Letter from the Chairman
As I reported in my letter of October 30, the Department of Art History and Archaeology is thriving. There is a sense of confidence and intellectual adventure in the halls of Schermerhorn, a healthy sense of collegiality that reveals in the diversity of our programs, our faculty, and our students, and in their achievements. That collegiality is enhanced and maintained by the spirit of 826 Schermerhorn Hall, the tone set by our new Departmental Administrator, BARBARA BATCHELER.

In the following columns you will read about some of the developments that confirm the vitality of art history at Columbia, most particularly the renewal of our programs in Archaeology. In other areas, as well, we are exploring the potential of our diverse offerings. We are seeking to establish new chairs and fellowship endowments in Far Eastern art, and there are new plans for expanding the range of our program in African art and archaeology, extending it to the core curriculum of Columbia College with the development of a new kind of humanities course. Our program in American art should also see significant development as we plan a major campaign for its further development. Similarly, the History of Architecture, one of the traditional strengths of the Department, should be enriched through still closer cooperative efforts with the Graduate School of Architecture, Planning and Preservation. Shortly, we expect to be able to announce a major new appointment to the faculty in 20th-century art, one that will add significantly to our program in Theory and Criticism. You will be hearing more about our projects as they develop.

With this number of the Newsletter we intend to be back on a regular publication schedule. The Newsletter is our means of staying in touch with alumnae/i and friends of the Department, of keeping you informed of developments on Morningside Heights and of sharing your news. But it can perform that function of keeping Columbia art historians (continued on page 6)

Archaeology Reditiva
The Department has undertaken a major redevelopment of its programs in archaeology, on the undergraduate as well as graduate level. Under the leadership of Profs. ALEXANDER MacGILLIVRAY and JOHN RUSSELL—and, it should be noted, in response to increasing demand from students in the College—a new, interdepartmental program in archaeology was organized. On the graduate level, with Prof. EDITH FORADA continuing as an active and inspiring force, we have a rich set of offerings in Near Eastern and Aegean archaeology. At the core of the program are the excavations led by Profs. MacGillivray and Russell at, respectively, Palaikastro in Crete and Nineveh in northern Iraq. Students in archaeology thus have the opportunity to participate in the work at two different sites, and that itinerary has become an integral part of the program—although, for reasons beyond our control, this spring's itinerary has had to be modified. Enrollments in Archaeology courses have been growing, and the appeal of the program to a variety of students is clear. The Department is now seeking to solidify the foundations of the program itself and to provide for its future, especially the funding of scholarships and fellowships. The following brief reports on its activities should offer some idea of the richness and challenge of the program.

Excavations in Crete
Sandy MacGillivray co-directs with L.H. Sackett the large-scale excavations at the Cretan Bronze Age site of Palaikastro. The excavations, under the auspices of the British School at Athens, are sponsored by the Institute for Aegean Prehistory and monitored by the Greek Archaeological Service. Although the Minoan town at Palaikastro was first excavated in 1902-6 and again in 1962-63, a survey conducted in 1983 revealed that the site extended well beyond the excavated areas, that Palaikastro was in fact one of the largest towns in Minoan Crete. The new excavations were initiated in 1986. Another object of the enterprise was to recover environmental and bioarchaeological information by sampling the soil from Minoan levels, which had not been done in Crete. From 1986 to 1989 MacGillivray and Sackett opened up a previously unexplored area at the northern end of the town and found five buildings of the Cretan Neopalatial period (c. 1650-1500 B.C.) showing extensive reoccupation during the period of Mycenaean domination.

A great deal of new historical evidence has come forth, but also unexpected works of art, most notably a gold and ivory statuette with tonsorial and rock crystal eyes. The torso, arms and feet were found in a small open area at the corners of four buildings in the 1987 and 1988 seasons. In 1990, one of those buildings was cleared and the legs were found to complete the finest known example of Minoan sculpture. The figure is male, about 50 cm. in height and made of extremely finely carved hippo and elephant ivory which was covered in gold leaf. He wore gold sandals and a gold scabbard with ivory sword pommel on his hip. Most surprising is the fact that the figure is set in a slightly forward motion and the weight is placed on the left leg. The statuette, now referred to as the "Palaikastro Kouros," opens a new chapter in prehistoric Greek art, as it must be assumed that Minoan sculptors were making similar pieces in wood and were advancing toward a realism in their art. Unfortunately, this was eclipsed in 1500 B.C., the date of the Kouros, with the destruction of Minoan Crete.

