

# NEWSLETTER

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

*Vol. 8, Summer 1993*

## Letter from the Chairman

This has been quite a year in the Department, with major changes in the administrative staff as well as significant additions to the faculty. As many of you already know, Barbara Batcheler has left us for still higher responsibilities; after having brought a kind of utopian atmosphere to the Department, she is now applying her special talents to Columbia's School of the Arts, setting its administrative house in order. We have been very fortunate in our search for a new Department Administrator: PATRICK McMORROW, a graduate of Columbia College with an M.A. in English and Comparative Literature, took charge in March. We have also appointed two new secretaries: MICHAEL LANGER, also a Columbia graduate, and EMILY GREEN, a recent graduate of Hunter College, at the graduate and undergraduate desks, respectively, who join our financial secretary, ELAINE SCHMIDT, to complete the administrative staff of the Department.

These administrative changes explain, in part, the delay in publication of the *Newsletter*, which we trust will either reach you during summer vacation or be waiting to greet you upon your return. As you will see from its contents, the Department continues to thrive. The faculty have welcomed ROSALIND KRAUSS to Columbia and look forward to the arrival of SIMON SCHAMA on campus. We very happily announce the establishment of a newly endowed professorship in Japanese art,

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## The Atsumi Professorship in Japanese Art History



*Professor Miyeko Murase and Junko Imanishi*

On Monday, May 10, 1993, President Michael I. Sovern announced the appointment of Professor MIYEKO MURASE to the newly established Takeo and Itsuko Atsumi Professorship in Japanese Art History. The chair was endowed by Mr. and Mrs. Atsumi, the parents of JUNKO IMANISHI (M.A. '82). Mr. Atsumi is the honorary chairman of the Kajima Corporation and director of the Kajima Foundation for the Arts, and Mrs. Atsumi is a trustee of the Foundation. The endowment of the Atsumi Professorship is the expression of their wish to contribute to the better understanding of Japanese culture and to the strengthening of the relationship between Japan and America. In his remarks President Sovern called its establishment a direct acknowledgment of great teaching at Columbia. The Atsumi Professorship represents the first step in the Department's campaign to expand its programs in the arts of Asia.

Professor Murase joined the faculty in 1962, the year she received her Ph.D. at Columbia. Since then she has created one of the most dynamic programs in Japanese art history in the country. Beyond training the next generations of scholars in the field, she herself has played a major role in educating a larger public through her own publications and curatorial activity. She is the author of a classic survey,

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## Letter from the Chairman

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which we consider the first step in endowing our programs in Asian art.

As you know from previous issues of the *Newsletter* as well as from the annual letter from the Chairman, the Department has become increasingly aware of the need to develop its own resources. We have been actively engaged in seeking funds in support of our varied programs. Beyond our goal of endowing professorships to secure the future of those programs, our primary concern remains the support of our students. We have been successful to a degree in endowing fellowships for dissertation research, as the report on fellowships indicates, but much more remains to be done. Our efforts are very actively

supported by the Advisory Council of the Department, a group of dedicated friends and alumnae, chaired by FRIEDA ROSENTHAL (M.Phil. '81). In generous response to our needs, the Advisory Council established its own fellowship fund to enable us to expand our program of summer travel grants to students at the end of their second year of graduate study. The Council works closely with us and with the development officer of the Graduate School of Arts and Sciences, Vivian Green. Our common goal is to assure the levels of financial support necessary to maintain an art historical enterprise as ambitious as ours.

One standard measure of the standing of the Department is the number of applications to our graduate program. For the class entering in

September 1993 a new record was set: we received some 500 applications, from which to select a class of 30 to 35 new students. Whether we are part of a national trend is not easy to determine. Discounting employment problems in other professions, such as law, we prefer to think the intellectual attraction of art history and archaeology is reason enough to explain the phenomenon.

Once again, I encourage alumnae/i of the Department to keep in touch. Let us know of your activities and achievements, personal as well as professional. I trust that this issue of the *Newsletter* will reach you in time to validate my best wishes for a good summer.

