

# NEWSLETTER

DEPARTMENT OF ART HISTORY AND  
ARCHAEOLOGY

Miriam and Ira D. Wallach Fine Arts Center  
Columbia University

Vol. 5, January 1991

## 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 revels 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 expansion 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

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## Archaeology Rediviva

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 PORADA 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 re-occupation 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 tone hair 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,

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had the good fortune to be on the team that discovered the new parts of the chryselephantine statuette; LARA BERNINI (College '92), an Art History major, exercised her artistic skills drawing the fine Minoan pottery that her colleagues were finding. (Her drawing appears on page 15 of this issue — ed.) PAMELA JEROME, a professional architect in Colum-



The "Palaikastro Kouros" (c. 1500 B.C.)

bia's Architectural Conservation Program was in charge of sections through the main building excavated this year and is drawing up a plan for its conservation and restoration. ROBERT WEIL-BACHER and NINA SIMMONDS, both in medical studies at Columbia, assisted the processing of soil samples to determine ancient diet, and TOWNSEND DAVIS, just graduated from the Columbia Law School, was put to work recording and using his finely tuned intellect to interpret what he and Lara Tabac were excavating.

#### Excavations at Nineveh

John Russell is Associate Director of the Berkeley-Columbia Nineveh Project; he is part of a team of a dozen professional archaeologists and graduate students from the United States, Canada, and England who carried out excavations at the site of Nineveh in northern Iraq during the spring seasons of 1989 and 1990.

During both seasons Prof. Russell supervised excavations in the area of the palace of the Assyrian king Sennacherib (705-681 B.C.). This structure, which its builder named "The Palace without

Rival," was located on the southwest corner of the mound now known as Kuyunjik, the acropolis of ancient Nineveh. The palace burned during the fall of Nineveh in 612 B.C. and was later buried under the debris of subsequent occupations on the site. It was rediscovered and partially explored in the mid-19th century by the British adventurer and pioneer archaeologist A.H. Layard. Layard concentrated on the seventy-odd rooms in the western third of the palace that were decorated with wall slabs carved with scenes of Assyrian military conquests and building activity. The most famous of these, now in the British Museum, show the Assyrian victory at Lachish in Palestine, an event, as Layard and his contemporaries were quick to note, recorded in the Bible.

Although quite extensive, Layard's excavations exposed only a fraction of the whole palace, which Sennacherib'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 this 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 colossi faced into the palace and that this cannot have been an exterior gateway; these creatures looked onto a courtyard, with a gate chamber and outer gate behind them. Russell and his group were also able to reassemble inscribed fragments from the two bull colossi and to

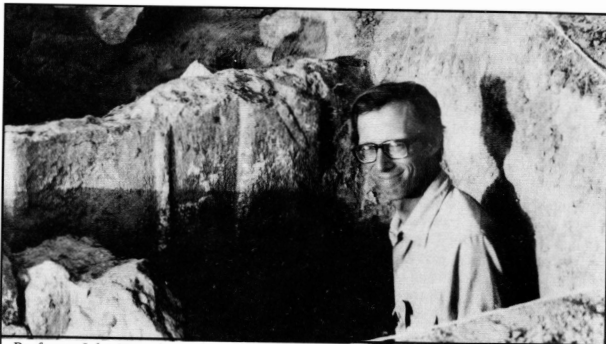
offer a translation of the most interesting segment. This describes the stones used in the construction of the palace and notes their special qualities:

[Alabaster...] they disclosed to me in the darkness of Mt. Ammanana. Fossiliferous limestone, whose structure is as finely granulated as cucumber seeds—valued for pendants, a charm-stone efficacious for obtaining acceptance when speaking, for making bad weather pass by, and to keep diseases from attacking a person—revealed itself to me at the foot of Mt. Nipur. Breccia, the appearance of which is like the wings of a dragonfly—effective for assuaging throbbing 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, showed itself in Kapridargila, which is on the borders of Til Barsip. On Mt. [...] were discovered large amounts of both dallu stone, the color of which is like that of the bark of the date palm, and of girimilibu stone, beautiful and a pleasure to behold, and with the quality of preventing plagues from affecting a person. Near Nineveh in the district of Balatai, at the command [of the god, white limestone appeared in abundance...].

By far Sennacherib'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 magical 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 Sennacherib'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,

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Professor John Russell

## The Wallach Art Gallery

SARAH ELLISTON WEINER (Ph.D. '85), Curator of Art Properties at Columbia, has been appointed director of the Miriam and Ira D. Wallach Art Gallery and has been guiding the Gallery's increasingly busy schedule. Prof. ALLEN STALEY is the chairman of the Wallach Art Gallery Committee.

In October 1989 the fall season opened with "Terra Firma: Land and Landscape in Art of the 1980s," an ambitious exhibition made possible with the aid of a generous grant from the Elizabeth Firestone Graham Foundation. The curators were ELIZABETH FERRER, curatorial consultant to the Gallery, and MUFFET JONES (M.Phil. '90). JOSEPH WOLIN supervised the particularly challenging installation. The public event accompanying the exhibition was a discussion with two of the artists, Eve Laramee 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 exhibition received glowing notices in the *New Yorker* as well as in the more professional art press.

"Drawings from the Collection of JULIUS S. HELD" was the exhibition mounted in conjunction with the symposium celebrating his eighty-fifth birthday. Prof. Held himself made the selection of sixty-four drawings from the collection he and his late wife had assembled over many years. Thirty of the drawings were 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 Graduate 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 HACKLIN, chairman 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 Wakabayashi, WORKSHOP, Hisashi Hara, Atsushi Kitagawara. The opening was accompanied by a symposium held on September 14th in a Rosenthal Auditorium filled to capacity. The project was conceived and developed by JACKIE KESTENBAUM (M.Phil. '86), who is writing her dissertation on modern Japanese architecture. In Japan last year on Japan Foundation Dissertation Fellowship and this year on a Weatherhead Foundation Fellowship, she is a research fellow in the Department of Architecture at the University of Tokyo. Ms. Kestenbaum is also the author of the handsome volume accompanying 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 Carpenter Center at Harvard and then to the Canadian Center for Architecture in Montreal. The exhibition was sponsored by the Japan Foundation, Obayashi Corporation, Yamada Shomei Lighting Co., Ltd., Plus Corporation, and Asahi Glass Co., Ltd. Additional support came from the Consulate General of Japan in New



"An Artist's Studio" by Frans Francken II (Flemish, 1581-1642). Pen and brown ink with brown wash over black chalk. National Gallery of Art, Washington. Julius S. Held Collection.

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York and the Embassy of Canada in Japan.

The second show this fall is "Artists of *The Nation*," an exhibition celebrating the 125th anniversary of *The Nation* magazine (15 November 1990 - 26 January 1991). Supported by a grant from the Swann Foundation for Caricature and Cartoon, the exhibition ranges from the 1920s decorative modernism of Louis Lozowick to the sharp pen-and-inkmanship of David Levine; it includes the proletarian illustrations of William Gropper and the caricatures of the British David Low, as well as the graphic work of Ben Shahn. At the core of the selection are the artists most closely identified with *The Nation* today, Horacio Fidel Cardo, Marshall Arisman, Ed Koren, and, especially, Edward Sorel. A symposium was held on December 4 with Jules Feiffer, David Levine, and Edward Sorel, moderated by ARTHUR DANTO, Johnsonian Professor of Philosophy and the art critic for *The Nation*. The project was co-sponsored by Columbia's Center for American Culture Studies.

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wall reliefs, and a paved terrace—were never published; no remains are visible on the surface. The new excavations had to start from scratch. The results of the 1990 campaign were inconclusive, raising many more questions than it answered. But it did lay the groundwork for much future work, and, although the 1991 season had to be cancelled, it is hoped that the next season will not be too long in coming.

As a presentation of the renewed activity in archaeology, the Department will sponsor a symposium on February 9, 1991, **From Minos to Sardanapalus: Near Eastern and Aegean Archaeology at Columbia**. The program will feature papers and reports by members of the faculty and students of the Department as well as prominent alumnae/i in the field.

## An Invitation:

You are cordially invited to the Columbia renunion 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

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 "Robert Smithson Unearthed: Works on Paper, 1957-1973." The first exhibition ever to survey the entire career of this important American artist, it will consist of approximately 100 drawings and collages, including many unfamiliar and recently discovered works from Smithson's early period. The curator of the exhibition is EUGENIE TSAI (M.Phil. '85), whose dissertation is on the artist and whose research was carried out during her tenure as a Wallach Art Gallery Fellow. "Robert Smithson Unearthed" is being organized with the American Federation of Arts, under whose auspices the show will travel after opening at the Wallach Art Gallery.

## The Advisory Council

MARY BURKE was in Germany in September for the opening of an exhibition at the Schirn Kunsthalle Frankfurt, "Die Kunst des alten Japan: Meisterwerke aus der Mary und Jackson Burke Collection."