The 1990 team at Palaikastro, which consisted of fifty students and specialists from all over Europe and America, included eight Columbia students in a variety of duties. LARA TABAC (College '91) and KATE WALSH (College '91), both Archaeology majors, were in charge of excavating and recording their own trenches; MICHELLE WALTERS (College '91), an Ancient Studies major, (continued on page 2)
had the good fortune to be on the team that discovered the ancient palace of Assyrian chryselephantine statuettes. LARA BER- 

NIN (Ph.D. ’03), Curator of Art Properties at Colum-

bia’s Architectural Conservation Program, was charge of sections through the palace that were decorated with scenes of As-

syrian military conquests and building activ-

ity. The most famous of these, now in the British Museum, show the Assyrian victory at Lachish in Palestine, an event, as Layard understood contemporary events were quick to record, in the Bible.

Although quite extensive, Layard’s excavations exposed only a fraction of the whole palace, which Semsa-herb’s own description describes as roughly 500 meters in length. The excavations of 1989 concentrated on the eastern end of the complex, developing the imperfectly published results of an earlier campaign carried out at the beginning of the century by the British archaeologists L.W. King and R.C. Thompson. The remains of a doorway, threshold slabs, the base of a bull colossus, fragmentary reliefs of human figures, and an area paved with rectangular stone slabs were uncovered. From the orientation of the fragments, it was possible to determine that the col-

lossi faced into the palace and that this compound may have been an exterior gateway; the structures looked onto a courtyard, with a gate chamber and outer gate be-

hind them. Russell and his group were also able to reassemble inscribed frag-

ments from the two bull colossi and to offer a translation of the most interesting segment. This description of the stone used in the construction of the palace and notes their special qualities. (Alhabshe.) They disclosed to me in the darkness of Mt. Ammanama. Fossiliferous limestone, whose structure is as finely gran-

ulated as coxcomb seeds—intended for pre-

dants, a charm-stone efficacious for obtain-

ing acceptance when speaking, for making had weather pass by, and to keep diseases from attaching a person—revealed itself to me at the foot of M. Nipar Besisc, the appearance of which is like the setting of a dragonfly—effective for assuaging throbb-

ing in the temple and which as a charm-

stone brings joy of heart and happiness of mind—suitable for making all kinds of large stone vessels, which has never yet been found, should itself in Kappadargia, which is on the borders of Ten Beri. On Mt. [r.] were discovered large fragments of both talla-

stone, the color of which is like that of the bark of the date palm, and of gurinmabla, stone, beautiful and a pleasure to behold, and with the quality of preventing plagues from affecting a person. Near Nineveh in the dis-

trict of Balatai, at the command [of the god, which] tumstone appeared in abundance... By fat Semsa-herb’s most complete list of building stones, the text is also significant for emphasizing that these stones were valued not only for their rarity and beauty but also for their magi-

cal power to protect the palace-residents. The 1990 season turned to the west, seeking to clarify the plan and location of the western facade of Semsa-herb’s palace. Layard’s plan is very tentative in this area, and, unfortunately, the earlier finds of King reported by Thompson—of a major entrance with bull colossi—

(continued on page 4)

The Wallach Art Gallery

SARAH ELLISTON WEINER (Ph.D. ’85), Curator of Art Properties at Colum-

bia, has been appointed director of the Miriam and Ira D. Wallach Art Gallery and has been guiding the Gallery’s in-

creasingly busy schedule. Prof. ALLEN STALEY is the chairman of the Wallach Art Gallery Committee.