— DAVID ROSAND

## The Atsumi Professorship

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*The Arts of Japan* (New York: McGraw Hill, 1977), which was recently translated into Italian. Her other books include *Iconography of the Tale of Genji* (Tokyo and New York: Weatherhill, 1983) and *Masterpieces of Japanese Screen Painting in American Collections* (New York: George Braziller, 1990). Her exhibition catalogues include *Byobu: Japanese Screens from New York Collections* (Asia Society, New York, 1971), *Japanese Arts: Selections from the Mary and Jackson Burke Collection* (Metropolitan Museum of Art, New York, 1975, with subsequent venues in Seattle, Minneapolis, and Frankfurt), *Emaki: Narrative Scrolls from Japan* (Asia Society, New York, 1983), *Tales of Japan: Scrolls and Prints from the New York Public Library* (New York Public Library, 1986, with further stops in Kobe and Tokyo), and *Court and Samurai in an Age of Transition: Medieval Paintings and Blades from the Gotoh Museum, Tokyo* (Japan Society, New York, 1990). She is currently completing another book, on

six centuries of Japanese painting, from Sesshu to artists of the twentieth century, which is scheduled to be translated into Italian.

Professor Murase is on the editorial board of the *Archives of Asian Art*, on the advisory councils of Asia House Galleries, Asia Society, and of Japan House Gallery, Japan Society, and on the visiting committee of the Department of Asian Art of the Metropolitan Museum of Art.

On the occasion of the announcement of the Atsumi Professorship a symposium on Current Topics in Japanese Art History was held in the Faculty Room of Low Memorial Library. The speakers included current and former students of Professor Murase:

Professor WILLA TANABE (Ph.D. '83), Associate Dean of the School of Hawaiian, Asian, and Pacific Studies, University of Hawaii, spoke on "Rite and Ritual in the Art of the Lotus Sutra." MASAKO WATANABE, research assistant at the Metropolitan Museum of Art, gave a paper on "The Minor Chapter of the Tale of

Genji: Its Pictorial Method," and the topic of MATTHEW McKELWAY's paper was "Imaging the Capital: The Machida Screen of Old Kyoto." GEN SAKAMOTO spoke on "Painters under the Go-Hojo Patronage," and BARBARA FORD (Ph.D. '80), Associate Curator of Asian Art, Metropolitan Museum of Art, on a "Self-Portrait by Sesson Shukei." The topic of Professor ELIZABETH LILLEHO (Ph.D. '88), De Paul University, was "Tofukumon-in: Empress and Patroness of Art in 17th-Century Japan."

The impressive quality of the papers presented confirmed the guiding influence of a great teacher, especially as each of the speakers paid personal tribute to Professor Murase. In the course of the proceedings we learned that she and her students have come to be known in Japanese circles as "the Columbia Mafia," friendly acknowledgement (we assume) of the power of the program developed here by the newly appointed Atsumi Professor of Japanese Art History. ■

## The Wallach Art Gallery

### New Curatorial Fellowship Established

MIRIAM and IRA D. WALLACH have established a new fellowship in the Wallach Art Gallery. The curatorial equivalent to the preceptorship, this new two-year grant is intended for an advanced student interested in a museum career. The Wallach Fellow will work closely with the Director of the Gallery, SARAH ELLISTON WEINER (Ph.D. '85), in the preparation of the Gallery's programs and operations, including such necessary items as foundation support and fundraising—while, of course, continuing work on his or her dissertation. The first Wallach Art Gallery Fellow, appointed for 1993-95, is AMY SCHLEGEL, whose dissertation is on the contemporary American artist Nancy Spero.

### Exhibitions

The 1992-93 season of the Wallach Art Gallery opened in September with *BCCDHHHJKNPPRSSW*, an exhibition of work by the faculty in Visual Arts of the School of the Arts. It was followed by *Money Matters: A Critical Look at Bank Architecture*, co-organized by the Museum of Fine Arts, Houston, and the Parnassus Foundation, this exhibition was coordinated at Columbia by Professor BARRY BERGDOLL, whose seminar in public architecture exploited its materials. The climax of the season this spring was "O Soul, Come Back!" *The World of the Han Dynasty Tomb*, which was organized by Professor DAVID SENSABAUGH and students in several of his seminars, drawing primarily upon works in the Sackler Collections of Columbia as well as from private collections. The *New York Times*, in a

lavish review, declared that "It would take a lost soul indeed not to respond to the vigor and poignancy of the 40 objects on display in this quiet, beautiful show."

The 1993-94 season will open with an exhibition of the rare set of Goya's *Caprichos* from the Brooklyn Museum, which is being organized by ANDREW SCHULZ. This will be followed by a commemoration of the centennial of the World's Columbian Exposition in Chicago, an exhibition of materials from the Avery Library organized by Professor Bergdoll and JANET PARKS (M.A. '76), the Avery Curator of Drawings. Professor JOHANNA DRUCKER will be teaching a seminar around the next show in the schedule, *Mark Rothko: The Spirit of Myth*, which features the early work of this abstract expressionist master from the National Gallery of Art. The season will conclude with *Edwin Austin Abbey's Shakespearean Subjects*, an exhibition curated by LUCY OAKLEY, which will be mounted in cooperation with the Folger Shakespeare Library and the Yale University Art Gallery. ■

*Tomb Door, 1st-2nd century C.E.* The Sackler Collections at Columbia University. In the exhibition "O Soul, Come Back!" *The World of the Han Dynasty Tomb*.