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

### Fellowships established in Oceanic Art and in Archaeology

Through the generous gift of JOHN A. FRIEDE a fellowship in Oceanic art has been established. The late Prof. DOUGLAS FRASER established Columbia as a major center for study in this area, and Mr. Friede's gift will help assure the future of that commitment. Mr. Friede also participated in the first biennial **Symposium on Oceanic Art** in December.

A donation from JONATHAN ROSEN has established an annual fellowship for a student in Archaeology. Such enlightened generosity offers essential support for the Department's renewal of its programs in the field.

### Associates of the Council

The Advisory Council is establishing groups of Associates. Chaired by a member of the Advisory Council, with a member of the faculty serving as consultant, these groups include collectors, curators, dealers, and others whose special interests relate to the research and teaching activities of the Department and who wish to participate in its symposia and conferences as well as to support its programs.

The first of these groups was established several years ago, the Associates in the Arts of Africa, Oceania, and the Americas, with FRIDA ROSENTHAL as chair and Prof. SUZANNE BLIER as the faculty consultant. Last year the Associates in Near Eastern and Aegean Archaeology was created, with JONATHAN ROSEN as chair and Prof. JOHN RUSSELL as faculty consultant. In the process of formation this year is the Associates in American Art, which is to be chaired by FREDERICK HILL with Prof. BARBARA NOVAK. It is expected that additional groups will be formed, reflecting the range of the Department's programs, as a way of making available the research both of its students and its faculty to a larger public.

## Robert Branner Forum for Medieval Art

Last year's lecture series of the Branner Forum featured in the fall term Harry Titus, on "Notre-Dame in Dijon," Madeline Caviness, on "Unseen Works of 'Art'," Prof. STEPHEN MURRAY on "Master Renaud de Cormont as Icarus," and Peter Fergusson, on twelfth-century precinct buildings. In the spring term, Charles Little discussed his research on the sculpture of Noyon Cathedral, Barbara Boehme presented her findings on the reliquary head of St. Yrieix, and Paul Binsky spoke on "The Early Altarpiece and its Audience."

The Ninth Annual Branner Symposium, held on April 1, 1990, 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 Wrightsman Lectures on the topic. Speakers at the student-sponsored event included: Slobodan Curcic, Annabel Jane Wharton, Jacqueline Lafontaine-Dosogne, Larry Ayers, Rebecca Corrie, Dulce Ocon Alonzo, Helen Evans, and Jaroslav Folda.

This fall's series presented two speakers: Barbara Watkinson lectured on "The Church Rocks: Geological Influence on Church Architecture," and Vivian Paul spoke on "Modern Methods and Medieval Masons." The spring 1991 program includes Dale Kinney, who will talk on the iconography of Late Antique ivory diptychs (February 7). Other speakers will be Prof. THOMAS DALE in March and in April Nurith Kenaan-Kedar and Jeffrey Hamburger.

## Titian: Columbia Connections

Two Columbians contributed to the catalogue of the Titian exhibition that opened in the Ducal Palace in Venice in June and, in a revised version, is currently at the National Gallery of Art in Washington: RONA GOFFEN (Ph.D. '74), Rutgers University, wrote the introductory essay on "Titian, His Donors and Sacred Subjects," and Prof. DAVID ROSAND wrote on "Titian and Pictorial Space." At the symposium **Titian 500** sponsored by the Center for Advanced Study in the Visual Arts at the National Gallery in October, Prof. Goffen delivered a paper on "Titian's *Sacred and Profane Love and Marriage*;" Prof. Rosand's title was "So-And-So Reclining on Her Couch." JOSEPH MANCA (Ph.D. '86), Rice University, asked "What is Ferrarese about Bellini's *Feast of the Gods*?" Prof. Manca will be editing the symposium papers for publication in the National Gallery's *Studies in the History of Art*.

## Columbia at the CAA

Columbia was particularly well represented at the Annual Conference of the College Art Association held 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:

**Art on Film and Television: Beyond Slides** was dominated by Columbia names who are involved in the Program for Art on Film (a joint venture of The Metropolitan Museum of Art and The J. Paul Getty Trust). Prof. RICHARD BRILLIANT's title was "Showing More, Telling Less," and Prof. STEPHEN MURRAY spoke on "The Cathedral Destabilized 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 New Hampshire, chaired the session on **Irony and Paradox in Northern Art**, at which he also spoke on "Willem Buytewech as a Journalist: Perspectives on Description and Narration." At the session on **Italian Art and Art History after Michelangelo** WILLIAM E. WALLACE (Ph.D. '83) delivered a paper on "Anonymity under the Master's Aegis: The Stonecarvers of Michelangelo's Medici Chapel." ALISON HILTON (Ph.D. '79), Georgetown University, chaired **Northern Identity: Meetings of Mind, Myth, and Metaphor in 19th- and 20th-Century Art**. At the meeting devoted to **Reflections on Race and Racism in Modern Western Art (1800 to the Present)** ALBERT BOIME (Ph.D. '68), UCLA, spoke on "J.M.W. Turner's *Slave Ship*." "Art and Politics during the Mexican Civil War" was the topic of a paper by EMILY UMBERGER (Ph.D. '81), Arizona State University, at the session on **Pre-Columbian Art: Reconstructing History from the History of Art**.

CAROL ZEMEL (Ph.D. '78), SUNY Buffalo and Dartmouth College, chaired the session on **Utopias**, and that on **The Art of Design: Drawing in Italy, 1400-1700** was chaired by BABETTE BOHN (Ph.D. '82). **Artist's Studios, Past and Present: The Atelier as Autobiography** was also Columbia-heavy: the session was chaired by ALESSANDRA COMINI (Ph.D. '69), Southern Methodist University, and featured papers by ANNETTE BLAUGRUND (Ph.D. '87), The

New York Historical Society, on "William Merritt Chase's Masterpiece: *The Tenth Street Studio*," and by ELIZABETH A. BROWN (Ph.D. '89), Allen Memorial Art Museum, Oberlin College, on "The Studios of Constantin Brancusi." At the session of the International Center of Medieval Art on **The Role of Historic Photography in the Study of Medieval Art**, chaired by WILLIAM W. CLARK (Ph.D. '70), Queens College, CUNY, MICHAEL W. COTHREN (Ph.D. '80) spoke on "News of Old Pictures from Old Pictures." JAMES SASLOW (Ph.D. '83), Queens College, CUNY, was a discussant in the session **Re-Visions: Gender in Italian Renaissance Theory and Practice**.

"Art Criticism in Fin-de-Siècle Russia: The Case of 'Mir iskusstva'" was the title of a paper by JANET KENNEDY (Ph.D. '76), Indiana University, at the session **Criticism and the Russian Avant-Garde**. STEPHEN POLCARI (M.A. '71) chaired **The World Wars and 20th-Century Art**, in which JUDITH BERNSTOCK (Ph.D. '79), Cornell University, spoke on "Classical Mythology in Art (1915-45): Bestiality and Salvation." At the session on **The Formation of "Great Traditions"** Prof. ESTHER PASZTORY delivered a paper titled "Olmec Colossal Portrait Heads: The Creation of the First Great Art Style in Mesoamerica, B.C. 1300-500." On **Physiognomics** ADRIENNE VON LATES (Ph.D. '88) spoke on "Poussin as a Leonine Beggar-Philosopher: A Physiognomic Interpretation of His Scowling Self-Portrait Drawing." To **The Townscape in Western Art** JEFFREY CHIPPS SMITH (Ph.D. '79), University of Texas, contributed "Renaissance Nuremberg as the Ideal City: Thoughts on the Politics of Civic Imagining," and KATHERINE E. MANTHORNE (Ph.D. '86), University of Illinois, spoke on "Geometry and Geography: The Dialectics of Gridplan and Wilderness in 19th-Century Images of Latin America." At **Object and Sacrifice** DEBORAH WAITE (Ph.D. '69), University of Hawaii, offered "Offering and Artifact: Magareva," and POLLY NOOTER (Ph.D. '90), Smithsonian Institution, presented "Sex, Power, and Politics in Luba Dynastic Arts."

KAREN S. RUBINSON (Ph.D. '76) spoke on "Pazyryk: An Introduction and Methodology," and TRUDY S. KAWAMI (Ph.D. '83), New York University, on "Greek Art and the Finds at Pazyryk," both at the session **Trans-**



# THE FACULTY

## Meyer Schapiro Visiting Professors

In the spring term of 1990 HANS BELTING of the University of Munich returned as Meyer Schapiro Visiting Professor. He offered a series of lectures on "Public Painting and Visual Rhetoric in Dante's Century."

This coming spring, the chair will be held by ROY SIEBER, 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 doyen of African art scholars in America, Prof. Sieber will teach two courses: a graduate seminar on selected topics in African art and a lecture course on Art, Craft, and Technology in Subsaharan 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 accompanying 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 kermis, 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.

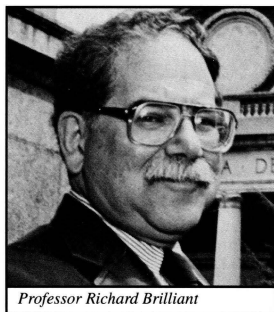
A few weeks before the symposium, on March 29, Prof. Held delivered the second annual **Metropolitan Life Distinguished Lecture in the History of Art** at the Metropolitan Museum of Art; his topic was "Rembrandt and the Spoken Word." That now classic study will be added to the revised edition of *Rembrandt's Aristotle 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 contributed 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 1987.

