '76) published *British Painting in the Philadelphia Museum of Art From the Seventeenth through the Nineteenth-Century* (University of Pennsylvania Press).

SALLY DUNHAM (Ph.D. '80) spent the summer of 1986 excavating at two Bronze Age sites, Tel Hamman at Leirman on the Balikh River and Tel Ragai on the Khabur River with the University of Amsterdam Archaeological Expedition to Syria. Among her recent articles are "Notes on the Relative Chronology of Early Northern Mesopotamia," in the 1986 issue of the *Journal of the Ancient Near East Society*, and "The Monkey in the Middle," appearing in *Zeitschrift für Assyriologie*.

LEE M. EDWARDS (Ph.D. '84) was guest curator in the Fall 1986 and author of the catalogue for "Domestic Bliss: Family Life in American Painting, 1840-1910," an exhibition at the Hudson River Museum. She recently published an essay on Hubert von Herkomer in the catalogue accompanying the exhibition

"Hard Times: Social Realism in Victorian Art," which opened in Manchester, England, and traveled to Amsterdam and Yale University. In conjunction with this exhibit, Dr. Edwards lectured at the Paul Mellon Centre for British Studies in London. Her other recent publications include "Noble Domesticity: The Paintings of Thomas Hovenden," *The American Art Journal* (Spring 1987); an exhibition review, "Victorian Childhood," *The Burlington Magazine* (February 1987); "The Heroic Worker and Hubert von Herkomer's *On Strike*," *Arts Magazine* (Sept. 1987); and "Frederick Walker's *Strange Faces*: Victorian Domesticity and the Social Outcast," *Arts Magazine* (Jan. 1988).

ALBERT ELSÉN (Ph.D. '55), the Walter A. Haas Professor of Art History and Cooperating Professor of Art Law at Stanford University, had his book *Rodin's Thinker and the Dilemmas of Modern Public Sculpture* published by Yale University Press. Prof. Elsen lectured on "The Drawings of Rodin and Matisse" in June 1986 at the Metropolitan Museum in conjunction with the exhibit "Rodin: The B. Gerald Cantor Collection."

LINDA S. FERBER (Ph.D. '80), Chief Curator and Curator of American Paintings and Sculpture at the Brooklyn Museum, gave a lecture on "The Heart of the Continent: American Landscape Painting and the Western Wilderness" at the American Museum of Natural History in December, 1985. The lecture was in conjunction with "Selections from The Anschutz Collection," an exhibition of American artists who recorded the history of the West and their vision of its unspoiled beauty.

NATALIE FIELDING (M.A. '68) has opened a gallery in New York devoted to 19th-century American paintings.

MICHAEL FLACK (Ph.D. '86) presented a gallery talk at the Godwin-Ternback Museum at Queens College to coincide with an exhibit of 15th to 18th-century Italian art holdings from the museum's permanent collection.

BARBARA FORD (Ph.D. '80) Associate Curator of Asian art at the Metropolitan Museum of Art, was featured in an article in *The New York Times* on April 23, 1987. Dr. Ford has been a significant force in developing the museum's permanent galleries for Japanese art, overseeing the \$6.2 million installation of the Arts of Japan in the Sackler Wing. The article also acknowledged the

efforts of Mary Burke, a member of the Advisory Council of the Department of Art History and Archaeology at Columbia as well as a trustee of the Museum and a member of the museum's acquisition committee in Asian art.

JOSEPH C. FORTE (Ph.D. '82), currently at Sarah Lawrence College, was one of the curators for the exhibition "Italian Art, 15th to 18th-Century: Selections from the Permanent Collection of the Godwin-Ternback Museum" (Spring 1986). In conjunction with the exhibit, Dr. Forte lectured on "Paintings and Prints of Venice and Rome."

ELLA FOSHAY (Ph.D. '79), Curator of Paintings and Sculpture at The New York Historical Society, has written an essay in the catalogue *Jasper F. Cropsey: Artist and Architect*, which accompanied an exhibition of the artist's work. She was also featured in an article in *The New York Times* in January 1986, which reviewed the traveling exhibition then at the Society entitled "Niagara: Two Centuries of Changing Attitudes, 1697-1901."

JACQUELINE FRANK (Ph.D. '79) lectured on "Court, Clergy, and Citizen: Art of the Gothic Period" in the November 1986 lecture series at the Cloisters.

PETER FRANK (M.A. '74) joined *Art Views*, a New York City-based lecture bureau.

RONA GOFFEN (Ph.D. '74), who has left Duke University for Rutgers, had her book, *Piety and Patronage in Renaissance Venice*, published by Yale University Press. Dr. Goffen received a fellowship from the John Simon Guggenheim Memorial Foundation in 1986 to work on Giovanni Bellini and the Renaissance in Venice.

AMY GOLAHNY (Ph.D. '84), currently teaching at Lycoming College, lectured in 1986 on "Insights into the Dutch Vasari: Carel van Mander's Life of Titian" at the Netherlandic Language Session of the Modern Language Association, and on "Two Paintings by Lastman and Pendant Poems by Vondel and Oudaen," at the North-East Modern Language Association meeting held at Rutgers University. Her recent publications include "Rembrandt's Proserpina: Its Genesis in Literary and Pictorial Tradition," in *Papers in Art History from the Pennsylvania University*, in the third volume of *Dutch Art of the Golden Age* (forthcoming); "The Adulteress" by Rembrandt and by Van den

Alumni Notes (cont.)

Eeckhout: Variations on an Italian Magalen," in the *Second Interdisciplinary Conference on Netherlandic Studies* (University Press of America); and *Sculpture by Women in the Eighties* (Pittsburgh Press), which she co-authored. Dr. Golahny also gave birth to a son, Gabriel, in July 1986.

GRACE COHEN GROSSMAN (M.A. '72), Curator of the Hebrew Union College Skirball Museum, has recently completed cataloging Judaica in the collections of the Smithsonian Institution, supported by a major grant from the Goldsmith Foundation of New York.