# Columbia Abroad and At Home

## Columbia at the International Congress

The XXVII International Congress of the History of Art was held in Berlin, July 15-20, 1992, and Columbia was well represented. Professor ROSALIND KRAUSS co-chaired the session on *Methodological Problems in the Studies of Post-War Art: Europe and America*, at which she also delivered a paper. Professor KEITH MOXEY was co-chair of the session on *Critical Theory in Art History*, and Professor DAVID FREEDBERG was a speaker in the session on *Pictorial Mimesis before and after 1500*. Among the speakers in *Models of Artistic Exchange* was TONIO HÖLSCHER, the Meyer Schapiro Visiting Professor in the spring of 1993; WERNER HOFMANN, the first in the series of Schapiro Visiting Professors, chaired the session on *The Museum at the End of the 20th Century* and was a speaker in *Narrative to Icon: Reading Pictures around 1800*. Columbia alumni participating in the Congress included CHARLES W. HAXTHAUSEN (Ph.D. '76), who chaired *Berlin: Crossroads of the Avant-Gardes: Before and After World War I*, and PETRA TEN DOESSCHATE-CHU (Ph.D. '72) and H. BARBARA WEINBERG (Ph.D. '72), both speakers in *Foreign Artists in Paris in the 19th Century*.

## Columbia at CAA

A number of Columbians made it to Seattle for the 81st Annual Conference of the College Art Association, February 3-6, 1993, as participants in the program. At the session called *Facing the Beast, 1500-1900* AMY L. WALSH (Ph.D. '77) spoke on "Lion at the Gate: Animal Vigilance in Dutch Art," and the topic of the paper by KIRSTEN H. POWELL (Ph.D. '85) was "'The Art of Making Animals Talk': The Nature-Culture Nexus in 19th-Century Illustrations of the Fables of La Fontaine." CLAIRE LINDGREN (Ph.D. '76)

chaired *Conflicting Interpretations of Commissioned Art* at which the speakers included SHEREE A. JAROS (Ph.D. '93) on "Aesthetics, Morals, and the Knidian Aphrodite" and DIMITRI HAZZIKOSTAS (Ph.D. '90) on "Sleeping Eros: From Garden Decoration to Image of Eternal Sleep." RAQUEL DA ROSA (M.Phil. '87) spoke on "The Classicism of Joaquín Torres-García" at the session on *Classicism and Anticlassicism in Latin American Art and Art History*. ALAN WALLACH (Ph.D. '73) was the discussant to *American Art History: The Politics and Presentation*. At the session on *The Renaissance as a Historical Concept* JAMES M. SASLOW (Ph.D. '83) delivered a paper on "Homo-sexuality and Historiography in Renaissance Studies: The 19th Century." "John Mackie Falconer and the First Chronological Exhibition of American Art" was the topic of a paper by LINDA FERBER (Ph.D. '80) at the session aiming *Toward a History and Critical Language for the Art Exhibition*; at the same session RICHARD MARTIN (M.Phil. '73) addressed "Outside the White Cube: Context and Curator, Art and Argument." At the Italian Art Society's *New Enquiries in Italian Art* LEW ANDREWS (Ph.D. '88) talked about "A New Life for Continuous Narrative in the Quattrocento." PETRA TEN-DOESSCHATE CHU (Ph.D. '72) chaired a session devoted to *Kindheitstil*, and ALISON HILTON (Ph.D. '79) one on *Redefining Art History: The New Soviet and East European Art Worlds. Can the Object Speak to Us More Fully? On the Reintegration of Formal Analysis into the Practice of Art History* was the question addressed by the session to which ANTHONY ALOFSIN (Ph.D. '87) was the discussant. PETER FRANK (M.A. '74) was chair of *Fluxus as Practice, Fluxus as History: The Art Movement that Might Exist*.