## Richard Brilliant Honored

RICHARD BRILLIANT was the recipient of the 42nd annual Great Teacher Award presented by the Society 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 Contemporary Civilization program. 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



Professor Richard Brilliant

strong taskmaster with high expectations for your 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. Garbedian Professor in the Humanities.

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

## New (and Relatively New) Appointments

Joining the Department this fall, THOMAS DALE recently received his Ph.D. from the Johns Hopkins University with a dissertation on "The Crypt of the Basilica Patriarcale at 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 papers offer a sense of her very special interests: "Typo-poiesis and the Spaces of the Page" was delivered at a panel sponsored by Pyramid Atlantic, a book arts foundation; "Book Forecast: Seminal Issues of the New Decade"; "Visual Typography," at the University of the Arts in Philadelphia; "Ethics and Politics: Taking a Stand," at the Ethical Culture Society in New York; "The Typographic Avant-Garde," at SUNY Buffalo. In December she offered two papers at the MLA meetings: "The Contemporary Avant-Garde" and "Typography and Politics." Active as a typographic artist, Prof. Drucker, with a grant from Pyramid Atlantic, recently completed *Simulant Portrait*. In October Granary Books held an opening/reception for her new book, *History of the/my Wor(l)d*, a letterpress, limited edition prose piece exploring the relations between history and memory. Last April she gave a reading at St. Mark's in the Bowery and will be reading this year in the Ear Inn series downtown and at Brown University.

Newly appointed to the Barnard faculty, SHEILA McTIGHE comes to Morningside Heights from Cornell, where she had been teaching for four years. Last year she was Mellon post-doctoral fellow at the American Academy in Rome. Her book *Nicolas Poussin's Landscape with Orpheus: Ideologies of the Sign* should see publication next year. Her article on "Nicolas Poussin's Representations of Storms and Libertinage in the Mid-Seventeenth Century" appeared in *Word and Image* (October-December 1989), and she contributed the section on Poussin in the recent Colnaghi exhibition catalogue *From Claude to Corot: The Development of Landscape Painting in France*.

DAVID SENSABAUGH is now in his second year directing our program in Chinese art. He received his Ph.D. from Princeton with a dissertation on "Chao Yüan and late Yüan-early Ming painting." Although his main area of interest is 14th and 15th-century painting, he is also involved in research on a late Northern Dynasties tomb, the tomb of Lou Jui (dated to 570), which should provide a new understanding of the T'ang achievement in painting. Prof. Sensabaugh has been appointed a Research Fellow at the Metropolitan Museum of Art; in July, for the museum, he accompanied representatives of the Shanghai Museum during part of their travels in the United States.

## News of the Faculty

HILARY BALLON was awarded a Getty Postdoctoral Fellowship in 1989-90 to continue her study of the 17th-century French architect Louis Le Vau. Her book *The Paris of Henri IV: Architecture and Urbanism* is scheduled for publication by the Architectural History Foundation in March 1991. The book received grants from the Millard Meiss Publication Fund of the College Art Association and the Getty Grant Program. In May 1989 Prof. Ballon received the Philip and Ruth Hettleman Award for Junior Faculty from Columbia's School of General Studies.

Following his two terms as Chairman of the Department, JAMES BECK is enjoying his sabbatical leave in Florence, where he is visiting professor at I Tatti. His long-awaited monograph on Jacopo della Quercia is scheduled for publication early next year (Columbia University Press).

This fall BARRY BERGDOLL has been the Department's resident faculty member at Reid Hall in Paris. His most recent publication is *Violet-le-Duc: The Foundation of Architecture* (George Braziller). He is currently very much occupied with Vaudoyer studies, including a monograph and an exhibition at the Musée d'Orsay on the *Vaudoyers: An Architectural Dynasty* (winter 1991-92).

SUZANNE BLIER is spending this academic year basking in Malibu sunshine at the invitation of the Getty Center for the History of Art and the Humanities.

In March RICHARD BRILLIANT delivered the Seventh Annual Getty Lectures in the Fine Arts at USC, on "Portraits and Identity." He served as co-curator of the exhibition "Likeness and Beyond: Portraits from Africa and the World at the Center for African Art" in New York (spring 1990), for the catalogue of which he wrote the introductory essay. His latest book, *Portraiture*, will be published in 1991 by Reaktion Press, London. Another, provisionally titled *My Laocoön*, on the hermeneutics of interpretation, will be published by the University of California Press the following year. Prof. Brilliant is chairman of the advisory committee of the Bernard Manekin Institute for Jewish Art of the Jewish Museum and Jewish Theological Seminary; he is also a member of the Art History Panel of the Commission on Preservation and Access in Washington, of which he chairs the Joint Task Force (on brittle paper with text and illustrations). For *Art of the Western*

World (WNET/13) he served as on-camera expert on the Rome program as well as core consultant for the entire television series.

Although on extended leave to serve as director of the American Academy in Rome, JOSEPH CONNORS has nonetheless seen the publication of several important studies, including "Alliance and Enmity in Roman Baroque Urbanism," *Römisches Jahrbuch für Kunstgeschichte* (1989), and "Ars Torandi: Baroque Architecture and the Lathe," *Journal of the Warburg and Courtauld Institutes* (1990). In addition, his review of Jennifer Montagu's "Baroque Sculpture: The Industry of Art" appeared in *The New York Review of Books*. At the American Academy he organized a colloquium on "Italian Architectural Drawing in the 16th and 17th Centuries" and, with Barbara Jatta, an exhibition on the *vedute* of the 17th-century Flemish artist Lievin Cruyl. In and beyond Rome, Prof. Connors has continued to be active as a lecturer: last fall he delivered the Preston Thomas Memorial Lectures, on Baroque Rome, at the Cornell School of Architecture; "Le biblioteche barocche di Roma" at the symposium *Roma e lo Studium Urbis: Spazio urbano e cultura dal Quattro al Seicento*; "Borromini's S. Ivo and the Natural World," at the Courtauld Institute, and "Baroque Architects and Virtuoso Collecting," at the Warburg Institute. Back at the Academy, Prof. Connors, with the aid of a grant from the Mellon Foundation, has revived the publication of *Memoirs of the American Academy* in Rome. Each winter, he has been offering an intensive six-week course at Columbia, thereby staying in touch with students and colleagues.

JOHNATHAN CRARY is currently on leave with a J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities. His book *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* has just been published by MIT Press. Recent articles include "Spectacle, Attention, Counter-Memory," in *October* (Fall 1989); "Seurat's Modernity" in *Seurat at Gravelines: The Last Landscapes* published by the Indianapolis Museum of Art in conjunction with the exhibition of the same title; and "Preface to Paul Virilio" in the anthology *Global Television* (MIT Press, 1989). Prof. Crary continues as co-editor of *Zone* and *Zone Books*, for which he is currently editing the first English language edition of Erwin Panofsky's *Perspective as Symbolic Form*, to be published by Zone in Fall 1991.

## 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 interpretive 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.



formed and Transferred Images in East and West Asia. Prof. HILARY BALLON's paper on "Le Vau's Collèges des Quatre Nations" was given at the session **From Fontainebleau to Versailles: Defining French Art, 1590-1670**; at the same session MARK S. WEIL (Ph.D. '68), Washington University, spoke on "Nicholas Poussin's Landscapes: An Analytical Approach." Prof. JOHN RUSSELL served as co-chair of the session on **Interdisciplinary Approaches to the Study of Ancient Near Eastern and Egyptian Art**; speakers included HOLLY PITTMAN (Ph.D. '90), University of Pennsylvania, on "The Glazed Steatite Glyptic Style: Art History and Graphology," and IRENE J. WINTER (Ph.D. '73), Harvard University, on "Ritual Enlivening of Images in the Ancient Near East: Art History and Ethnoarchaeology." At the session on **Architecture and Design of Urban Spaces** RICHARD CLEARY (Ph.D. '86), Carnegie-Mellon University, spoke on "Greed, 'Gloire,' and Utility: Attitudes Underlying the 'Places Royales' of Louis XIV and Louis XV," and JUDITH C. ROHRER (Ph.D. '84), Emory University, asked, "Therapeutic Interventions? The Barcelona 'Espais Urbans'."

Prof. JAMES BECK chaired the session on **Italian Renaissance Art: Biography Again** and offered a paper on "The Cardinal Aldosi and Michelangelo"; at the same session LAURIE SCHNEIDER (Ph.D. '67), John Jay Col-

lege, CUNY, spoke on "Biographical Implications of Renaissance Medals: Federigo da Montefeltro and Sigismondo Malatesta." Prof. KEITH MOXEY served as a discussant to **Images of the Underclass, 1500-1800**, at which Prof. SHEILA MCTIGHE offered "Representing Work and the Work of Representation: Annibale Carracci's 'Arti di Bologna'." Discussants to the session on **Late Antique Art** included Prof. ALAN CAMERON (Department of Classics) and ANN GUNTER (Ph.D. '80), Freer Gallery of Art, Arthur M. Sackler Gallery. Prof. BARBARA NOVAK chaired the session on **American Art: Context and Intertext**, at which KEVIN J. AVERY (M.Phil. '81), Metropolitan Museum of Art, spoke on "Panoramic Expression in American Art and Literature."