BARBARA GUGGENHEIM (Ph.D. '76) founder of the consulting firm Barbara Guggenheim Associates, was featured in the November 1987 issue of *New York Woman* magazine.

ANN GUNTER (Ph.D. '80), Associate Curator of Near Eastern Art at The Arthur M. Sackler Gallery of the Smithsonian Institution, wrote two articles for the inaugural issue of *Asian Art* (Spring 1988). One, "The Art of Eating and Drinking in Ancient Iran," focused on the Gallery's collection of ancient Persian drinking vessels; the other, "Ancient Near Eastern Furniture Decoration," discussed the various artistic techniques of furniture decoration in the late second and early first millennia B.C.

ALISON HILTON (Ph.D. '79), who chairs the Department at Georgetown University, participated on a commission of the ACLS and the USSR Ministry of Culture. The commission is involved in drawing up agreements for exchange of information, materials, and expertise in the visual arts. Prof. Hilton spent Spring 1987 on leave with grants from Georgetown, The American Philosophical Society, the NEH, and the DAAD researching impressionism in Russian art in France, Germany, and the USSR. Her book, *Emile Zola and the Arts*, co-edited with J.M. Guieu, was published by the Georgetown University Press. This volume results from the symposium *Emile Zola and the Arts* which she co-organized to commemorate the centennial of the publication of *L'Oeuvre*. Prof. Hilton's catalogue essay for the SITES exhibition "Paintings and Drawings by Leonid Pasternak, 1890-1945," the Jewish Museum, February-March 1988, has also been published.

JETHRO HURT (Ph.D. '76) participated in the "Age of Bruegel" lecture series at the Morgan Library on March 24, 1987, lecturing on "The Interface Between Sixteenth-Century Netherlandish Drawings and Manuscript Illuminations."

IRMA JAFFE (Ph.D. '66), at Fordham University in the Department of Art and Music, received a distinguished Faculty Service Award and was honored at a dinner on April 11, 1986. In November 1987 she organized the symposium and opera event at Fordham *Italian Influences in American Art 1760-1860*, which included the first Italian opera sung in America (1777), "The Accomplish'd Mail."

MARTIN S. JAMES (M.Phil. '73), co-edited with Harry Holtzman, *The New Art, The New Life: Collected Writings of Piet Mondrian*, as part of the symposium *Documents of Twentieth-Century Art Series*, published by Twayne Publishers. Prof. James recently retired as Associate Professor at Brooklyn College, CUNY.

ALDONA JONAITIS (Ph.D. '77) is currently Provost at SUNY/Stony Brook. Her book, *From the Land of the Totem Poles: The Northwest Coast Indian Art Collection at the American Museum of Natural History*, was published by the British Museum.

LOUIS KACHUR (Ph.D. '88) participated in a symposium on the works of Stuart Davis, held in conjunction with the exhibition "Stuart Davis' New York" at the Museum of the City of New York.

MICHAEL KLEIN (Ph.D. '71) was promoted with tenure in 1983 at Western Kentucky University. In 1980 he received an NEH Summer Stipend to travel to London for his research on Turner. Since that time he has been spending summers in London. In 1985 he spent his sabbatical continuing his Turner research and has since completed his book.

CLAIRE LINDGREN (Ph.D. '76) currently teaching at Hofstra University, presented a paper, "Satan's Throne," a reexamination of the Altar of Zeus at Pergamon, at the *International Conference on Expression of Evil in Literature and Visual Arts* in November; a lecture entitled "Artists Look at the Nativity" at Annapolis; and a paper at the College of Art Association concerning "Venus and Pseudo-Venus and the concept of *Stilwandel* in art history."

MARY MACHAUGHTON (Ph.D.

'81) is currently the Curator of Exhibitions for the Galleries of the Claremont Colleges, in Claremont, California.

TOD A. MARDER (Ph.D. '76), on the faculty at Rutgers University, has been appointed Ailsa Mellon Bruce Senior Fellow for the Spring 1989 at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

RICHARD MARTIN (M.Phil. '73) is the Executive Director at the Shirley Goodman Resource Center of the Fashion Institute of Technology.

MIRA MERRIMAN (Ph.D. '68) is Professor of Art at Wichita State University. In September 1986 she presented a paper at the Kimbell Art Museum on "Artistic Excellence and G.M. Crespi." KATHERINE J. MICHAELSEN (Ph.D. '75) was guest curator for the exhibition "Works by Alexander Archipenko from the Tel-Aviv Museum," National Gallery of Art, Fall 1986.

JULIA MILLER (Ph.D. '82) has been teaching at SUNY in Potsdam and is now at California State. In Spring 1986 she chaired a session of the Medieval Congress in Kalamazoo, Michigan.

MARJORIE MUNSTERBERG (Ph.D. '83) a former Teaching Fellow in Art History and Archaeology at Columbia, received a 1986 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities.

JUDITH OLIVER (Ph.D. '76), teaching at Colgate University, recently published a catalogue of the manuscripts at Boston University, *Manuscripts Sacred and Secular*. She also received the Medieval Academy's Elliott Prize for a best first article in the medieval field. She has lectured at the CAA and the Université de Liège and Katholieke Universiteit of Louvain and she presented "Les Femmes mariées ou veuves dans l'artisanat parisien du XIIIe siècle" at the *Thirteenth Annual Swanee Mediaeval Colloquium*, the University of the South in Swanee, Tennessee, April 1986.

ELLEN OPPLER (Ph.D. '69) had her book *Picasso's Guernica* (Norton Critical Studies in Art) published by Norton.

STEPHEN POLCARI (M.A. '71), the third guest speaker for the Rutgers Art History Graduate Student Speakers Committee in March 1987, spoke on "Adolph Gottlieb and the Historic Epic." He is currently a Professor of Art History at SUNY/Stony Brook, and is working on his next book, *Resurrection: Ab-*

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tract Expressionism and the Modern Experience.

J.J. POLLITT (Ph.D. '63) has recently become Dean of the Graduate School of Arts and Sciences at Yale University. He has recently published *Art in the Hellenistic Age* (Cambridge University Press 1986) and has written the foreword to *Prolegomena to the Study of Roman Art* by the late Prof. Otto J. Brendel (Yale University Press).