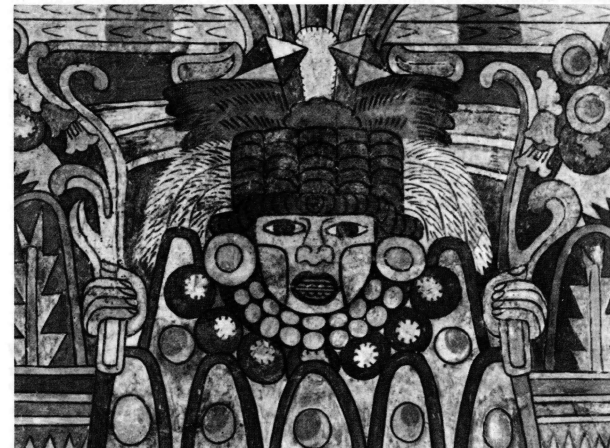
Columbians, understandably, dominated the session called *Bringing the Mainstream to the Fringe: Non-Western Models for the New Art History*: ALDONA JONAITIS (Ph.D. '77), "Reality and Representation: The Mowachacht Whaler's Washing Shrine," LYNNE E. SPRIGGS (M.Phil. '92), "Empire-Builders in Indian Country: Images of Blackfeet at Glacier," and GEORGE A. CORBIN (Ph.D. '76), "A Multidisciplinary Approach to the Study of Sulka Art." *Reading between the Lines: Sexual Subtexts in Art-Historical Texts* included MAGALI CARRERA (Ph.D. '79) on "Engendered Images: The Problem of Aztec Mexica Female Divinity" and JUANITA MARIE HOLLAND (M.Phil. '92) on "Mary Edmonia Lewis: The Hierarchy of Gender and Race." JACK SPECTOR (Ph.D. '64) chaired the session on *Surrealism: The Unfinished Project*, and THOMAS E. MARTIN (Ph.D. '87) spoke on "Venetian 16th-Century Facade Monuments as Family Memorials" at the session on *Construction of Governmental, Corporate, and Family Self-Imagery in Italy, 1300-1600. Conflicted Conduct: Motivations, Personal or Otherwise, and the Practice of Art History* heard JANE M. ROOS (Ph.D. '81) speak on "Politics vs. Formalism: Wölfflin in Germany in 1915," and the session on *Drawings in 16th- and 17th-Century Europe* was enlivened by CLAUDIA SWAN's (M.Phil. '91) query, "Is There Art after Life? Jacques de Gheyn II and the Meaning of 'Naer het Leven'." *Genealogy/Generation: A Half-Century of Women in the Profession* heard from two Columbians: JANICE MANN (Ph.D. '91), "Hark the Herald Angels Sing: Here's to Georgiana Goddard King," and CAROL ZEMEL (Ph.D. '78), "Art History, Sisterhood, and the New Woman."

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# Exhibiting Native American and Pre-Columbian Art

In the fall of 1992 three Columbia alumnae were curators of exhibitions dedicated to arts of the Americas. ALDONA JONAITIS (Ph.D. '77), Vice President for Exhibitions at the American Museum of Natural History and Adjunct Professor of Art History at Columbia, organized *Chiefly Feasts: The Enduring Kwakiutl Potlatch*. In Brooklyn DIANA FANE (Ph.D. '93) was curator of *Objects of Myth and Memory: American Indian Art at the Brooklyn Museum*. CHRISTOPHER COUCH (Ph.D. '87), who is on the faculty of Smith College, was guest curator of the Americas Society exhibition *Faces of Eternity: Masks of the Pre-Columbian Americas*.

Perhaps the grandest of them all is *Teotihuacan: City of the Gods*, of which Professor ESTHER PASZTORY is co-curator. This first exhibition devoted to the art of Mexico's oldest great city opened at the M.H. de Young Memorial Museum in San Francisco on May 26, 1993, and remains on view through October 31. ■



Stuccoed Mural Fragment of Female Supernatural, 450-800 C.E. Denver Art Museum. In the exhibition *Teotihuacan: City of the Gods*.

## Columbia Abroad

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BETTINA BERGMANN (Ph.D. '86) chaired the session on *The Art of Ancient Spectacle*, at which MICHAEL KOORTBOJIAN (Ph.D. '91) spoke on "Monumenta et Memorabilia: Funerary Mythology and Sepulchral Imagery in the Roman World"; Professor RICHARD BRILLIANT was the discussant. To *Princely Gifts from Antiquity to 1832*, ANNE D'ALLEVA (M.Phil. '92) contributed "Women as Artists and Diplomats in Post-Contact Tahiti." "Political Things: The Object-World of Italian Fascism" was the topic of DENNIS P. DOORDAN's (Ph.D. '81) paper at *Art, Architecture, and Art History, and the Modern Totalitarian State*, and KEVIN J. AVERY (M.Phil. '81) discussed "Hours of the Artist: The Sketchbook in American Art" at the session on *American Drawings*. Professor JANIS TOMLINSON chaired *Imag(in)ing the Nation: From Theory into Practice 1760-1914*. ■

## The Advisory Council

Members of the Advisory Council and of the faculty of the Department spent a delightful September Sunday at the home of FRIEDA and MILTON ROSENTHAL in Harrison, N.Y. The setting and the weather cooperated to assure a perfect occasion for the informal gathering of friends and faculty of Art History and Archaeology at Columbia.