At **Likeness and Lineage: Religious Portraiture in Asia** Prof. VIDYA DEHEJIA's paper was "Verisimilitude and Portraiture: The Case of the Tamil Saints." At **Festivals: Africa and the African Caribbean** Prof. SUZANNE PRESTON BLIER offered "Text, Pretext, and Intertextuality in the Art of Hanhome Princely Pageants." ELIZABETH VALDEZ DEL ALAMO (Ph.D. '86), Frick Art Reference Library, presented "Triumphal Visions and Monastic Devotion: The Annunciation of Silos" at the session on **Seeing the Invisible: Faith, Vision, and the Visual Arts**, at which JANE C. LONG (Ph.D. '88), Savannah College of Art and Design, spoke on

"Salvation through Meditation: The Tomb Frescoes in the Holy Confessors Chapel at Santa Croce in Florence," and JOHN DAVIS (M.Phil. '86), Wyeth Fellow at the Center for Advanced Studies in the Visual Arts, National Gallery of Art, on "Seeing beyond the Landscape: 19th-Century American Artists in the Holy Land." "Divine Excrement: The Symbolism of Anal Secretion in Aztec Mexico" was the title of the paper presented by CECELIA F. KLEIN (Ph.D. '72), UCLA, at the session on **Scatology and Art**. PETRA TEN-DOESSCHATE CHU (Ph.D. '72), Seton Hall University, was a discussant at the session on **Art and Techne from Plato to Mumford**, at which Prof. JOSEPH CONNORS spoke on "Ars Tormandi: Baroque Architecture and the Lathe."

Nor was the Department absent from the studio sessions: In response to **What Are Artists Doing with Their Lives? A New Paradigm for a New Millennium**, ALLAN KAPROW (M.A. '52), University of California, San Diego, defining himself as a "happening/performance artist-non-artist," asked "What If I Were Digging a Hole, Would That Be Art?" GEOFFREY HENDRICKS (M.A. '62), Mason Gross School of the Arts, Rutgers University, spoke at the session on **Performance as Visual Art**, and CORNELIA LAUF (M.A. '85) was among the speakers on **Joseph Beuys and the Third Generation**.

## 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 careers that you would like to share. 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 speakers on that festive occasion were DAVID FREEDBERG, who spoke on "Cassiano dal Pozzo on the Jewish Races," KEITH MOXEY, on "Art History as Ideology: The Case of Panofsky's Dürer," and DAVID ROSAND, who offered the opening remarks, "To Honor a Master." Columbia alumnae/i included ANNE W. LOWENTHAL (Ph.D. '75), "Rembrandt, Maes, Fabritius, and The Happy Child," DAVID R. SMITH (Ph.D. '78) of the University of New Hampshire, "Carel Fabritius and Portraiture in Delft," LISA VERGARA (Ph.D. '78) of Hunter College, CUNY, "Vermeer, Laresse, and the 'Modern, Elegant, or Bourgeois Mode,'" and JOHN WALSH (Ph.D. '71), J. Paul Getty Museum, "Ammon and Tamar: Paulus Moreelse as a History Painter." The other speakers who came to honor the master were Egbert Haverkamp-Bege-mann, Institute of Fine Arts, NYU, "New Studies by Van Dyck for his *Brazen Serpent*," Philipp Fehl, University of Illinois, "Constantine's Beard: Conventions and Historical Accuracy in the Barberini Tapestries in Philadelphia," Walter Liedtke, Metropolitan Museum of Art, "Paintings not by Rembrandt in the Metropolitan Museum," Anne Marie Logan, Yale Center for British Art, "Jan Boeckhorst as a Draftsman," John Rupert Martin, Princeton, "Rubens, Cigoli, and Dr. Mayerne," Jeffrey M. Muller, Brown, "Van Dyck's Art in Terms of his own Time," Donald Posner, Institute of Fine Arts, NYU, "Boucher's Beauties," Charles Scribner III, Macmillan Publishing Co., "Recapitulation and Resolution: the Late Bernini," Leo Steinberg of the University of Pennsylvania, "Reflections on Disattributions: Rubens and Other Trivia," Arthur K. Wheelock, Jr., National Gallery of Art, "Van Dyck: Exhibition and Overview."

This year's Charles T. Matthews Lecture took the form of a **Symposium on Notre-Dame of Paris** (October 27). Organized by Prof. Stephen Murray, the program included

papers by John Baldwin, Johns Hopkins University, on "The Capetians and Notre-Dame of Paris," WILLIAM W. CLARK (Ph.D. '70) of Queens College and the Graduate Center, CUNY, "The Original Vision of Notre-Dame: Observations on the Plan and Elevation," Caroline Bruzelius of Duke University, who spoke on "The Construction of Notre-Dame," Dieter Kimpel of the Institut für Architekturgeschichte, Universität Stuttgart, "The Sculptural Cycles of Notre-Dame," Craig Wright of the music department at Yale spoke on "Music in the Physical Space of Notre-Dame: What we can and cannot know," Michael Davis of Mount Holyoke College invoked "Splendor and Peril: Notre-Dame of Paris, 1290-1350." 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 discussion. The proceedings will be published by the Cambridge University Press.

On the very same day, October 27, the **1990 Feminist Art History Conference** was held across Broadway at Barnard. The one-day program included a plenary event, "Politics, Teaching and Pleasure: An Open Discussion," two forums, "Narratives of Exclusion" and "Censorship Exposed," as well as a full schedule of workshops.

**Accumulating Spirits: Collecting and Collections of Oceanic Art** is the title of the first biennial Symposium on Oceanic Art sponsored by the Department and the University Seminar in the Arts of Africa, Oceania, and the Americas (December 1, 1990). The program included the following papers: Phillip Guddemi, Metropolitan Museum of Art, "Collection of Sago Spathe Painting from Left May Language Speaking Peoples in the Sepik," GEORGE CORBIN (Ph.D. '76), Herbert H. Lehman College, CUNY, "Continuity and Change in the Art of the Tolai," William Davenport, University

Museum, Philadelphia, "Ethnographic Collections, 1890-1990s," ABRAHAM ROSMAN and PAULA RUBELL, Department of Anthropology, Columbia University, "Other People's Artifacts: Some Thoughts about the History of Collecting in New Ireland," FLORINA CAPISTRANO (M.Phil. '88), Metropolitan Museum of Art, "Fragile Wealth, Potent Magic: Imported Ceramics among the Batak of Sumatra," JOHN A. FRIEDE, Advisory Council of the Department, "Collecting the Art of New Guinea," Douglas Newton, Metropolitan Museum of Art, "The History of a Form in the Sepik Provinces," Susan Labry Meyn, Cincinnati Museum of Natural History, "The Julius and Dorette Fleischmann Collection," VIRGINIA-LEE WEBB, Metropolitan Museum of Art, "Focus on Collections: Field Photographs from Melanesia," ANNE D'ALLEVA, "Triumphales: The Captains of Salem and Their Cabinet of Curiosities," Tobias Schneebaum, New York, "Asmat Museum of Culture and Progress."

The symposium was organized by ANNE D'ALLEVA and VIRGINIA-LEE WEBB, graduate students in the Department, and was made possible with the support of Mr. Norman Hurst, Mr. and Mrs. Mark Blackburn, and the Associates in the Arts of Africa, Oceania, and the Americas of the Advisory Council.

**From Minos to Sardanapalus: Near Eastern and Aegean Archaeology at Columbia** is the title of the symposium scheduled for February 9, 1991. Intended to reflect the activities in archaeology at Columbia and featuring members of the faculty and students of the Department as well as prominent alumnae/i in the field, the program will include, from the faculty, EDITH FORADA, Lehman Professor Emerita, Prof. RICHARD BRILLIANT, Prof. ALFRED FRAZER, Prof. ALEXANDER MacGILLIVRAY, Prof. JOHN RUSSELL, and alumnae HOLLY PITTMAN (Ph.D. '90), University of Pennsylvania, and IRENE WINTER (Ph.D. '73), Harvard University.

## 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 sent to the Department and should be marked "for the Douglas Fraser Fellowship Fund."*

Currently on leave with both Guggenheim and NEH fellowships, VIDYA DEHEJIA continues work on visual narratives in early Indian art; an anticipation of her book, "On Modes of Visual Narration in Early Buddhist Art," appeared in the *Art Bulletin* (September 1990). This year saw the publication of her *Polsky Lectures, The Art of the Imperial Cholas* (Columbia University Press) as well as of *Antal and Her Path of Love: Poems of a Woman Saint from South India* (SUNY Press). Prof. Dehejia received the School of General Studies Philip and Ruth Hettelman Award for Junior Faculty.