KIRSTEN H. KEEN POWELL (Ph.D. '85), currently teaching at Middlebury College, spent Spring 1986 on a Fulbright Research Grant researching the Belgian symbolist Xavier Mellery for an article "Xavier Mellery and the Island of Marten," the 1988 *Jaarboek* of the Koninklijk Museum voor Schone Kunsten in Antwerp. Kirsten has two daughters, the eldest is Emily and Anne was born September 12, 1987.

JONATHAN B. RIESS (Ph.D. '77), currently at the University of Cincinnati, received a 1986-87 NEH Independent Study and Research Fellowship for his research on apocalyptic culture in Italy during the 15th and 16th-centuries.

JANE MAYO ROOS (Ph.D. '81) was on leave from Hunter College to continue research in Paris on the ways in which politics influenced French art in the 1870s. She received an ACLS Grant-In-Aid in August 1987 and was appointed a Getty Fellow for the 1987-88 academic year. Among her recent publications are "Rodin's Monument to Victor Hugo: Art and Politics in the Third Republic," *Art Bulletin* (1986), and "The Fodor Collection," in *Master Drawings* (1987). Dr. Roos lectured on "Rodin's Portraits" in conjunction with the Spring 1986 exhibit, "Rodin: The B. Gerald Cantor Collection," at the Metropolitan Museum of Art.

BRIAN ROSE (Ph.D. '87) is now an Assistant Professor in the Department of Classical Archaeology at the University of Cincinnati.

MYRA NAN ROSENFELD (M.A. '66) was appointed Research Curator at the Centre Canadien d'Architecture in September 1985. Prior to her appointment, Dr. Rosenfeld taught at the University of California, Berkeley, McGill University, and Université de Montréal, and she was Research Curator and Curator of European painting at the Montreal Museum of Fine Arts. She held an Ailsa Mellon Bruce Visiting Senior Fellowship at the Center for Advanced Study in the Visual Arts, the National

Gallery of Art. Among her recent publications are *Sebastiano Serlio on Domestic Architecture*, for which she was given the Alice David Hitchcock Award by the Society of Architectural Historians; the catalogue *Nicolas de Largillierre and the Eighteenth-Century Portrait*; as well as numerous articles on French and Italian painting and architecture from the Renaissance to the eighteenth-century in the *Journal of the Society of Architectural Historians*, *Art Bulletin*, *Revue de l'Art*, and *Bulletin de la Société de l'Histoire de l'Art*.

DAPHNE LANGE ROSENZWEIG (Ph.D. '73), currently an Adjunct Associate Professor of Oriental Art at the University of South Florida, completed work on her independent home study course "The Appraisal of Oriental Art" (Indiana University Press 1986). This project was the winner of the 1988 Distinguished Independent Study Course Award by the National University Continuing Education Association. A nationally known appraiser of Oriental art, she was given the Lamp of Knowledge Award at the 1988 convention of the International Society of Appraisers. Among her other publications are two catalogues: *Pleasures of the Twelve Hours: Classic Ukiyo-e Prints* (Tallahassee, Florida State University Fine Arts Gallery, 1985), for a travelling exhibition of prints which she organized from a private collection, and *Selections from the Fine Arts Group Collection of Later Chinese Paintings* for an exhibition which will tour the United States and Israel in 1989-91. She has been speaking on Chinese and Japanese Art at various conferences and conventions, and has designed sets and Chinese calligraphy for Chinese troupes in the 1986 Ringling Circus tour.

KAREN S. RUBINSON (Ph.D. '76) received a 1988 J. Clawson Mills Fellowship from the Metropolitan Museum of Art. She is working on a monograph of the painted pottery of Dinkha tepe and its relationship to the Middle Bronze ceramic assemblages of Transcaucasia. The Dinkha material was excavated in Iran by a joint Metropolitan Museum-University Museum, University of Pennsylvania project during 1966 and 1968.

JEFFREY RUESCH (Ph.D. '77) has opened Jeffrey Ruesch Fine Art Ltd. in New York.

JAMES SASLOW (Ph.D. '83), Assistant Professor at Queens College, published his book, *Ganymede in the Renaissance: Homosexuality in Art and Society* (Yale University Press, 1986). Currently working on an annotated translation of the poetry of Michelangelo, he presented a paper on issues in Michelangelo's biography at The New Gender Scholarship conference, the University of Southern California, January 1987. He recently wrote the section on "Visual Arts, Performing Arts, and Literary Criticism" for the annotated bibliography *The Gay Experience: A Guide to the Literature*. At Vassar College he presented a Faculty Lecture on "Marriage as Theater as Politics: Bernardo Buontalenti's Designs for the Medici Wedding of 1589."

CAROL SCHULER (Ph.D. '86), currently teaching at Mt. Holyoke College, lectured on "The Medieval Woman" during the Fall 1986 Saturday lecture series at the Cloisters.

TRUDY THOMAS (Ph.D. '88) curated the exhibition "Visions of Ghosts and Glory, Costumes of the Native American Plains" at the Islip Art Museum, Winter 1986-87.

HORST UHR (Ph.D. '76) has recently published the catalogue *Raisonné of the German Drawings and Watercolors at the Detroit Institute of Art* (Hudson Hills) and *German Drawings and Watercolors: The Collections of the Detroit Institute of Arts* (Oxford: Phaidon).

WILLIAM WALLACE (Ph.D. '83), Assistant Professor at Washington University in St. Louis, was interviewed on National Public Radio in July 1986 regarding a letter that he discovered in the library of Washington University. He attributes the letter to Michelangelo and dates it to 1530 during the siege of Florence. The document remained unidentified in the university's library for more than 25-30 years.