The Advisory Council and its several Associates groups have been increasingly active on behalf of the Department. Thanks to their generous response, the Department is now able to award a summer travel fellowship to all students at the completion of their second year of study in the graduate program. The major funding for these grants is provided through the recently established Advisory Council Fellowship Fund, the Fund for Aegean Archeology created by the Associates in Aegean and Near Eastern Archaeology, and a special fund established by SHELDON WEINIG, which has enabled us to send students to more distant lands. (See Student Fellowships on page 11.) ■

# Lectures, Conferences, and Symposia

Clearly demonstrating the vitality of medieval studies at Columbia, the Robert Branner Forum continues to offer the most impressive program of visitors. In the fall term of 1992, the speakers and their topics included Dorothy Glass, SUNY Buffalo, "Crusade and Pilgrimage in Romanesque Tuscany"; Sara Lipton, Hebrew University, "The People and the Book: Jewish Ritual in the Bible Moralised"; MICHAEL COTHREN (Ph.D. '80), Swarthmore College, "Why did Louis de Roncherolles commission Engrand le Prince to paint a stained glass window for the Cathedral of Beauvais in 1522?" The climactic event of the term was the lecture by Willibald Sauerländer, Zentralinstitut für Kunstgeschichte, Munich, on "Gothic Sculpture at Westminster Abbey: A Plea for Plurality." The spring 1993 program opened with Jonathan J.G. Alexander, IFA, NYU, on "The Bible of the Poor: Social Meanings in Western Medieval Christian Art," and continued with a duo, Elizabeth Brown, CUNY, and Myra Orth, Getty Center, on "Jean du Tillet and the Illustrations of the Grand Recueil des Roys (1556)." Mary B. Shepherd, The Cloisters, spoke on "Our fine Gothic Magnificence": Roman Catholics, Politics, Revivalism, and the Chapel at Costessey Hall (Norfolk)," and the season concluded with Henry Maguire, Dumbarton Oaks, on "Gender Symmetry and Asymmetry in Byzantine Art: The Life of Christ and the Life of the Virgin."

On February 16, 1993, the Art History Student Union sponsored its first annual Student Colloquium. Representing the range of the Department's curricula, exploring the spaces of inquiry and testing the limits of the field itself, the program presented a variety of illuminating papers:

- SEAN SAWYER, "There's No Place Like Home: The Greenwich Village Halloween Parade and the Evolution of a Gay Ritual Space"
- SUSANNE FRANCOEUR, "Ajanta Paintings: A New Approach in the Analysis of Styles"
- ANDREW SCHULZ, "Individual Carnival: The Romantic Grotesque in Goya's Later Art"
- GOKHAN KARAKUS, "Spatial Stories: Istanbul Urbanism at the End of the Twentieth Century"
- GORDON SIMPSON, "Cereal and Sugar-Coated Ideology"
- FIDO RODENBECK, "Electronic Massage and Dismemberment"
- ANNAPURNA WEBER, "Gendering Indian Art History"
- JOHN PEEFER, "Ethnography of the Department of Art History at Columbia: Initiation and 'Open' Secrecy in the University Graduate Program"

The biennial symposium on Oceanic Art was held on March 26, 1993, with the inviting title of Pacific Orientations: New Directions in the Study of Oceanic Art. The program opened with a paper by BRIGITTA HAUSER-SCHAUBLIN, the Marcia and John A. Friede Visiting Professor of Oceanic Art, "The Art of Transformation - Transformations in Art." Other speakers in the morning session included ANNE GUERNSEY ALLEN (Ph.D. '93), "Space as Social Construct: The Vernacular Architecture of Western Samoa"; ANNE D'ALLEVA, Friede Fellow in Oceanic Art, "Representing the Body Politic: Status, Gender and Anatomy in Tahitian Sculpture"; Adrienne Kaeppler, Curator of Oceanic Ethnology, National Museum of Natural History, "Micronesia: The Final Frontier." The afternoon session included Peggy Reeves Sanday, Professor of Anthropology, University of Pennsylvania, "Nature is Our Teacher: Aesthetics in Minangka-

bau Thought and Representation"; FLORINA H. CAPISTRANO, "Under the Sign of the Conquering Calf: Myth and Reality in West Sumatran Architecture"; VIRGINIA-LEE WEBB, Friede Fellow in Oceanic Art, "Framing Time: New Guinea Photographs of the Crane Expedition, 1928-1929," and Diane Losche, Senior Lecturer, School of Art Theory, University of New South Wales, "The Sepik Gaze."