ALFRED FRAZER's long completed work on the Propylon of Ptolemy II in the Sanctuary of the Great Gods on the island of Samothrace has, at last, emerged from the editorial backlog of Princeton University Press. His articles on "Roman Villas and Pastoral Poetry" and "The Metrological Link between the Imperial Fora" are in press, as is a review of a recent volume of essays on Vitruvian problems. Prof. Frazer organized an international symposium on the Roman villa urbana, which was held at the University of Pennsylvania in April; he is currently editing the papers for publication. Although continuing work on his major study of early Roman villas in their social context, he has also found time to complete an article on the face of Constantine. Outside his study, Prof. Frazer continues to serve as the Departmental Representative for Columbia College and as chairman of the Doctoral Subcommittee for Classical Studies. Beyond the University, he is entering his second term as Senior Fellow for the Program in Landscape Architecture at Dumbarton Oaks and is chairman of the nominating committee of the Society of Architectural Historians. Like many of his colleagues, he is also spreading knowledge through video, working on a television film script on the Roman city for Unicorn Productions of Washington, D.C.

DAVID FREEDBERG has received much attention for his latest book, *The Power of Images: Studies in the History and Theory of Response* (University of Chicago Press, 1989), perhaps most notably from the conceptual artist Joseph Kosuth, who included passages from the book in his installation "The Brooklyn Museum Collection: The Play of the Unspeakable." For the Bridgestone Museum in Japan he organized an exhibition of "The Complete Prints of Pieter Brueghel the Elder," the catalogue of which, with essays by several colleagues and graduate students, has become the

essential book on the subject. In Italy on a Guggenheim Fellowship last year, Prof. Freedberg continued his work on relations between art and science in 17th-century Rome; he is the director of the natural history section of the Cassiano Dal Pozzo project sponsored by the Royal Library, Windsor Castle, the British Academy, and the Accademia Nazionale dei Lincei. Returning to campus this year, Prof. Freedberg has assumed the chairmanship of the Art Humanities program.

Departmental Representative for Archaeology and Director of the College's Ancient Studies Program, ALEXANDER MACGILLIVRAY also serves in the University Senate on the Committee on Education. Last year Prof. MacGillivray presented papers at the **Third International Congress on Thera** and in Columbia's **University Seminar in Old World Archaeology**; in March he gave a series of lectures on "Minoan Myth and Epic" at Rocky Mountain College in Montana. This year his conference commitments include papers to be delivered at the Fourteenth British Museum Classical Colloquium in London (in December), at the Table Ronde on Mycenaean Crete at the French School in Athens (in May), and Sixth International Cretological Congress in Rethymnon (in August). In addition to articles in press and preparation on Minoan, Roman Cretan, and Early Bronze Age Greek topics, he is putting the final touches on a book entitled, *Knossos: Pottery Groups of the Old Palace*, to be published by Oxford.

ROBIN MIDDLETON served as consultant and on-camera expert for the program on 18th-century architecture in the television series *Art of the Western World* (WNET/13). He presented three papers in the past year: "A Tetrapylon for a Chimney-Flue," at the annual meeting of the Society of Architectural Historians in Montreal; "The Château and Gardens of Maupertuis," at the **Landscape and Garden History Symposium**, Dumbarton Oaks; and "J.-B. Rondelet in Sicily," at the **Colloque International d'Histoire de l'Art: le progrès des art réunis**, at the Université de Bordeaux.

KEITH MOXEY's most recent book is *Peasants, Warriors and Wives: Popular Imagery in the Reformation* (University of Chicago Press, 1989), and his recent articles include "Pieter Bruegel and Popular Culture," in *The Complete Prints of Pieter Brueghel the Elder* (the catalogue of the exhibition organized by Prof. David Freedberg); "Interpreting Pieter Aertsen: The Problem of 'Hidden Sym-

bolism'," *Nederlands Kunsthistorisch Jaarboek* (1989); "The Beham Brothers and the Death of the Artist," *Register of the Spencer Museum of Art* (1989); and "Semiotics and the Social History of Art," to appear in the *Acts of the 27th International Congress of the History of Art*.

This has been a "European year" for MIYeko MURASE. She accompanied Mary Burke's collection of Japanese arts, for which she was co-author of the catalogue, to its exhibition in the Schirn Kunsthalle Frankfurt in October. At the same time, her new book, *Japanese Screen Paintings* (George Braziller) appeared in both German and French translations and was featured at the annual Frankfurt Bookfair, which declared this "Japan Year."

Now in his second year as Director of Graduate Studies, STEPHEN MURRAY continues to broaden his claims on Gothic architecture. Following the appearance of *Beauvais Cathedral: Architecture of Transcendence* (Princeton University Press, 1989), he published, with James Addiss, "Plan and Space at Amiens Cathedral," *Journal of the Society of Architectural Historians* (1990), and "Looking for Robert de Luzarches: The Early Work at Amiens Cathedral" is in press, *Gesta* (1990). His full monograph, *Notre-Dame of Amiens: Creativity and the Dynamics of Change*, for which he had received a grant from the NEH, is scheduled to be published by the Architectural History Foundation. In the summer of 1989 Prof. Murray directed a NEH Summer Seminar for College Teachers on "Gothic in the Ile-de-France." Beyond the academy, he has been preaching the gospel of Gothic by means of film: with Richard Greenberg he directed *Architecture of Transcendence* for the **Program for Art on Film**. The Laymen's Club of the Saint John the Divine has commissioned him to write a new book on the cathedral.

In Berlin last year BARBARA NOVAK spoke on "The Self in American Art" at the joint German-American symposium on American art. "Self, Time, and Object in American Art: Copley, Lane, and Homer" was the title of her Barnard Professorial Chair Centennial Lecture. Both papers form part of a book in progress on the self in American art and literature. Prof. Novak served on the grants committee of the American Antiquarian Society and chairs the Acquisitions Committee as a commissioner of the National Portrait Gallery.

MOLLY NESBIT's *Atget's Seven Albums* is scheduled for publication by Yale University Press in 1991. Also next

year, "The Language of Industry" will appear in *Marcel Duchamp: A Centennial Colloquium* (MIT). Her recent talks have included: "In the Absence of the Parienne...." at a conference on Sexuality and Space, School of Architecture, Princeton University; "La langue de l'industrie," at the conference **Langage et Modernité**, Institut d'Art Contemporain de Lyon-Villurbanne; "The Rat's Ass," at the panel organized by Rosalind Krauss and Annette Michelson at the Dia Center for the Arts, **High/Low: Art and Mass Culture**.

ESTHER PASZTORY has been named chairwoman of the Society of Fellows in the Humanities at Columbia. In conjunction with the exhibition "Mexico: Splendors of Thirty Centuries at the Metropolitan Museum of Art", she lectured on "The Painted City: Teotihuacán." At the symposium on **Cultural Differentiation and Cultural Identity in the Visual Arts** at the National Gallery of Art, she gave the keynote talk: "Identity and Difference: The Uses and Meanings of Ethnic Styles." The papers of that symposium were published in *Studies in the History of Art* (1989). Among her papers about to appear are: "An Image is Worth a Thousand Words: The Meanings of Style in Classic Mesoamerica," in *Latin American Horizons*, a Dumbarton Oaks conference; "Abstraction and Utopian Vision at Teotihuacán," in *The Art and Polity of Teotihuacán*, another Dumbarton Oaks conference; "Still Invisible: The Problem of the Aesthetics of Pre-Columbian Art and its Implications for Other Traditions, in *RES*; "Military Might as Reality and Rhetoric in Teotihuacán Art," in *El Periodo Classico en Mesoamerica*; "Nuevos Datos y Nuevos Interpretaciones," *Museo Nacional de Antropología*; "The Natural World as Civic Metaphor at Teotihuacán," in *Nuevo Mundo: Images of Man and Nature in Pre-Columbian Art*, catalogue of the exhibition at the Chicago Art Institute for the Columbus Quincentenary in 1992. Prof. Pasztory has been invited to contribute the chapter on "The Art of Mesoamerica" to a Mexican textbook on the history of Mesoamerica, to be published by the Universidad Autonoma de Mexico.

"Seals in the Ancient Near East" was the title of the series of Una's Lectures delivered by EDITH PORADA at the University of California at Berkeley last spring. And her lecturing energy continued with a paper on "Babylonia in the Twelfth Century B.C.," at the Brown University conference entitled **Crisis: The Twelfth Century B.C.**, and another

on "Egyptian Elements on Classic Syrian Seals of the Middle Bronze Age," at the Second International Colloquium on **Absolute Chronology (The Bronze Age in the Eastern Mediterranean)** held at Schloss Haindorf, Langenlois.