MARK WEIL (Ph.D. '68) is chairman of the Department at Washington University in St. Louis and a 1986-87 Resident in Art History at the American Academy in Rome, where he lectured on "Nicholas Poussin's Landscape with Orpheus and Eurydice"

Last year H. BARBARA WEINBERG (Ph.D. '72), Queens College and CUNY Graduate School, lectured on "Class Struggles: American Women as Art Students (1870-1930)" as part of the Whitney Museum of American Art's fifth annual series *Distinguished Lectures* (continued on page 19)

In Memoriam

BELA BARON, librarian at the Avery Architecture and Fine Arts Library, died in February 1986 at the age of 61. He received his B.A. degree from the School of General Studies while working as a clerical assistant in the library. Mr. Baron's devotion to the students who use the Avery Library was well-known and several years ago an alumnus showed his appreciation by donating money to purchase books in his honor. Since his death, a memorial fund to benefit the library has been established. Contributions can be made by calling the library: 280-3068.

MIRIAM BUNIM (Ph.D. '40) died on December 3, 1986. She was the first student of Meyer Schapiro to receive the Ph.D. and worked as his assistant for many years.

HANNELORE GLASSER (Ph.D. '65) died on June 22, 1987. A scholar of 15th-century Italian painting, she served as a curator at the Virginia Museum of Fine Arts before joining the faculty of Wells College in 1959. Among Prof. Glasser's publications were "Artist's Contracts of the Early Renaissance" and a work on Leonardo's "Madonna of the rocks". Contributions may be made to a memorial fund established in her honor at Wells College, Office of Development, Aurora, New York 13026.

LEE HELLER, former Audio-Visual Aids Officer, died on October 8, 1986. His funeral was held on October 10th in Riverside Chapel.

BETTY LOUISE SCHLOSSMAN (Ph.D. '75) died in September of 1986. She was a student of Edith Porada and from 1971 was Associate Professor at Montclair State College, Upper Montclair, New Jersey. An active scholar, she wrote numerous articles, curated several exhibitions, contributed to exhibition catalogues, and delivered many papers and lectures on Ancient Near Eastern subjects and related fields. At the time of her death, Betty was preparing a book on an extensive group of Ancient Near Eastern terra cotta in a private collection in New York. A memorial service was held on September 28, 1986, at Columbia University. □

Alumni

Please remember to keep us informed of your activities for future Newsletters. □

STUDENT NOTES

STEVEN BEDFORD (M.Phil. '81) has received a fellowship from the Smithsonian Institution for research on "The Architectural Career of John Russell Pope."

ELIZABETH BROWN (M.Phil. '84) was appointed a Mary Davis Fellow for 1986-88, at the National Gallery of Art, Center for Advanced Study in the Visual Arts. Her dissertation topic concerns Brancusi's photographs. Following this appointment, she received the Samuel H. Kress Postdoctoral Curatorial Fellowship for 1988-98, and a second award from the Center for Advanced Studies in the Visual Arts at the National Gallery of Art.

PATRIZIA CAVAZZINI (M.Phil. '88) spoke on "The Porta Virtutis and Federico Zuccari's Explosion from the Papal States: An Unjust Conviction" at the April 1987 Frick Symposium on the History of Art.

DAVID H. COHEN (M.Phil. '76) was appointed Associate Curator of Decorative Arts at the J. Paul Getty Museum in January 1986.

In April 1988, RAQUEL DA ROSA (M.Phil. '87) spoke on "Bernini's Constantine" at the Frick Symposium on the History of Art.

JOHN DAVIS (M.Phil. '86) published his article "Frederic Church's Sacred Geography" in the premier issue of *Smithsonian Studies in American Art* (April 1987). He also was appointed the Wyeth Fellow from 1988-1990 at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

EMMIE DONADIO (M.Phil. '75), a Fellow at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., presented a seminar *Between the Lines: A View of Richard Stankiewicz from the Archives of American Art*. The seminar was sponsored by the Archives of American Art in cooperation with the Office of Research and Fellowships, NMAA.

JUANITA M. ELLIAS (M.Phil. '78), currently at the University of Wisconsin-Milwaukee, lectured on "The Silent Witnesses to the Past: The Importance of the 'Monument' for Eighteenth-Century Historians" at The Society of Architectural Historians in Philadelphia in the Fall of 1986.

AMY FINE (M.Phil. '83) and BRADLEY COLLINS, JR. (M.Phil. '86) were married in July 1986.

JUDITH HAYWARD (M.Phil. '85) was awarded a fellowship from the Smithsonian Institution for her research on "Man and Nature in Winslow Homer's Adirondack Pictures."

LISA KAPP (M.Phil. '88) presented a talk on "The Painting Poems of Paul Klee, 1916-21" at the April 1987 Frick Symposium on the History of Art.

SARAH KSIAZEK (M.A. '87) presented a paper "Modernism and Monumentality in Le Corbusier's Candigarh," at the April 1988 Frick Symposium on the History of Art.

ELIZABETH LUTHER, currently working towards her M.A., spent one summer working as an intern with the Director of City Gallery at the New York City Department of Cultural Affairs. She is presently the Publicity Director at the Public Art Fund and assistant to the Executive Director.

MICHELLE MURRAY (M.Phil. '85), currently a Preceptor, was married to Ethan Matthias Kavaler in August 1986.

LAWRENCE NICHOLS (M.Phil. '81), currently at the Philadelphia Museum of Art, and his wife Carol had a son, Peter Jefferson, in May 1986.

LINDA NORDEN (M.Phil. '86) held an appointment as Andrew W. Mellon Fellow at the Metropolitan Museum of Art. Her dissertation project is "Cy Twombly's Narcissus: Twenty-five Years of the Artist's Work (1951-1976)."

LUCY OAKLEY (M.Phil. '80) was one of the recipients of the first Wallach Art Gallery Fellowship for 1987-89 for her work on Edwin Austin Abbey. Previously she was a Research Associate in the Department of European Paintings at the Metropolitan Museum of Art, where she was involved in cataloguing, lecturing on Degas, and representing the museum in the Museum Prototype Project. Among her recent publications are "Words into Pictures: Shakespeare in British Art, 1760-1900" in *A Brush with Shakespeare*, a catalogue of the exhibition at the Montgomery Museum of Fine Arts; a review of the exhibition *Notes, Harmonies & Nocturnes: Small Works by James McNeill Whistler, in The Burlington Magazine* (March 1985); and "The Evolution of Sir John Everett Millais's *Portia*," *Metropolitan Museum Journal* (1981). She also contributed to the writing, editing, and translating of *Manet*, the catalogue of the exhibition at the Louvre and Metropolitan Museum.