The symposium was made possible through the generous support of Mark and Carolyn Blackburn, with additional and very welcome on-campus support from the Office of Campus Life, the Graduate School of Arts and Sciences, and University Development and Alumni Relations.

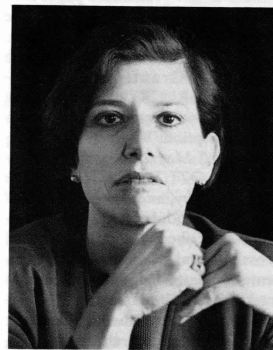
Dean's Day of the Graduate School of Arts and Sciences was held on Saturday, March 27, 1993. For the occasion four members of the faculty offered a seminar titled Art History / Theory / Criticism: Professor RICHARD BRILLIANT addressed the question "Why Theory?" Professor ROSALIND KRAUSS spoke on "Theory, in Theory"; Professor KEITH MOXEY lectured on "The Practice of Theory," and Professor DAVID ROSAND talked about "Theory in Practice."

The 1993 Barnard Spring Lecture Series, intellectually provocative as ever, featured David Deitcher, Cooper Union, on "The Gay Agenda"; Douglas Crimp, University of Rochester, on "Photographs at the End of Modernism," and Deborah Bright, RISD, asking "So who's the dyke in the picture?" In addition, Barnard hosted François Lissiergue of the Centre National de la Recherche Scientifique and the Centre Louis Gernet, who spoke on "The Death of the Musician: Orpheus in Attic Iconography." ■

# NEWS OF THE FACULTY

## New Faculty

After a slight technical delay, ROSALIND KRAUSS has joined the Columbia faculty, adding new strength to the Department's programs in modern art and theory. Her



Professor Rosalind Krauss

most recent book, *The Optical Unconscious*, has just been published by MIT Press, and a French translation of her previous book, *L'Originalité de l'avant-garde*, has been issued by Editions Macula, Paris. Active as well as a curator, she has contributed an essay to the catalogue of the Agnes Martin exhibition at the Whitney Museum of American Art; she is the curator of the forthcoming Robert Morris retrospective exhibition at the Guggenheim Museum in New York as well as of *L'Informe*, an exhibition to be held at the Musée National d'Art Moderne, Paris. A co-editor of the critical journal *October*, Krauss begins a three-year term on the Board of Advisors of the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington.

Also coming to Columbia next year is SIMON SCHAMA, who will hold a joint appointment in History and Art History. Schama, who is leaving Harvard, is a well-known author of challenging historical studies and ex-

plorations of historical knowledge, most recently of *Dead Certainties (Unwarranted Speculations)* (1991), which he calls a historical novel. Among his other books are *Patriots and Liberators: Revolution in the Netherlands 1780-1813* (1977), *Two Rothschilds and the Land of Israel* (1979), and *The Embarrassment of Riches: An Interpretation of Dutch Culture* (1987). *Citizens*, published in 1989 on the bicentennial of the French Revolution, received the N.C.R. Prize for Non-Fiction. Schama will contribute significantly to the Department's programs in European art and culture and in historiography.

MARY (POLLY) NOOTER (Ph.D. '91), Senior Curator of the Museum for African Art, has been appointed visiting assistant professor for 1993-94. Her exhibition *Secrecy: African Art that Conceals and Reveals* opened the new quarters of the museum in February. In addition to the introductory survey of the arts of Africa, she will teach an undergraduate seminar on exhibiting African art and two graduate seminars: one on memory and mnemonic arts, the other on African art and the state.

## And Old

During 1991-92 HILARY BAL- LON was a visiting member of the Institute for Advanced Study, Princeton, where she was working on a book on the architecture of Louis Le Vau. Her first book, *The Paris of Henri IV: Architecture and Urbanism* (1991), was honored by the Society of Architectural Historians with the Alice Davis Hitchcock Book Award for the Most Distinguished Scholarship in the History of Architecture. Her second child, Charles Kramer, was born in Princeton on January 12, 1992.