Congratulations to THEODORE REFF and Barbara Divver, who were married on October 26. Additional congratulations to Prof. Reff on being made a Chevalier de l'Ordre des Arts et des Lettres. Although part of this past summer was spent renovating an old farmhouse in southern Burgundy, near Cluny, he has hardly slackened his scholarly pace. "Cézanne et la perspective" appeared in *Revue de l'art* in 1989, and his new edition of the letters of Degas will be published by Flammarion in 1991. Prof. Reff recently lectured at the Musée d'Orsay on "Manet et le torero mort," and in February he will deliver a series of lectures on Cézanne at the Ecole des Beaux-Arts.

DAVID ROSAND has been appointed to the board of advisors of the Center for Advanced Study in the Visual Arts at the National Gallery of Art. For the television series *Art of the Western World* (WNET/13) he served as consultant and on-camera expert for the segment on the High Renaissance in Italy. Prof. Rosand's recent publications include "Capriccio: Goya and a Graphic Tradition," introduction to Janis Tomlinson's *Graphic Evolutions: The Print Series of Francisco Goya*; "Raphael Drawings Revisited," *Master Drawings* (1989); "Michelangelo Draws: Communication and Revelation," in *World Art: Themes of Unity in Diversity (Acts of the 26th International Congress of the History of Art)*; "Un discepolo suo: Pietro Paolo Rubens," in *Nuovi studi su Paolo Veronese* (1990); "Il Veronese di Ruskin," in *Paolo Veronese: Fortuna Critica und künstlerisches Nachleben* (1990); "Divinità di cosa dipinta: Pictorial Structure and the Legibility of the Altarpiece," in *The Altarpiece in the Renaissance* (1990); "Venereal Hermeneutics: Reading Titian's *Venus of Urbino*," in *Renaissance Society and Culture: Essays in Honor of Eugene F. Rice, Jr.* (to appear in 1991). With the Titian exhibitions in Venice and Washington, he has become something of a Titian camp-follower, having reviewed the Venice version of the show for the *Journal of Art* (October 1990) and written a piece for the Arts and Leisure section of the *Sunday New York Times*, "The Challenge of Titian's 'Senile Sublime'."

JANE ROSENTHAL saw the sumptuous publication of her two-volume *Fifteenth-Century Book of Hours from the*

*School of Jean Bourdichon*, a commentary and facsimile of a French manuscript in the Vatican Library (Belser Press, 1990). Her article "The Pontifical of Saint Dunstan," will appear in *The Times of Saint Dunstan* (Boydell and Brewer) in the spring of 1991. Prof. Rosenthal is currently preparing a monograph, with Patrick McGurk, historian emeritus of Birbeck College, University of London, on the Gospel Books of Judith, Countess of Flanders. In addition, she has written the section on illuminated manuscripts for a volume on the manuscript collections of the Columbia Libraries, to be published by the Columbia University Press this winter. She continues to serve on the board of the International Center for Medieval Art and as editor of its newsletter. For the Graduate School of Arts and Sciences Alumni Association Prof. Rosenthal gave gallery lectures at the Cloisters in October and, in November, at the **University Seminar on Medieval Studies** she delivered a paper on "Images of the Earthly Trinity and the Growing Devotion to Joseph."

JOHN RUSSELL excavated at Nineveh, Iraq, with the Berkeley-Columbia Nineveh project in the spring of 1989 and again in the spring of 1990, where he was supervising new excavations on the palace of Sennacherib (more fully reported elsewhere in this issue of the *Newsletter*). He has lectured on the excavations at the American Cultural Center in Baghdad, at the Metropolitan Museum of Art, and at the Columbia College Regional Dean's Days in Boston and in California. He was awarded a Fulbright Research Fellowship for Iraq to support his spring 1991 excavations, but the Gulf crisis forced a change in plans. His book, *Sennacherib's "Palace without Rival" at Nineveh*, will be published by the University of Chicago Press in summer 1991. Prof. Russell's course on "Art and Architecture of Ancient Egypt" was selected among the "Top 10 Courses List" by the Columbia-Barnard Course Guide.

Just returned from sabbatical leave, ALLEN STALEY spent last year working on a book on related developments in English, French, and German painting during the 1860s and 1870s. For the Baltimore Museum of Art he wrote the catalogue for the exhibition "Benjamin West: American Painter at the English Court" (1989); he also published "Benjamin West in Italy," in *The Italian Presence in American Art*, ed. Irma B. Jaffe (Ph.D. '66) (Fordham University Press and Istituto della Enciclopedia Italiana, 1989), and "Recent Publications on



# ALUMNI NOTES

MORTON C. ABROMSON (Ph.D. '76) just published "Italian Old Master Drawings: Three Perspectives" in *Drawing* (November-December 1990). He and his wife, JOAN L. NISSMAN (Ph.D. '79), are dealers in old master drawings in Brookline, Mass.

WAYNE ANDERSEN (Ph.D. '66) has retired from MIT and now lives in Paris. His most recent books are *Scenario for an Artist's Apocalypse* and *My Self* (both Editions Fabiart, Geneva), and he is currently completing another, *Cézanne and the Eternal Feminine*. "Relics of Paul Cézanne" appeared in *Drawing* (November-December 1990).

STEPHANIE BARRON (M.A. '74), curator of twentieth-century art at the Los Angeles County Museum of Art, has finally realized "1937: Modern Art and Politics in Prewar Germany," which was originally intended to commemorate the fiftieth anniversary of the 1937 exhibition dedicated to "Entartete Kunst" in Munich. Bringing together some 150 of the 650 works exhibited by the Nazis in

their curatorial demonstration of "degenerate art," the Los Angeles show is scheduled to open in October 1991; it will then travel to the Art Institute of Chicago.

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 1988, which then travelled. The book she wrote in conjunction with the show, *Joan Mitchell*, was published (beautifully) by Hudson Hills Press.

ANNETTE BLAUGRUND (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 rehanging of the society's collections. She organized the exhibition "Paris 1899: American Artists at the Universal Exposition for the Pennsylvania Academy of the Fine Arts"; the show opened in New York in September.

ALBERT BOIME (Ph.D. '68), Professor of Art History, UCLA, spoke on "Lunatics 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 Brooklyn Museum symposium on **Albert Ryder: Determining the Vision** his title was "Uneasy Ryder: Rethinking Contradictions." He recently published *The Art of Exclusion: Representing Blacks in the Nineteenth Century* (Smithsonian Institution Press).

*Etruscan* by LARISSA BONFANTE (Ph.D. '66) has appeared in the series *Reading the Past*, published by the University of California Press.

ELIZABETH A. BROWN (Ph.D. '89) is now Curator of Modern Art at the Allen Memorial Art Museum, Oberlin College. Her most recent exhibition was "Social Studies: 4 + 4 Young Americans."

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

ELIZABETH CHILDS (Ph.D. '89) is Assistant Professor of Art History at SUNY Purchase. This past summer she received a NEH Summer Stipend for support of her project "In Search of Paradise: Photography, Painting, and the Image of Tahiti, 1880-1905." An

American Council of Learned Societies Fellowship for Recent Recipients of the Ph.D. in 1991 will allow her to complete her book on Honoré Daumier. She was co-curator, with KIRSTEN HOVING POWELL (Ph.D. '85), of the exhibition "Femmes d'esprit: Women in Daumier's Caricature."

RICHARD CLEARY (Ph.D. '86), who teaches at Carnegie-Mellon University, recently published "Romancing the Tome: or an Academician's Pursuit of a Popular Audience in 18th-Century France," *Journal of the Society of Architectural Historians* (June 1990).

*Near Eastern Seals (Interpreting the Past)* by DOMINIQUE COLLOM (Ph.D. '71) has just been published by the British Museum.

EMMIE DONADIO (M.Phil. '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.

The art critic for the *Daily Telegraph* in London, RICHARD DORMENT (Ph.D. '76) made his debut in the *New York Review of Books* (September 27, 1990) reviewing Albert Boime's book *The Art of Exclusion*.

KIM DRAMER (M.A. '90) has recently published her first book, *Kublai Kahn* (Chelsea House Publishers); a biography of the Yuan Dynasty emperor written for young adults, the book is part of the series *World Leaders, Past and Present*.

Chloë Iambe Naomi Illyria Feldman Emison was born on August 13, 1990. Her mother, PATRICIA EMISON (Ph.D. '86), teaches at the University of New Hampshire and has also recently produced "The Word Made Flesh in Pollaiuolo's Battle of the Nudes," *Art History* (September 1990). Forthcoming are: "Grazia," in *Renaissance Studies*, "Asleep in the Grass of Arcady: Giulio Campagnola's Dreamer," in *Renaissance Quarterly*, "The Concert Champêtre and Gilding the Lily," in *The Burlington Magazine*. She has also written the entry on *istoria* for the *Dictionary of Art*.

LINDA FERBER (Ph.D. '80), Chief Curator and Curator of American Paintings and Sculpture at the Brooklyn Museum, as well as Adjunct Professor of Art History at Columbia, is currently preparing the exhibition and catalogue for "Albert Bierstadt: Art and Enterprise," which is scheduled to open at the National Gallery of Art in 1991 and then

travel to Brooklyn. She recently published "Stagestruck: The Theater Subjects of Everett Shinn," in *American Art around 1900* (National Gallery of Art, *Studies in the History of Art* 37).