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Faculty Information (cont.)

Since the last newsletter MARGARET NESBIT has received a number of grants, including a Barnard College 1986 Faculty Summer Travel Grant; the Spencer Foundation Award from Teachers College; an appointment as Fellow in the Transmission of Culture Seminar, Shelby Cullom Davis Center of Historical Studies, Princeton University; and a 1988 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for her project "The Language of Industry: Line, Modernism, and Common Sense in France, 1880-1940." Among her many recent publications are "The Use of History," a review essay on the Museum of Modern Art's Atget exhibitions, in *Art in America* (February 1986); "Photography and Modernity: Avant-Garde Photography from 1910 to 1930," chapter 6 of *Histoire de la photographie* (Cambridge University Press), and "What Was An Author?" *Yale French Studies* (Spring 1987). Prof. Nesbit is currently co-editing, with Prof. Marjorie Leila Kinney, *The Historical Image: Art and Culture in France, 1750-1950*, a collection of new essays on the social history of French art. In April 1988 Prof. Nesbit delivered a lecture, "Hommage to Marcel Duchamp," for La Maison Française at Columbia University.

BARBARA NOVAK wrote the introductory essay to the catalogue *The Thyssen-Bornemisza Collection. American 19th-Century Painting* (Vendome Press, 1986). In April 1986 she presented a paper at a symposium *Landscape Art of East and West* in Shizuoka, Japan. She also contributed an essay, "Parallels in American and Scandinavian Landscape Painting," to the catalogue of the National Museum of Art, Stockholm, Fall 1986. Her essay "Creation," presented at the symposium *Creation*, was published in 1987 by the University of Geneva. In November 1987 Prof. Novak presented a paper "Pragmatism in American Art at Tretyakov Museum in Moscow, in a symposium sponsored by Johns Hopkins University and the Smithsonian Institution. In January 1988 her interplay "Darwin and Melville in Their Own Words," first presented at Symphony Space in March 1987, was represented at the Reynolds House Museum of American Art, Winston-Salem, N.C. Excerpts from her book, *Nature and Culture*, were included in the catalogue

American Landscape Video, Carnegie Museum of Art, 1988.

ESTHER PASZTORY gave a series of lectures in 1986. In January she talked on "The Greenstone Art of Teotihuacan" to the Associates of Primitive and Pre-Columbian Art at Columbia. She participated in Columbia's Dean's Day Program in March with her paper "Forgeries in Pre-Columbian Art," and at the Society for American Archaeology in April she presented "The Teotihuacan Composite Censer: An Analysis of its Structure." In October Prof. Pasztory presented "An Image is Worth a Thousand Words: The Meanings of Styles in Classic Mesoamerica" at a symposium at Dumbarton Oaks. She completed the manuscript "Teotihuacan and Its Mural Painting Traditions" for the San Francisco De Young Museum. In March 1988 Prof. Pasztory gave two interviews with slide illustrations on the people and art of Mesoamerica for *World-Wise*, a cable TV program. She is the author, along with the archaeologists René and Clara Millon, of *Feathered Serpents and Flowering Trees: The Teotihuacan Murals in the Wagner Collection*, (University of Washington Press, 1988).

EDITH PORADA was nominated to the Board of Advisors for *Asian Art* (Oxford University Press), the quarterly publication published 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 *Degas and History Painting*. In 1988 he gave many lectures, including "Les vies des vieux maîtres dans l'oeuvre de jeunesse de Degas" at the Colloque Degas, Musée d'Orsay, Paris; "Matisse's Mid-Life Crisis" at The Association for Psychoanalytic Medicine, New York; "Degas and the Douce" at the Metropolitan Museum of Art; "Manet and His Public" at the Carnegie Museum of Art, Pittsburgh; "Nature and Culture in the Landscapes of Corot" at Stanford University; and "Cézanne's Creation of a New Way of Painting" at the J. Paul Getty Museum. His recent publications include "Picasso am Scheideweg: Skiz-

zenbuch No. 59 von 1916," in *Picassos Klassizismus*, Kunsthalle Diefelfeld, 1988; "Van Gogh and Early 20th Century Art" in *Vincent Van Gogh: International Symposium*, Tokyo 1988; and "Manet and the Paris of His Times" in *Kunst um 1800 und die Folgen* (Munich, 1988).

DAVID ROSAND has been quite busy. During 1985-86 he was on sabbatical leave with a NEH fellowship for Independent Study and Research, working on his book *On Drawing: Critical and Historical Studies*. In 1986 he was elected a foreign member of the Ateneo Veneto in Venice. During the summer of 1987, he directed the NEH Summer Seminar for Secondary School Teachers, *Reading Pictures: The Analysis and Interpretation of Paintings*. He served as the guest editor of the *Art Journal* (Summer 1987) issue on "Old-Age Style," which included his introductory statement "Style and the Aging Artist." Since the last newsletter he has had numerous lectures and publications including "Pastoral Possibilities: Modal Structure in Landscape," at the Mary and Leigh Block Gallery, Northwestern University; "Rubens and the Ethics of Style," at the Humanities Institute of the University of Toledo, "Leonardo da Vinci: On Drawing a Line," the Robert Lehman Lecture in Art, Emory University and for the Committee for Italian Studies at Princeton; "Painting in Venice: The Question of Meaning," at the Renaissance Society of America's annual meeting, New York, March, 1988; "Un suo discepolo: Pietro Paolo Rubens," at the Convegno internazionale de studi nel quarto centenario della morte di Paolo Veronese, Università degli Studi di Venezia; "Il Veronese di Ruskin," keynote lecture at the conference of the Deutsches Studienzentrum in Venedig, and "Veronese: Fortuna Critica und Künstlerisches Nachleben," June, 1988. His recent publications include the second edition in paperback issued in 1986 of *Painting in Cinquecento Venice: Titian, Veronese, Tintoretto* (Yale University Press); "Ekphrasis and the Renaissance of Painting: Observations on Alberti's Third Book," in *Florilegium Columbianum: Essays in Honor of Paul Oskar Kristeller* (1987); *The Meaning of the Mark: Leonardo and Titian*, The Franklin D. Murphy Lectures in Art (Spencer Museum, The University of Kansas, Lawrence 1988); and "Giorgione, Venice, and the Pastoral Vision,"