In October 1989 the fall season opened with "From Forms: Land and Landscape in Art of the 1980s," an ambitious exhibi-

tion made possible with the aid of a generous grant from the Elizabeth Firestone Foundation. The curators were ELIZABETH PERRER, curatorial consultant to the Gallery, and MUFFET JONES (M.Phil. ’80). JOSÉPHI WOLIN supervised the particularly challenging installation. The public event accompanying the exhibition was a discussion with two of the artists, Eve Laramée and Michelle Stuart moderated by Prof. JOHANNA DRUCKER. Supervising three graduate students, Leah Dickerman, Karin Miller, and Susan Tandler, Prof. Drucker was very much involved in the next exhibition of the 1989-90 season, "Love Flight of a Pink Candy Heart: Paintings by Florine Stettheimer from the Columbia University Collection" (February-March 1990). The juxtaposition of Stettheimer’s poetry with her paintings offered a curatorial portrait of a complex, self-defined woman/artist/writer. The ex-

hibition received glowing notices in the "New Yorker" as well as in the more profes-

sional art press.

"Drawings from the Collection of JULIUS S. HELD" was the exhibition mounted in conjunction with the sym-
po­sum celebrating his eighty-fifth birthday. Prof. Held himself made the selection of sixty-four drawings from the collection he bequeathed to the Gallery. Over the years, thirty of the drawings had been lent by the National Gallery of Art. The installation was directed by Prof. DAVID ROSAND.

The academic year concluded with "New Art: An Exhibition from the Gradu-

ate Program of the Painting and Sculpture Division of the School of the Arts" (May-June), presenting the work of nine students in that program. The selection was made by ALLAN HACKLDS, chair-

man of the division, together with JOHANNA DRUCKER, DAVID ROSAND, and SARAH WEINER.

"Emerging Japanese Architects of the 1990s" was the inaugural exhibition this fall; it featured the work of Kiyoshi Sey Takeyama/AMORPHE, Norihiko Dan, Hiroyuki Wakahayashi, WORKSHOP, Hiashi Hara, Atsushi Kukagawa. The opening was accompanied by a sym-
po­sum held on September 14th in a Rosewell Auditorium filled to capacity. The project was conceived and developed by JACKIE KESTENBAUM (M.Phil. ’86), who is writing her disser-

tation on modern Japanese architecture. In Japan last year on Japan Foundation Dissertation Fellowship, she is a research fellow in the Depart-

ment of Architecture at the University of Tokyo. Ms. Kestenbaum is also the author of the handout volume ac-

companying the exhibition, which is published in the Columbia Studies on Art series of the Columbia University Press. "Emerging Japanese Architects of the 1990s" will travel first to the Car­

penter Center at Harvard and then to the Canadian Centre for Architecture in Montreal. The exhibition was sponsored by the Japan Foundation, Obayashi Corpora-

In the spring term of 1991 the major event will be an exhibition of "Centennial Drawings" from the Avery Library, drawings donated by more than 100 prominent architects in celebration of Avery's centennial. The exhibition will extend as well to the Arthur Ross Architectural Gallery of the Buell Center for the Study of American Architecture.

The opening exhibition in September 1991 will be "The Robert St. Ives Collection," selected by the Advisory Council.

The collection of portrait miniatures of RICHARD and GLORIA MANNEY formed the core of the "Tokens of Affection: The Portrait Miniature in America," an exhibition that opened at the Metropolitan Museum of Art in November.

A second show this fall is "Artists of the Americas, with FRIEDA ROSENTHAL," the revised version, is currently at the National Air and Space Museum.

The Ninth Annual Branner Symposium, held on April 9, 1991, was devoted to exploring relations between Byzantine art and the West, a topic occasioned by the twentieth anniversary of the publication of Otto Demus's "Greek Lamps: Lamps on the Reliquary Head of St. Yrieix." These speakers will be Profs. THOMAS DANTO, Johnsonian Professor of Philosophy, and the art critic for The Nation. The project was co-sponsored by Columbia's Center for American Cultural Studies.

An Invitation: You are cordially invited to the Columbia reunion luncheon at the forthcoming annual conference of the College Art Association in Washington, D.C.

Time: Thursday, February 21, 12:15-1:45 p.m.