Currently a preceptor in the Department, JEANNE FOX FRIEDMAN (M.Phil. '88) delivered a paper on "The Porta della Pescheria at Modena Cathedral" at the 24th International Congress on Medieval Studies at Kalamazoo.

At the New York Historical Society ELLA FOSHAY (Ph.D. '79) was curator of the exhibition devoted to Luman Reed, the early 19th-century patron of American artists whose collection formed the nucleus of the Society's. The coordinator of the exhibition was TIMOTHY BURGARD (M.Phil. '88).

KATE GANZ (M.A. '69) is a dealer specializing in old master drawings in London.

"A World of Unseen Forms" was the title of the series of lectures given by 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 HOFFELD (M.Phil. '73) has been elected to the Board of Directors of the Graduate Faculties Alumni. Founder and president of Jeffrey Hoffeld and Co., dealers specializing in 20th-century European and American art, he is also the author of *Picasso: The Late Drawings*.

JOHN KLEIN (Ph.D. '90) has been Visiting Assistant Professor in art history at Columbia this year. He has contributed essays to the catalogues of two recent exhibitions, "The Fauve Landscape," Los Angeles County Museum of Art, and "Félix Vallaton: A Retrospective," Yale University Art Gallery.

A year at the Getty Center for the History of Art and the Humanities has evidently sold SYLVIA LAVIN (Ph.D. '90) on southern California: this fall she joined the faculty of the School of Architecture at University of Southern California.

The contribution of ELIZABETH G. PEMBERTON (Ph.D. '68) to the Corinth publications appeared last year: *The Sanctuary of Demeter and Kore: The Greek Pottery* (Princeton University Press, 1989).

Assistant Professor of Art History at Middlebury College, KIRSTEN HOVING POWELL (Ph.D. '85) was co-curator, with ELIZABETH CHILDS, of "Femmes d'esprit: Women in Daumier's Caricature"; the exhibition opened at Middlebury in June and traveled to the Neuberger Museum at SUNY Purchase (9 September - 10 December 1990).

DONALD M. REYNOLDS (Ph.D. '75) has been elected Honorary Fellow of the Municipal Art Society. In charge of New York City's public arts program from 1986-1988, he was naturally involved in the recent debates about public support of the arts; as a guest columnist for *Newsday* he wrote "Fund Art for the Community's Sake" (November 6, 1990). Reynolds's books, *Architecture of New York City, Monuments and Masterpieces* and *Manhattan Architecture* were featured by the New York Historical Society at the New York City Book Fair in October. His *Nineteenth-Century Architecture* will be published by Cambridge 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. '75) is Senior Curator of Prints, Drawings and Photographs at the Philadelphia Museum of Art.

EUGENIE TSAI (M.Phil. '85) is currently director of the Amelie A. Wallace Gallery and instructor in art history at SUNY/College at Old Westbury. She is curator of the exhibition "Robert Smithson Unearthed," which will open at the Wallach Art Gallery in September 1991, and is author of the accompanying catalogue.

The publication of *Lovis Corinth* (University of California Press) by HORST UHR (Ph.D. '76), Wayne State University, was accompanied by a retrospective exhibition held at the Galerie St. Etienne in New York. Uhr's is the first monograph in English on the German painter.

MARY WOODS (Ph.D. '83), now teaching at Cornell, published "The First American Architectural Journals: The Profession's Voice," in the *Journal of the Society of Architectural Historians* (June 1990).

## In Memoriam

We note with sadness the death of WINSLOW AMES on October 3, 1990. A 1929 graduate of Columbia College, Mr. Ames was a member of the Advisory Council of the Department from 1963 to 1976. He had served as the director of several museums and was especially known for his work on drawings. He was a collector and an author, of *Prince Albert and Victorian Taste* (Viking, 1967) and of the volume on Italian drawings in the series *Great Drawings of All Time* (Shorewood Press, 1962). Perhaps his greatest contribution to students of art history was his expanded translation of Joseph Meder's classic *Die Handzeichnung*, which was published as *The Mastery of Drawing* (Abaris Books, 1978).

KATHLEEN SHELTON (M.A. '71, Ph.D. '78) died on March 26, 1990, at the age of forty-three. All Columbia faculty and alumnae/i who knew Kathy are joined in lamenting the death of this brilliant scholar and delightful person, taken in the flood-tide of her life and career. Kathy leaves a husband, Walter Dickie, and a young son. We Columbians join them in their sorrow.

Kathleen Shelton came to Columbia in 1968 with a *magna* 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 impor-

tant 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 by the British Museum, the repository of the Treasure, under the title *The Esquiline Treasure* (London, 1981).

Kathy joined the faculty of the University of Chicago as an instructor in 1977. 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 superb teacher as a preceptor in 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 Dumbarton Oaks 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*.



## Ph.D. Degrees Awarded

1988-89

Elizabeth Catharine Childs, "Honore Daumier and the Exotic Visions: Studies in French Culture and Caricature, 1830-1870."

Fereshteh Dafitri, "The Influence of 'Persian' Art on Gauguin, Matisse and Kandinsky."

Elizabeth Ann Lillehoj, "The Art of Soga Chokuan and Nichokuan, Two Painters of Sixteenth and Seventeenth Century Japan."

Mary Ann Lublin, "The Religion of Maternity: the Mother-and-Child Painting of George de Forest Brush."

Thomas Edward Martin, "The Portrait Busts of Alessandro Vittoria."

Patricia Anne Meilman, "Titian's *Saint Peter Martyr Altarpiece* and the Development of Altar Painting in Renaissance Venice."

David Wright Penney, "Hopewell Art."

1989-90

Steven McLeod Bedford, "John Russell Pope: Commercial and Domestic Architecture."

Leslie A. Bussis, "Romanesque and Gothic Sculpture from the Church and Cloister of Saint Pons de Thomières."

Mary Kinsman Dabney, "A Comparison of Correlations in the Spatial Distribution of Archaeological Remains from Prepalatial and Palatial Crete."

Dimitri Hazzikostas, "The Sleeping Figure in Greek art."

Evelyn Farber Karet, "Stefano da Verona."

John Richard Klein, "The Portraits and Self-portraits of Henri Matisse."

Sylvia Lavin, "Quatremère de Quincy and the Invention of a Modern Language of Architecture."

Emmanuel Lemakis, "The Crucifixion as Pictorial Narrative: Scene-making and the Illusion of Place and Time."

Diana Krumholz McDonald, "Serpent Imagery on Ancient Near Eastern Pottery."

Janice Elaine Mann, "San Pedro at the Castle of Loarre: A Study in the Relation of Cultural Forces to the Design, Decoration and Construction of a Romanesque Church."

Mary Howard Nooter, "Luba Art and State Formation."

Maria Grazia Pernis, "Ficino's Platonism and the Court of Urbino: the History of Ideas and the History of Art."

Elena Juarez Phipps, "Cahuachi Textiles in the W.D. Strong Collection: Cultural Transition in the Nasca Valley, Peru."

Holly Pittman, "The Glazed Steatite Glyptic Style: The Structure and Function of an Image System."

Mary Bradley Shepard, "The Thirteenth-century Stained Glass from the Parisian Abbey of Saint-Germain-des-Près."

Elizabeth Streicher, "Max Klinger's *Paraphrase on the Finding of a Glove* (1878-1881)."

Michael Young, "Santini-Aichel's Design for the Convent of the Cistercian Monastery at Plasy in Western Bohemia."

### Dissertation Research Grants and Fellowships, 1989-90

ANNE-MARIE BOUCHE, Wallach Art Gallery Fellowship: "Premonstratensian Patronage of Manuscript Illumination in the 12th Century"

STEPHEN BROWN, Columbia University, Reid Hall Fellowship, "The Graphic Work of Maximilian Luce."