JAMES BECK, who is serving as visiting professor at the Harvard University Renaissance Studies Center, Villa I Tatti, was named Commendatore di Merito della Repubblica Italiana. Last April he delivered the

XXXII Lettura Vinciana at the Biblioteca Leonardiana. In addition to his long-awaited *Jacopo della Quercia* (Columbia University Press, 1991), his recent publications include: *The Tyranny of the Detail: Contemporary Art in an Urban Setting* (Willis Locker & Owens, 1992); "Michelangelo's Pentimento Bared," *Artibus et Historiae* (1991), and "The Damaging Silence on Art Restoration," *Chronicle of Higher Education* (March 4, 1992); "The Dreams of Leonardo da Vinci" is in press with *Artibus et Historiae*.

BARRY BERGDOLL was a visiting faculty member at Harvard's Graduate School of Design in the spring term 1992 and a Canterbury Visiting Fellow at the University of Canterbury, Christchurch, New Zealand, in May-June 1992. Two new books are scheduled for publication in early 1994: one on Karl Friedrich Schinkel (Rizzoli) and *Léon Vaudoyer and the Politics of Historicism in Nineteenth-Century France* (Architectural History Foundation). He is currently occupied with an essay for the forthcoming exhibition at the Metropolitan Museum on the nineteenth-century French photographer Edouard Baldus and with the planning of an exhibition and catalogue on "Félix Duban and French Romantic Architecture," to be held in Blois and Paris in 1994-95. He is also planning and editing a special issue of the *Journal of Architectural Education* dedicated to the changes in the world of architectural design, practice, and education in the wake of the communist collapse in Eastern Europe and Russia.

Despite his responsibilities as editor-in-chief of the *Art Bulletin*, RICHARD BRILLIANT has nonetheless maintained his own pace of publication. He recently saw the paperback edition of his *Portraiture* (Harvard University Press, 1992) and the publication of "Imaging the Roman Campagna," the text to Joel Sternberg's

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photographs of *Campagna Romana: The Countryside of Ancient Rome* (Alfred A. Knopf, 1992). *Reflections on Roman Art and Its Reception*, a collection of his articles and reviews will be published by the Pindar Press later this year.

Having completed the last of his four-year term as Director of the American Academy in Rome, JOSEPH CONNORS returned to Morningside Heights in August. His final year in Rome was a busy one; it included planning an exhibition of work by Joseph Kosuth and Michelangelo Pistoletto, editing the *Memoirs* of the Academy, and working on the renovation of its library. In October he led a trip to the Renaissance monuments of Umbria and the Marches, and in April one to Greek and baroque Sicily. In May and June he accompanied the Academy trustees to Naples, taught a Columbia seminar on Borromini *in situ*, organized a symposium on the Lateran basilica from Constantine to Piranesi, and opened an exhibition of architectural drawings of Piranesi, borrowed principally from Avery Library and the Pierpont Morgan Library. Connors and his co-author, LOUISE RICE (Ph.D. '89), received the Premio Letterario Rebecchini for their book *Specchio di Roma barocca*, an annotated edition in French and Italian of an early guide to Rome, written by an anonymous Frenchman in 1677 and preserved in a single manuscript copy in Avery Library. Connors's other recent publications include: "Virtuoso Architecture in Cassiano's Rome," in *Cassiano Dal Pozzo's Paper Museum* (London, 1992); "Delle biblioteche romane attorno all'Alessandrina," in *Roma e lo Studium Urbis: Spazio urbano e cultura dal Quattro al Seicento* (Rome, 1992); "The Baroque Architect's Tomb," in *An Architectural Professor in the Renaissance and Baroque: Sojourns In and Out of Italy (Festschrift Hellmut Hager)* (Papers in Art History from the Pennsylvania State University, VIII, 1992).

Currently on leave with a Guggenheim Fellowship, JONATHAN CRARY recently published "Techniken des Sehens," in the catalogue

*Skulpturen/Fragmente: Internationale Fotoarbeiten der 90er Jahre Wiener Secessiion*, and "Perception/Modernization," in *Intercommunication* (Summer 1992). Last year he was particularly active as a lecturer, speaking on, *inter alios*, "The Eye in the Body" at the Yale School of Architecture; on "Impressions d'Amérique" at the Ecole Polytechnique in Paris; on "Reconsidering Modernism" at the Christian Gauss Colloquium at Princeton, and on "Media and Communication in the Computer Age" at a symposium sponsored by NTT Corporation, Tokyo.