Place:Omni Shoreham Hotel, Caucus Room

New York Historical Society, on "William Merritt Chase's Masterpiece: The South Street Seaport," presented by ROBERT BROWN (Ph.D. '89), Allen Memorial Art Museum, Oberlin College, on "The Studies of Constantin Brancusi." At the session of the International Center of Medieval Art, chaired by WILLIAM W. CLARK (Ph.D. '79), Queens College, CUNY, MICHAEL W. COTHRAN (Ph.D. '80) spoke on "News of Old Pictures from Old Pictures." JAMES SASKOW (Ph.D. '83), Queens College, CUNY, was a discussant in the session on Recent Gender in Italian Renaissance Theory and Practice.

Art Criticism in Fin-de-Siecle Russia: The Case of "Mir iskusstva" was the title of a paper by JANET KENDEY (Ph.D. '76), Indiana University, at the session on Criticism and the Russian Avant-Garde. STEPHEN POLCARI (M.A. '87), University of Pennsylvania, spoke on "Classical Mythology in Art (1915-45): Belief and Salvation." At the session on The Formation of "Great Traditions" Prof. ESTHER PASTZORGY delivered a paper titled "Olympos Colossal Sculpture," and HARRY E. MEGAW (Ph.D. '88) spoke on "Renaissance Style in Mesoamerica." B.C. "The Portrait Miniature in America," the topic for the 1991 conference, was presented by ANNE ZEMEL (Ph.D. '78), Indiana University, and featured papers by ANNE ZEMEL (Ph.D. '78), Indiana University, and featured papers by ANNE ZEMEL (Ph.D. '78), Indiana University.

Tenth Street Studio," [672x500] on twelfth-century precinct buildings. In the spring term of 1991 the major event would be an exhibition of "Centennial Drawings" from the Avery Library, drawings donated by more than 100 prominent architects in celebration of Avery's centennial. The exhibition would extend as well to the Arthur Ross Architectural Gallery of the Buell Center for the Study of American Architecture.


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Columbia at the CAA

Columbia was particularly well represented at the Annual Conference of the College Art Association in New York City, February 14-17, 1990, and that representation reflected the range and diversity of the Department itself. Scanning the program, we noted the following faculty, alumnae/i, and graduate students participating in the sessions:

On Film and Television: Beyond studio. David Levine dominated by Columbia names who are involved in the Program for Film and Art (a joint venture of The Metropolitan Museum of Art and The Pratt Institute). Prof. RICHARD BRIDGLAND"s title was "Examining Modernism, Telling Less." Prof. STEPHEN MURRAY spoke on "The Cathedral Described by Film." The concluding paper was offered by JUDITH WECHSLER (M.A. '67 of Tufts University, "Toward a Theory and Practice of Film on Art: A Suggested Program.)

DAVID R. SMITH (Ph.D. '78), University of Pennsylvania, spoke on "Irony and Paradox in Northern Art," at which he also spoke on "William Bätweyke as a Journalist: Perspectives on Description and Narrative." At the session on Italian Art and Architecture, after Michelangelo William E. Wallace (Ph.D. '88) delivered a paper on "Modern Methods and Medieval Masons." These were among the new speakers to talk on iconography of Late Middle Ages and the 15th century. Other speakers were: Prof. Thomas Dale in March and April Nurtur Keesen-Kedar and Jeffrey Hamburger.

Titian: Columbia Connections

Two Colombians contributed to the catalog of the Titian exhibition that opened in the National Gallery of Art in Washington: RONA COFTMAN (Ph.D. '74), wrote the introductory essay on "Titian, His Donors and Sacred Love," and Prof. BARBARA WILSON, who presented a paper on "Titian's Sacred and Profane Love," was chaired by ALESSANDRA COMINI (Ph.D. '86), University of Texas, and featured papers by ANNE ZEMEL (Ph.D. '78), Indiana University, and featured papers by ANNE ZEMEL (Ph.D. '78), Indiana University, and featured papers by ANNE ZEMEL (Ph.D. '78), Indiana University.

Artist's Studios, Past and Present: The Atelier as Autobiography and Methodology," and TRUDY S. FRIEDMAN (Ph.D. '79), University of Illinois, spoke on "Gender in American Culture." The session on Italian Art and Architecture, after Michelangelo William E. Wallace (Ph.D. '88) delivered a paper on "Modern Methods and Medieval Masons." These were among the new speakers to talk on iconography of Late Middle Ages and the 15th century. Other speakers were: Prof. Thomas Dale in March and April Nurtur Keesen-Kedar and Jeffrey Hamburger.