TIMOTHY BURGARD, Luce Foundation Fellowship in American Art: "Images of the Native American in American Art & Culture 1850-1915"

PATRICIA CAVAZZINI, Rudolf Wittkower Fellowship: "The Frescoed Palaces of Early Seicento Rome"

RAQUEL DA ROSA, Georges Lurcy Fellowship: "Still-Life and Figure: A Dialectic in French Painting"

JOHN DAVIS, Wyeth Fellowship, National Gallery of Art: "Picturing Palestine: The Holy Land in Nineteenth-Century American Art and Culture"

JEANNE FOX FRIEDMAN, Rudolf Wittkower Fellowship: "Cosmic History and Messianic Vision: The Sculpture of Modena Cathedral at the Time of the Crusades"

SHEREE JAROS, Kress Fellowship, American Academy in Rome: "Adolf Furtwaengler and the Problem of the 'Opus Nobile'"

JACKIE KESTENBAUM, Japan Foundation Fellowship: "Modern Japanese Architecture"

SUSAN KLAIBER, Kress Fellowship, American Academy in Rome: "Guarino Guarini's Theatine Architecture"

MICHAEL KOORTBOJIAN, Kress Institutional Fellowship, Warburg Institute: "Ancient Myth in Renaissance Invention"

ALICE KRAMER, Howard Hibbard Fellowship: "Vasari's Lives: The Critical Content"

CORNELIA LAUF, Departmental Kress Fellowship: "Joseph Beuys: The Artist as Teacher"

SYLVIA LAVIN, J. Paul Getty Fellowship: "Quatremère de Quincy and the Invention of a Modern Architectural Language"

SARAH LAWRENCE, Roberto Longhi Fellowship: "Conversazioni Profane: A Study in the Pictorial Structure of Non-Narrative Mythological Painting in the Quattrocento"

LINDSAY LEARD, Kress Travelling and Merleide Fellowships: "Exhibitions of the Société des Peintres-Gravures: Printmaking 1889-1908"

PAULINE MAGUIRE, Fulbright Fellowship: "Paul Fréart de Chantelou: Friend and Patron of Nicolas Poussin"

KATE NEARPASS, Luce Foundation Fellowship in American Art: "Yosemite Valley as Image and Symbol: Paintings and Photographs, 1855-1880"

LINDA NORDEN, Lane Cooper Fellowship: "The Work of Cy Twombly"

RIA O'FOGLUDHA, Kress Travelling Fellowship: "Martin V and the Origins of the Renaissance in Rome"

JOANNE PILLSBURY, Dumbarton Oaks Fellowship: "Sculpted Friezes of the Empire of Chimor"

BARBARA PORTER, Norbert Schimmel Fellowship, Metropolitan Museum: "Old Syrian Linear Style Cylinder Seals"

JENNY SHAFFER, Kress Travelling and Deutsche Akademische Austauschdienst: "Recreating the Past: Aachen and Its Copies"

SUSAN SIVARD, Luce Foundation Fellowship in American Art: "The Volcano as Image and Symbol in 19th-Century American Art"

SARAH TRAVIS, Columbia University Travelling Fellowship: "The Ogoni Artist: Identity and Creation at the Crossroads"

EUGENIE TSAI, Wallach Art Gallery Fellowship: "Robert Smithson: Earthworks and Essays, 1968-1973"

CHRISTINA VIERECK, Rudolf Wittkower Fellowship: "Collage in the Weimar Republic: German Romanticism and the Language of Fragmentation"

MASAKO WATANABE, Metropolitan Museum Fellowship: "Illustrations of the Heike Monogatari"

MARJORIE E. WIESEMAN, Robert H. and Clarice Smith Fellowship, National Gallery of Art: "Caspar Netscher and Late Seventeenth-Century Dutch Painting"

### Summer Travel Grants, 1989

Departmental  
ANNE ALLEN: "Architectural and Traditional Science in Western Samoa"

LISA FLORMAN: "Myth and Narrative in Picasso's Graphic Work"

SUSANNE FRANCOEUR: "Ajanta Caves: Theme and Space in the Ceiling and Wall Paintings"

BERNADETTE HUVANE: "Wenceslas Coeberger and the Pilgrimage Complex at Scherpenheuvel"

DEBRA HASSIG: "Text and Image in Medieval English Bestiaries"

KATHRYN KRAMER: "The Transformation of the Underworld Myth in Paul Klee's Late Work"

EVE LAMOTHE: "Lienzo de Tlaxcala"

CLAUDIA SWAN: "Jacques de Gheyn II (1565-1627)"

Milton J. Lewine Fund  
PAOLO BERDINI: "Pellegrino Tibaldi and Post-Tridentine Art"

PATRICIA DECKER: "Illustrations of Gregory the Great's *Moralia in Job*"

JANE EGAN: "Architecture in the South Kensington Area of London following the Great Exhibition of 1851"

ALICE JARRARD: "Francesco I d'Este in Modena: The Spectacle of Court Life"

REBECCA LEUCHAR: "Liturgical Arts in the Valley of the Meuse: The Artistic Patronage of Abbot Wibald of Stavelot (1098-1158)"

Nelson Blitz, Jr. Summer Travel Grants  
JORDANA POMEROY: "Depression Era Printmaking: Social Commentary and Avant-Garde Thought"

FREDERIC SCHWARTZ: "The New Unity: Abstraction and the Commodity of the Bauhaus"

Kress Departmental Grants  
JACKIE KESTENBAUM: "Modern Japanese Architecture"

RIA O'FOGLUDHA: "Martin V and the Origins of the Renaissance in Rome"

Newhouse Grant in American Art  
MARC DESSAUCE: "Architecture of the Chicago School: International Style"

Dissertation Research Grants and Fellowships, 1990-91

ANNE ALLEN, Fulbright Fellowship: "Architecture and Traditional Science in Western Samoa"

ANNE-MARIE BOUCHE, Wallach Art Gallery Fellowship: "Premonstratensian Patronage of Manuscript Illumination in the 12th Century"

JOHN DAVIS, Whiting Foundation Fellowship, The Holy Land as Fact and Metaphor in 19th-Century American Painting"

PATRICIA DECKER, Rudolf Wittkower Fellowship, "Illustration of Gregory the Great's *Moralia in Job*"

SHEREE JAROS, Kress Fellowship, American Academy in Rome (1989-91): "Adolf Furtwaengler and the Problem of the 'Opus Nobile'"

ALICE JARRARD, Whiting Foundation Fellowship, "Francisco I d'Este and the Spectacle of Court Life in Modena"

JACKIE KESTENBAUM, Weatherhead Foundation Fellowship: "Modern Japanese Architecture"

SUSAN KLAIBER, Kress Fellowship, American Academy in Rome (1989-91): "Guarino Guarini's Theatine Architecture"

SARAH KSIAZEK, Rudolf Wittkower Fellowship: "Louis Kahn's Public Buildings & The Modern Movement: The Transitional Years"

MICHAEL KOORTBOJIAN, Kress Institutional Fellowship, Warburg Institute (1989-91): "Ancient Myth in Renaissance Invention"

MINA ROUSTAYI, Columbia University Reid Hall Fellowship: "The Effect of Ancient Near Eastern and Egyptian Art on Modern Artists"

FREDERIC SCHWARTZ, Deutsche Akademische Austauschdienst: "The New Unity: Abstraction and the Commodity of the Bauhaus"

NANCY STULA, Luce Foundation Fellowship in American Art: "Christopher Pearse Cranch (1812-1892)"

MARY VACCARO, Fulbright Fellowship: "The Sacred Made Sensual: On the Meanings of Style in the Art of Parmigianino"

MARJORIE E. WIESEMAN, Robert H. and Clarice Smith Fellowship, National Gallery of Art: "Caspar Netscher

and Late Seventeenth-Century Dutch Painting"

### Summer Travel Grants, 1990

Departmental  
MEGAN CIFARELLI: "The Function of the Knossos Frescoes"

BARBARA DODSWORTH: "The Arca di San Domenico"

TRACY EHRLICH: "Early 17th-Century 'Villeggiatura' at Frascati"

ALISALAGAMMA: "African Art and Archaeology"

STACY MARCUS: "Studies in African Art"

ELLEN SHORTELL: "Architecture in the Time of Louis IX"

LYNNE SPRIGGS: "Studies in African Art"

LISA KAPP: "Patterned Journeys: Pilgrimage Performance at Le Puy, Roncevaux, and Santiago de Compostela"

Milton J. Lewine Fund  
FLORINA CAPISTRANO: "Under the Sign of the Conquering Calf: Architecture and Village Planning Among the Minangkabau"

PAULA CARABELL: "The Unfinished Object: Michelangelo and Titian"

LISA FLORMAN: "Myth and Narrative in Picasso's Graphic Work"

BERNADETTE HUVANE: "Wenceslas Coeberger and the Pilgrimage Complex at Scherpenheuvel"

REBECCA LEUCHAR: "Liturgical Arts in the Valley of the Meuse: The Artistic Patronage of Abbot Wibald of Stavelot (1098-1158)"

PAULINE MAGUIRE: "Paul Fréart de Chantelou: Friend and Patron of Nicolas Poussin"

PATRICIA SARRO: "Architectural Decoration of El Tajin, Mexico"

Nelson Blitz, Jr. Travel Grants  
NINA ROSENBLATT: "Towards Seduction: The Still Life and the Decorative Arts in France"

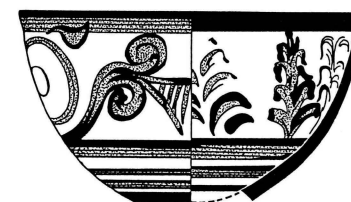
KATHRYN KRAMER: "The Transformation of the Underworld Myth in Paul Klee's Late Work"

Luce Foundation Summer Travel Grant  
JOHN DAVIS: "The Holy Land as Fact and Metaphor in 19th-Century American Painting"

JANE ENGLISH: "New American Painting: The Reception of Abstract Expressionism Abroad, 1950-1960"

KATE NEARPASS: "Yosemite Valley as Image and Symbol: Paintings and Photographs, 1855-1880"

LISA STRONG: "Alfred Jacob Miller and Other Artists Working in the Trans-Mississippi Region"



Minoan pottery (c. 1600 B.C.). Drawing by Lara Bernini

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