CAA Meetings (cont.)

the session on *Italian Baroque Studies Thirty Years after Wittkower*. PROF. JERILYNN DODDS lectured on "The Enemy Within: Ritual and Resistance in Visigothic Architecture" during the *Open Session on Art History*. Several alumni also participated in this session which was chaired by RONA GOFFEN (Ph.D. '74); JUDY SUND (Ph.D. '86), Duke University, lectured on "Favored Fictions: Van Gogh's Depictions of Women with Books," and JUDITH E. BERNSTOCK (Ph.D. '79), Cornell University, on "The Role of Art Reproductions in Rauchenberg's Art." PROF. DAVID FREEDBERG led the symposium on *The Problem of Classicism* and presented a commentary on "Classicism as an Issue." PROF. LELIA W. KINNEY, Barnard College, spoke on "Genre: A Social Contract?" during the session on *The Political Unconscious in Nineteenth-Century Art*. PROF. STEPHEN MURRAY led the session on *Late Gothic Architecture: Patronage and Design*. PROF. MOLLY NESBIT spoke on "Ready-made Originals: The Duchamp Model" during the symposium *Originality as Repetition: A Challenge to Art History?* PROF. DAVID ROSAND co-chaired the symposium on *Music and the Visual Arts* and also served as a respondent for the session on *The Myth of Venice and Venetian Art*. During this session RONA GOFFEN (Ph.D. '74), Duke University, spoke on "Politics and Theology in Titian's 'Assunta'."

BARBARA C. BUENGER (Ph.D. '79), University of Wisconsin, Madison, served as a respondent and DAVID R. SMITH (Ph.D. '78), University of New Hampshire, spoke on "Courtesy and Its Discontents: The Iconography of Appearance in Hal's Massa Double Portrait" during the session on *The Clothed Image: The Poetics of Dress in Art*. DAVID CAST (Ph.D. '70), Bryn Mawr College, spoke on "The Demands of Art and the History of Patronage in Giorgio Vasari" during the session on *Changing Practices in Italian Patronage of the Cinquecento*. EVELYN M. COHEN (M.Phil. '76), with The Jewish Theological Seminary of America, chaired the session on the *International Survey of Jewish Monuments: The Patronage of Sephardic Synagogues*. ESTHER W. GOLDMAN (M.Phil. '84) also spoke during this session, on "El Transito and Its Patron." PIRI HALASZ (Ph.D. '82),

SUNY at Westbury, was a panelist for the International Association of Art Critics, American Section's discussion on *The Education of Art Critics*. Two alumni spoke at the Women's Caucus for Art session *Shapers of the Environment—Women in Design*: RICHARD MARTIN (M.Phil. '73), Fashion Institute of Technology, served as a respondent and DEBORAH NEVINS (M.Phil. '73) spoke on "Women in American Landscape Design, 1890-1939." STEPHEN POLCARI (M.A. '81), SUNY at Stony Brook, led the session on *New Myths for Old: Redefining Abstract Expressionism*. GAIL HARRISON ROMAN (Ph.D. '81), Vassar College, led the session *The Avant-Garde Frontier: Russia Meets the West*. BARBARA ROSE (Ph.D. '84) was one of the participating critics in the session *Portraying America in the 1980s*. JAMES M. SASLOW (Ph.D. '83) chaired the symposium on *Homosexuality in the Arts: Broadening our Critical Perspective* and delivered the Introduction on "Expression and Oppression." KATHLEEN J. SHELTON (Ph.D. '78) chaired and delivered the Introductory Remarks for the session on *Patrons, Artists, and Iconographic Innovation in the Arts of Late Antiquity, 200 to 700 A.D.* ADELE LA BARRE STARENSIER (Ph.D. '82), Drew University, spoke on "The Emperor's New Clothes" during the session on *Luxury Objects in the Medieval Mediterranean: Movement and Meaning*. PETRA TEN-DOESSCHATE CHU (Ph.D. '72), Seton Hall University, served as a respondent in the session on *New Interpretations of Genre Imagery in Europe and America: 1850-1900*. ALAN WALLACH (Ph.D. '73) served as a respondent for the session on *Expanding our Boundaries: American Art through the Interdisciplinary Lens*. JOHN WALSH (Ph.D. '71), The J. Paul Getty Museum, led the session *Beyond Iconography in Seventeenth-Century Dutch Painting*.

Other participating members of the Faculty at Columbia University included PROF. GEORGE SALIBA, Department of Middle East Language and Cultures, who spoke on "Islam: The Social Role of the Astrologer" during the symposium on *Astronomy, Astrology and the Arts*; PROF. WALTER FRISCH, Department of Music, who spoke on "Schoenberg's Visual Music" during the symposium on *Music and Visual Arts*. PROF. DAVID SHAPIRO, also of Cooper Union, participated in the F.A.T.E.

(Foundation in Art: Theory and Education) session on *Alternative Approaches to Fostering Creativity*. □

Faculty Information (cont.)

in Robert Cafritz, Lawrence Gowing, and David Rosand *Places of Delight: The Pastoral Landscape*, published on the occasion of the exhibition "The Pastoral Landscape," which opened in November, 1988 at the National Gallery of Art and the Phillips Collection, Washington, D.C. Currently in press is "Michelangelo Draws: Communication and Revelation," in *World of Art: Themes of Unity in Diversity* (Acts of the XXVIII International Congress of the History of Art).