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THE FACULTY

Meyer Schapiro Visiting Professors

In the spring term of 1990 HANS BELLING of the University of Munich returned to be Meyer Schapiro Visiting Professor. He offered a series of lectures on “Public Painting and Visual Discourse in Dante’s Century.”

This coming spring, the chair will be held by ROY SIDLER, Rudy Professor of Fine Arts at Indiana University and Associate Director for Collections and Research at the National Museum of African Art in Washington. The dozen of African art scholars in America, Prof. Sidler will teach two courses: graduate seminar on selected topics in African art and a lecture course on Art, Craft, and Technology in Sub-Saharan Africa. Next fall the Department will welcome the arrival of LEO STEINBERG, Benjamin Franklin Professor of the History of Art at the University of Pennsylvania, who will offer a course on Michelangelo.

Emeriti

Julius Held Honored. In April the Department sponsored a two-day symposium in honor of JULIUS HELD, celebrating his eighty-fifth birthday. Adding a further dimension to the tribute was the associated exhibition of drawings from Prof. Held’s collection in the Wal­lach Art Gallery. The Julius S. Held Fellowship Fund. At the banquet, the central social event of the otherwise academic kermiss, a campaign was announced to endow a fellowship fund in honor of Prof. Held. Once established, the fund will support graduate students doing work in the fields of Prof. Held’s particular interest, including Northern European art of the Renaissance and Baroque, the history and criticism of drawings, and connoisseurship.

A few weeks before the symposium, on March 29, Prof. Held delivered the second annual Metropolitan Life Distinguished Lecture in the History of Art at the Metropolitan Museum of Art; his topic was “Rembrandt and the Spoken Word.” That now classic study will be added to the revised edition of Rembrandt’s Aristeia and Other Rembrandt Studies (originally published in 1969), which is about to be issued by the Princeton University Press.

Celebrating Meyer Schapiro

On September 24 the New York Studio School of Drawing, Painting and Sculpture marked its 25th anniversary by celebrating the 86th birthday of University Professor Emeritus MEYER SCHAPIRO, who had added so much to the founding and success of that art school. Prof. Schapiro, who considers himself a “summer painter,” confesses to being torn between his interests in art and in scholarship. A retrospective exhibition of 60 years of his work was held at the Wallach Art Gallery in the spring of 1987.

Richard Brilliant Honored

RICHARD BRILLIANT was the recipient of the 42nd annual Great Teacher Award presented by the University of Columbia Graduates, a group of alumni of Columbia College and the School of Engineering who received their degrees 25 or more years ago. Prof. Brilliant has been an active force in the academic life of the College, having served as chairman of both Art Humanities and the College’s Civic Engagement Programs. He has also served as a member of the Committee on Instruction and of the Committee on the Core Curriculum. Praising him for creating “the bridge that good teaching builds between past and present,” the citation continues: “A strong taskmaster with high expectations for his students, you devote untold time and intellectual energy to helping them think about things in new ways.” In further recognition of his teaching and scholarship, he has just been appointed the Anna S. Garber Professor in the Humanities.

And the honors continue: Prof. Brilliant has been appointed the editor-in- chief of the Art Bulletin.

News of the Faculty

HILARY BALLON was awarded a Ruth Hettleman Award for Junior Faculty. Her book, From Ptolemy’s Map to Mercator’s, will be published by Zone in Fall 1991.

THOMAS DALE recently received his Ph.D. from the Johns Hopkins University with a dissertation on “The Crypt of the Basílica Patriarciale a Aquileia.” In October he presented a paper on the life of David in Coptic textiles at the Byzantine Studies Conference in Baltimore.

JOHANNA DRUCKER is now in her second year on the faculty, teaching 20th-century art and theory. Her recent presentation on her special interests: “Typo-poetics and the Spaces of the Page” was delivered at a panel sponsored by the University of Chicago Art History Association, as part of the 15th-century French architect Louis Le Vau. Her book, The Paris of Henri IV: Architecture and Urbanism in the Reign of King Henry IV, will be published by the Architectural History Foundation in March 1991. The book was based on a doctoral dissertation written under the guidance of the Getty Fellowship in the College Art Association and the Neubauer Family Grant Program at the Art Institute of Chicago.