ALLEN STALEY co-authored with Helmut von Erffa *The Paintings of Benjamin West* (Yale University Press), a catalogue whose publication coincided with an exhibition in Spring 1986 at the Philadelphia Museum of Art. Prof. Staley also contributed to the catalogue accompanying the Fall 1988 exhibition at the Wallach Art Gallery, "Impossible Picturesque: Edward Lear's Indian Watercolor, 1873-75."

MARILYN WONG-GLEYSTEEN lectured at the Metropolitan Museum of Art on "Imperial Autographs: Chinese Calligraphy and Painting in the Crawford Collection" and at Princeton University on "From Ancient to Modern: the Evolution of Early Scripts as seen in Recent Archaeological Finds from the People's Republic of China." Her paper "Calligraphy and Painting: Some Sung and Post-Sung Parallels in North and South China—A Re-assessment of the Southern Tradition" was delivered at the *International Symposium on Chinese Poetry, Calligraphy and Painting in honor of John M. Crawford, Jr.*, which was published in the symposium volume *Words and Images* (Metropolitan Museum of Art 1988). She participated as discussant in several interdisciplinary panels at the China Institute in New York; the Columbia University Pre-Columbian Seminar; and the East Asian Institute at Harvard University. Prof. Wong-Glysten also served as an advisor to the new China House and on July 27, 1986, she gave birth to her first child, Anna. She is currently working on a book on the history of Chinese calligraphy. □

New Appointments (cont.)

In 1986 VIDYA DEHEJIA received an appointment as Associate Professor. After receiving her Ph.D. from Cambridge University in 1967, she combined research with teaching activities around the world. Concentrating primarily on the development of sculpture, architecture, and painting in India and South Asia, the scope of her projects also includes inscriptions, palaeography, religion, literature and history. Prof. Dehejia has had a long association with Columbia, beginning in 1981 when she began teaching as an adjunct; from 1984-86 she lectured as a Senior Mellon Fellow with the Society of Fellows in the Humanities. She has numerous lectures and articles to her credit, and among her recent publications are *Slaves of the Lord: The Path of the Tamil Saints* (New Delhi, 1988) and a volume she edited, *Royal Patrons and Great Temple Art* (Marg Publications, 1988). She recently organized an exhibition on Edward Lear's Indian watercolors for Columbia's Wallach Art Gallery, Fall 1988 and wrote the catalogue *Impossible Picturesqueness: Edward Lear's Indian Watercolours, 1873-1875* (Columbia University Press, 1988), which contains an essay by ALLEN STALEY.

Leaving his position as Professor of Art History at Barnard College, DAVID FREEDBERG has crossed Broadway, where he continues to lead our program in Northern European painting. His lecture activities and publications are numerous and include the books *Iconoclasm and Painting in the Revolt of the Netherlands 1566-1609* (New York 1987) and *The Power of Images: Studies in the History and Theory of Response* (University of Chicago Press), currently in press. Prof. Freedberg has recently organized a project on the relationship between science and art in the seventeenth-century which follows his discoveries of seventeenth-century natural historical drawings in Windsor and Paris. The project, sponsored by the Royal Library and Olivetti, will involve the publication of the drawings, commentary by a team of scholars, and conferences and exhibitions.

ALEXANDER MACGILLIVRAY has just been appointed Assistant Professor, coming to the Department from The British School at Athens where he served as Assistant Director and conducted courses in ancient and modern Greek

history and archaeology. He received his Ph.D. from Edinburgh University in 1986, writing his dissertation on "Pottery of the Old Palace at Knossos and Its Implications." Prof. MacGillivray has extensive archaeological experience, most recently directing the excavation at Dikta in Palaikastro, Crete, and he will lead our newly expanding archaeological program. He has participated in, and organized, numerous conferences, and is currently planning the international conference *Fifty Years after Evans*, 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 Crete*, 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 "Viollet-le-Duc and French 19th-Century Architectural Theory." His particular field of interest is the architecture of France in the 18th and 19th-centuries, but his courses also include the art and architecture of England and Italy in the same period. He is the author, with David Watkin, of *Neoclassical 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 Channel 13.

KEITH MOXEY has been appointed Professor of Art History at Barnard College. Coming to Columbia from the University of Virginia, Prof. Moxey is well known for his work in the art of the Northern Renaissance in the 15th and 16th-centuries. He received his Ph.D. in 1974 from the University of Chicago, writing his dissertation on "Pieter Aertsen, Joachim Beuckelaer and the Rise of Secular Painting in the Context of the Reformation." Prof. Moxey is the recipient of numerous

grants and the author of many articles. He has two books in press, *Peasants, Warriors, and Wives: Studies in the Popular Imagery of Reformation Netherland* (University of Chicago Press), and *Visual Theory: Painting and Interpretation* (Polity Press, Cambridge), an anthology of lectures delivered at the NEH Institute held at Hobart and William Smith Colleges. Prof. Moxey's recent lectures include "The Beham Brothers and the Death of the Artist" at the symposium *The World in Miniature: Engravings by the German Little Masters, 1500-1550*, University of Kansas, Lawrence, Sept. 4, 1988; and "Pieter Bruegel and Popular Culture" at the symposium on Pieter Bruegel, Connecticut College, New London, Ct. on Oct. 8, 1988. He was recently appointed advisory editor by *New Literary History*.

STEPHEN MURRAY joined the faculty as a Professor with tenure in 1986, coming to the Department from Indiana University. Educated at Oxford and London Universities, he received his Ph.D. in 1973 from The Courtauld Institute of Art, writing his dissertation on "The Work of Martin Chambers." Prof. Murray's appointment is the long-awaited replacement of Robert Branner and adds special strength to our program in Medieval art. His recent publications include *Building Troyes Cathedral: The Late Gothic Campaign* (Indiana University Press, 1987) and *Saint-Pierre of Beauvais: The Gothic Cathedral* (Princeton University Press). In collaboration with Richard Greenberg, Prof. Murray recently finished a short film, "Architecture of Transcendence," an exploration of the space of Beauvais Cathedral, sponsored by the *Program for Art on Film* (The Metropolitan Museum of Art and the J.P. Getty Foundation). He is now on sabbatical leave, having received a Guggenheim Fellowship to conduct research on Amiens Cathedral for his book *Creativity and the Dynamics of Change in the Architecture of Amiens Cathedral*.