HANS BELTING, former director of the University of Munich Northern European Art of the Renaissance and Baroque, and in scholarship. A retrospective exhibition of his work, “Hans Belting: 1987-1997,” is now being held at the Staatliche Kunsthalle in Stuttgart. The exhibition includes a catalog written by Prof. Belting, which is about to be issued by the Princeton University Press.


Department to Publish New Series

The Department and the Wallach Fine Arts Center are sponsoring a new series to be published by the Columbia University Press. “Interpretations in Art” will be dedicated to the history, theory, and criticism of art. Its aim is to make available interpretative essays that offer new insight into the complexities of art and the critical methods for understanding them. Intended as a forum for the presentation of a wide range of issues and approaches, “Interpretations in Art” will promote studies on fundamental problems of expression and communication in the visual arts; it seeks to encourage consideration of the structures of meaning as well as the contexts and conditions of creation and reception. Texts, accompanied by approximately 20 illustrations, will run between 35,000 to 50,000 words in length. The first title in the new series, scheduled for publication early in 1991, is Paul Klee: Legends of Design by Adjunct Associate Prof. RAINER CRONE and Joseph Leo Koerner.

Professor Richard Brilliant
formed and Transferred Images in East and West Asia. Prof. HILARY WINGERT, Fraser secured Columbia's programs in the arts of Africa, Oceania, and the Americas. An inspiring teacher as well as a pioneering scholar, he guided the generation of scholars who have now assumed the leadership of those fields. Contributions to the fund can be made to the Department and should be marked “for the Douglas Fraser Fellowship Fund.”

Douglas Fraser Fellowship in African Art to be established

The Department announces the establishment of a new fellowship fund in memory of the late Prof. DOUGLAS FRASER, like our other fellowship funds, this one will honor a distinguished member of the faculty. Succeeding his own mentor PAUL WINGERT, Fraser secured Columbia’s programs in the arts of Africa, Oceania, and the Americas. An inspiring teacher as well as a pioneering scholar, he guided the generation of scholars who have now assumed the leadership of those fields. Contributions to the fund can be made to the Department and should be marked “for the Douglas Fraser Fellowship Fund.”

Chairman

(continued from page 1)

in contact with one another only with your participation: please remember to keep us informed—of your activities and achievements, publications and appointments, of events in your lives and in the life of the profession. We look forward to seeing you in Washington at the CAA reunion on February 21.

—David Rosand

Conferences and Symposia

In celebration of his eighty-fifth birthday, the Department sponsored a Symposium in Honor of Julius S. Held (April 20-21, 1990). Columbia faculty and guest speakers included HEINRICH SCHNEIDER (Ph.D. ’67), John Jay College of Art; HEIDI M. ETTINGER, Brooklyn College; and SHEILA GRANT (Ph.D. ’78) of the University of New Hampshire, “The Symbolism of Anal Secretion in Aztec Mexico” was the title of the paper presented by CECILIA F. KLEIN (Ph.D. ’72), UCLA, at the session on Scatology and Art. PETRA TEN-DORSCH, CHU (Ph.D. ’72), Seton Hall University, was a discussant at the session on Art from Plato to Plato, at which PAMELA GERSON (Ph.D. ’70) of the Institute for Architectural History, Universiteit van Amsterdam, and PAULA RUBELL, Metropolitan Museum of Art, spoke on “Music in the Public Space of Notre-Dame: What we can and cannot know,” Michael Davis of Mount Holyoke College spoke “Splendor and Peril: Notre-Dame of Paris, 1290-1350,” and PAULA GERSON (Ph.D. ’70) of the International Center for Medieval Art offered the introductory remarks at the afternoon session, and Peter Kidson of the Courtauld Institute provided the final commentary and led the concluding panel discussions. The proceedings will be published by the Cambridge University Press.

O n the very same day, October 27, 1990 the Student Art History Conference was held across Barnard at Barnard. The one-day program included a plenary session, “Politics, Teaching and Pleasure: An Open Discussion,” two forums, “Nativities of Exclusion” and “Censorship Exposed,” as well as a full schedule of workshops.