JOHN RUSSELL has been appointed Assistant Professor of Ancient Near Eastern Art. Prof. Russell received his Ph.D. in 1985 from the University of Pennsylvania, writing his dissertation on "Sennacherib's Palace without Rival: A Programmatic Study of Texts and Images in a Late Assyrian Palace." He is the recipient of numerous grants, most recently the 1988 Arthur Kingsley

(continued on page 19)

New Appointments (cont.)

Porter Prize, the College Art Association's award for the best article in *The Art Bulletin* by a scholar at the beginning of his or her career. He received the award for "Bulls for Palace and Order in the Empire: The Sculptural Program of Sennacherib's Court VI at Nineveh," which appeared in the December 1987 issue.

Also joining the department is JANIS TOMLINSON, appointed as Assistant Professor in 1987. She received her Ph.D. in 1980 from the University of Pennsylvania, writing her dissertation on the "Threads of Caprice: Goya's Tapestry Cartoons." Prof. Tomlinson brings to the Department an expertise in Spanish painting, especially Francisco Goya. She has extensive curatorial experience, having organized many exhibitions including the forthcoming "Graphic Evolutions: The Print Series of Francisco Goya," Wallach Art Gallery, February 2-March 18, 1989. Her books *Francisco Goya: The Tapestry Cartoon and Early Career at the Court of Madrid* (Cambridge University Press) and *Graphic Evolutions: The Print Series of Francisco Goya* (Columbia University Press) are in press. □

Student Notes (cont.)

HOLLY PITTMAN (M.Phil. '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, which discussed the museum's collection of Near East antiquities.

LOUISE RICE (M.Phil. '84), a 1985-86 Kress Triangulation Pre-doctoral Fellow in Art History at the American Academy in Rome, presented a paper "Bellissimi paesaggi, bellissime prospettive: New Additions to Pietro da Cortona's Landscape Oeuvre." She is now teaching at the University of Illinois.

In April 1986, ANNE LOUISE SCHAFER (M.Phil. candidate) presented a talk on "A Memorial Tablet from a Palenque at Dumbarton Oaks," at the Trick Symposium.

RONNIE J. SCHERER (M.Phil. '77) and her husband Peter had a son, 7 lbs. 1 oz., on March 25, 1987.

MARY B. SHEPARD (M.Phil. '84),

an Associate Museum Educator at the Cloisters, lectured on "Story and Symbol: Medieval Narrative Traditions" during the Fall 1986 Saturday lecture series at the museum.

DELLA CLASSON SPERLING (M.Phil. '85) spoke on "William Richardson: Two Narrative Paintings" at the April 1986 Frick Symposium.

ELIZABETH STREICHER (M.Phil. '71) was appointed a David E. Finley Fellow at the National Gallery of Art, Center for Advanced Study in the Visual Arts, for 1985-88. Her dissertation topic concerns the graphic work of Max Klinger.

MARJORIE WIESEMAN (M.Phil.

Alumni Notes (cont.)

tures on American Art and Culture of the Twentieth-Century.

BARBARA ERHLICH WHITE (Ph.D. '65) author of a recent monograph on Renoir (Abrams), has joined the lecture bureau, *Art Views*.

RONALD WIEDENHOEF (Ph.D. '71), Professor of Humanities and Social Sciences at the Colorado School of Mines, received the Halliburton Award for Outstanding Professional Achievement in Spring 1986. Among his recent publications are *Cities for People: Practical Measures for Improving Urban Environments* (Van Nostrand Reinhold 1981); *Berlin's Housing Revolution: German Reform in the 1920s* (UMI Research Press 1985); and *The Golden Carriage of Prince Joseph Wenzel von Liechtenstein and Liechtenstein Palaces in Vienna from the Age of the Baroque*,

Ph.D.'s Awarded (cont.)

NORBERTO MASSI, "Lorenzo Lotto: 1521."

CHARLES BRIAN ROSE, "Julio-Claudian Dynastic Group Monuments."

PAULA LOIS SPILNER, "Ut Civitas Amplietur: Studies in Florentine Urban Development, 1282-1400."

TRUDY CARTER THOMAS, "Crisis and Creativity: Visual Symbolism of the Ghost Dance Tradition."

ADRIENNE VON MATTYAKOVSKY-LATES, "Stoics and Libertines: Philosophical Themes in the Art of Caravaggio, Poussin, and Their Contemporaries." □

'86) was awarded a Theodore Rousseau Fellowship for the year 1986-87 at the Metropolitan Museum of Art. She continued research on Caspar Netscher and late 17th-century Dutch painting, the topic of her dissertation.

CAROL WILLIS (M.Phil. '79) organized an exhibition, "Hugh Ferriss: Metropolitan," in January 1986 for the Whitney Museum of American Art at the Equitable Center.

ALICE RAE YELEN (M.A. candidate) was married to Kurt A. Gitter in September 1986.

MICHAEL YOUNG (M.Phil. '83) is now an Assistant Professor at Bard College. □

both co-authored and commissioned by the Metropolitan Museum and the Principality of Liechtenstein, 1985. In addition to being an active lecturer, Dr. Wiedenhoef served on the Advisory Board and contributed several articles and photographs to the multivolume *Macmillan Encyclopedia of Architects*.

ELIZABETH WILLIAMS (Ph.D. '82) was featured in an article on July 19, 1987 in *The New York Times* regarding her involvement with raising more than \$1 million for the London and Broadway productions of "Les Miserables."

SUSAN WOOD (Ph.D. '79) has joined the faculty of Oakland University in suburban Detroit as Associate Professor. At Oakland, she will be working with CARL BARNES (Ph.D. '67).

ASLIHAN YENER (Ph.D. '80) was awarded a 1986 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities. □



Architect Susana Torre, *The Architectural Studio*, in association with Wank Adams Slavin Associates re-creates Charles McKim's original design on the 8th floor of Schermerhorn Hall.

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