Accumulating Spirits: Collecting and Collections of African Art at Columbia is the title of the symposium scheduled for February 9, 1991. Institute of the activities in archeology at Columbia and featuring members of the faculty and students of the Department as well as prominent alumnus/i in the field, the program will include the talk by departmental alumnae/professorials: CLAUDIA DEBONO, Professor Emerita, Prof. RICHARD BRILLIANT, Professor of African Art.

From Minos to Sardanapalus: Near Eastern Art and Archaeology at Columbia is the title of the symposium scheduled for February 9, 1991. Institute of the activities in archeology at Columbia and featuring members of the faculty and students of the Department as well as prominent alumnus/i in the field, the program will include the talk by departmental alumnae/professorials: CLAUDIA DEBONO, Professor Emerita, Prof. RICHARD BRILLIANT, Associate Professor of African Art.
ALUMNI NOTES

MORTON C. ABROMSON (Ph.D. '76) just published an article: "Starlet's Pastels: The Los Angeles show is scheduled to open in October 1991; it will then travel to the Art Institute of Chicago, and the Philadelphia Museum of Art in 1992.

JUDITH E. BERNSTOCK (Ph.D. '79). Associate Professor of Art History at Cornell, organized the exhibition of the paintings of Joan Mitchell at the Herbert F. Johnson Museum of Art in 1990, which then travelled. The book she wrote in conjunction with the show, Joan Mitchell (published beautifully by Hudson Hills Press.

ANNETTE BLAURUND (Ph.D. '87) is senior curator of paintings, sculpture, and drawings at the New York Historical Society, where she has been very busy in the reorganization and rehang of the society's collections. She organized the exhibition "Paris 1919: American Artists at the Universal Exposition for the Pennsylvania Academy of the Fine Arts," the show opened in New York in September.

ALBERT BOMIE (Ph.D. '86). Professor of Art History, UCLA, spoke on "Lusitania and Lunar Studies: Wright of Derby, Science and Industry," in the lecture series accompanying the Wright of Derby exhibition at the Metropolitan Museum of Art. At the Benaki Museum symposium on Albert Ryder: Determining the Vision his title was "Unasuspected: Rerouting Contradictions." He recently published The Art of Excision, a study of the paintings of the French, "Interpreting the Past" by DOMINIQUE COLLON (Ph.D. '71) has just been published by the British Museum.

EMMIE DONADIO (Ph.D. '75), who is completing her dissertation on "The Art and Life of Richard Stankiewicz," has been appointed assistant director of the Christian A. Johnson Memorial Gallery at Middlebury College.


GILLIAM (M.A. '90) has recently published her first book, Kublai Kahn (Chicago House Publishers); a biography of the Yuan Dynasty emperor written for young adults, the book is published as part of world Leaders, Past and Present.


TIMOTHY BURGARD (M.Phil. '88), a Ph.D. candidate in the Department, is assistant curator of American Art at the New York Historical Society. He coordinated the exhibition of the Luman Reed collection, which was published as Elia Foshay (Ph.D. '79).

ELIZABETH CHILDS (Ph.D. '89) is Assistant Professor of Art History at SUNY Purchase. This past summer she received a NHF Summer Stipend for her project "In Search of Paradise: Photographing, Painting, and the Image of Tiffany, 1880-1935." An American Council of Learned Societies Fellow for the 1990-91 academic year, Professor Childs will complete her dissertation at Columbia this year. She was recently awarded a travel grant to the British Museum for research in the British Connection, an exhibition on medieval studies in Kalamazoo.

RICHARD CLEARY (Ph.D. '86), who teaches at Carnegie-Mellon University, recently published "Romancing the Tomes: or an Academician's Pursuit of a Precious Book." (Ph.D. '86). Her dissertation was on the history of the Brussels School of Architecture, "Interpreting the Past" by DOMINIQUE COLLON (Ph.D. '71) has just been published by the British Museum.

A World of Unseen Forms was the title of the series of lectures given at ALISON HILTON (Ph.D. '79) of Georgetown University in September and October to accompany the exhibition "The Art of Kazimir Malevich" at the National Gallery of Art.

JEFFREY HOFFFELD (Ph.D. '73) has been elected to the Board of Directors of the Institute of Fine Arts. He is the president and publisher of Jeffrey Hofffeld and Co., dealers specializing in 20th-century European art, and the first American-born publisher of the author of Picasso: The Late Drawings.

JEREMY LEVIN (Ph.D. '90) has been Visiting Assistant Professor in art history at Columbia this year. He has contributed essays to the catalogue of two recent exhibitions, "The Fauve Landscape," the Los Angeles County Museum of Art, and "Felix and Prosper" at the University Art Gallery. A Cardiac Center for the history of art and the humanities has evidently sold SYLVIA LAVIN (Ph.D. '90) on southern California, with a new position for the faculty of the School of Architecture at University of Southern California. The title of the series of lectures given at the University of California Press) by HORST MONUMENTS AND MASTERPIECEs.


Studies in Printmaking at Middlebury College, KIRSTEN HOVING POWELL (Ph.D. '85) was co-curatorial, with ELIZABETH CHILDS, of "Femmes d'esper: Women in Daumier's Caricature," the exhibition opened at Middlebury in June and travelled to the Neuberger Museum at SUNY Purchase (September - December 1990).


JANIS TOMLINSON, currently on leave with the Wenner-Gren Foundation for Anthropological Research, is scheduled to open in October 1991; it will then travel to the Art Institute of Chicago, and the Philadelphia Museum of Art in 1992.

ELIZABETH CHILDS (Ph.D. '89) is currently on leave with the Wenner-Gren Foundation for Anthropological Research, is scheduled to open in October 1991; it will then travel to the Art Institute of Chicago, and the Philadelphia Museum of Art in 1992.

EUGENIE TSAI (M.Phil. '85) is currently director of the Amelie A. Wallace Galleries. She is also curator of the 20th Century International Exhibition of 1986-1988, she was naturally involved in the recent debates about public support of the arts as a guest columnist for New York. She was recently awarded a travel grant to the British Museum for research in the British Connection, an exhibition on medieval studies in Kalamazoo.


In Memoriam

We note with sadness the death of Winslow AMES on October 3, 1990. A 1929 graduate of Columbia University, Mr. Ames was a member of the Advisory Council of the Department from 1967 to 1972. He had served as an officer of the American Institute of Architects, the organization of the Treasure, the National Gallery of Art at New York City Book Fair in October. His Nineteenth-Century Architecture will be published by the University Press next year, and he is currently writing a history of the National Sculpture Society, which will be published by Abbeville Press in 1992.

INNIS HOWE SHOEMAKER (Ph.D. '78) is Senior Curator of Prints, Drawings and Photographs at the Philadelphia Museum of Art.

Kathleen Sheldon came to Columbia in 1986 with a magnesium in art history from Smith College, where she initially developed her interest in medieval art. At Columbia, Kathy's interest turned backward to Late Antiquity and Byzantium in the course of her graduate studies. She wrote her doctoral dissertation on the Esquiline Treasure, an important assemblage of silver objects produced in Rome in the second half of the fourth century A.D. This sealed Kathy's conversion from the Middle Ages to Late Antiquity. Her dissertation was published as an article in the Bulletin of the Chicago Historical Society, as well as a series of lectures at the Library of Congress, under the title "The Esquiline Treasure." (London, 1890.

Kathy joined the faculty of the University of Chicago as an instructor in 1972. With successive promotions to assistant professor, associate professor with tenure, and to Associate Dean of the Humanities Division of the College, Kathy remained at Chicago for her all-too-brief life.

Even as a graduate student, Kathy was a successful teacher at Columbia College. Her combined qualities of mind and personality made her a much-admired and productive teacher at Chicago. She combined commitment to solid teaching, to administrative responsibilities, and to family with a fundamental devotion to scholarship.

Kathy was a junior fellow at Dunham Oakes and subsequently a "Visiting Byzantinist"; she held fellowships from the American Council of Learned Societies, American Philosophical Society, and the Association of American University Women, and received the Arthur Kingsley Porter Prize from the College Art Association in 1983 for the outstanding article published in the Art Bulletin.