THOMAS DALE presented "A Tooth of Saint James and the Life-giving Cross: Metaphors for Ecclesia in the Apse Mosaic of S. Clemente in Rome" to the Laymen's Club of Saint John the Divine in January. He is currently preparing a paper for the Byzantine Studies Conference entitled "Easter, Saint Mark and the Doge: The Function of the Deposition Mosaic in the Choir of S. Marco in Venice." Next academic year he will be on a Junior Faculty Development Leave to complete his book on the twelfth-century wall paintings of the crypt of the Basilica Patriarcale at Aquileia near Venice. He will also be developing a new project assessing the role of relics incorporated into monumental narrative images in the Middle Ages. In October 1994, he will present a paper, "Venezia come Popolo Santo: Il programma iconografico di San Marco nel XIII secolo," at a conference celebrating the 900th anniversary of the dedication of S. Marco in Venice.

VIDYA DEHEJIA received the James A. MacDonald Faculty Development Award for 1992-93. This past summer she directed a NEH Summer Institute for college and university teachers on "The Art of India: Sacred and Secular." The twenty-four participants were not in the field, and the Institute's aim was to immerse them sufficiently in South Asian art and culture to give them the confidence to teach the material. The success of the enterprise can be gauged by the fact that six of the participants will indeed be offering classes on Indian art this

year, with others scheduled for the coming academic year. Professor Dehejia has completed the manuscript of her book, *Discourse in Early Buddhist Art: Visual Narratives of India*, and an article, "Aniconism and the Multivalence of Emblems," will appear in vol. XXI of *Ars Orientalis*. At the Social Science Research Council conference on "South Asian Cultural Studies and the Subject of Representation" she presented a paper entitled "Indian Visual Narratives: The Dominance of Space over Time."

On leave with a Fellowship from the Getty Grant Program, JOHANNA DRUCKER is completing her project on "Late Nineteenth-Century Inscription, Visuality, and Interpretation." May 26 saw the publication of *OTHERSPACE: Martian Typography*, a collaborative artists' book she produced with Brad Freeman. Described as "a narrative of cross-cultural relations, (mis)representation, knowledge and sexuality in interspecies communication," *OTHERSPACE* is composed of computer generated images, archival research, and contemporary imagery.

ALFRED FRAZER's "The Roman Villa and the Pastoral Ideal" was recently published in *The Pastoral Landscape (Studies in the History of Art 36, National Gallery of Art, 1992)*. In press are "The Imperial Fora: Their Metatological Link," in *Essays in Memory of Frank E. Brown (Studies in the History of Art 38)*, and papers of the conference on *The Roman Villa Urbana* (University of Pennsylvania Press).

DAVID FREEDBERG and Deborah Kahn were pleased to announce the birth of William Freedberg on Monday, December 21, 1992. William weighed in at 8 lbs. Among Freedberg's other recent achievements: "Kunst und Gegenreformation in den südlichen Niederlanden 1550-1560," in the exhibition catalogue *Von Bruegel bis Rubens. Das goldene Jahrhundert der flämischen Malerei* (Cologne-Antwerp-Vienna, 1992-93); "The Movements of the Soul," in Philip Trager, *Dancers* (Bos-

ton: Bulfinch, 1992); "Iconoclasm and Idolatry," in *The Oxford Dictionary of Aesthetics* (Oxford: Blackwell, 1993); "Van Dyck and Virginio Cesarini: A Contribution to the Study of Van Dyck's Roman Sojourn," in *Van Dyck 350 (Studies in the History of Art, National Gallery of Art)* (in press). This spring he was visiting professor at the Ecole des Hautes-Etudes en Sciences Sociales, Paris.

"Perfect Deformity, Ideal Beauty, and the Imaginaire of Work: The Reception of Annibale Carracci's *Arti di Bologna* in 1646" by SHEILA MCTIGHE appeared in the *Oxford Art Journal* (Winter 1993). Her book *Nicolas Poussin's Late Allegories* will be published by Yale University Press in time for the 400th anniversary of the artist's birth, in 1994. Next year, on a Getty Grant, she will complete her second book, *Work, Time, and the Body: The Reception of Genre Imagery in 17th-Century Italy and France*. In the Frank Davis Memorial Lecture Series at the Courtauld Institute last November she spoke on "Nicolas Poussin's 'Orpheus' ca. 1650: The Politics of its Reception." In April at the International Conference on Narrative in Albany, N.Y., her topic was "Lukas/Alpers, Narrate/Describe: The Politics of Pictorial Narrative."

ROBIN MIDDLETON continues to review monthly for the *Burlington Magazine*. He has recently published the introduction and annotations to the English translation of Le Camus de Mézières's *The Genius of Architecture* (The Getty Center, 1992), as well as articles in *Garden History: Issues, Approaches, Methods* (Dumbarton Oaks Papers), *Le progrès des arts réunis 1763-1815*, and *AA Files 24*.

In 1991-92 KEITH MOXEY was a Visiting Scholar at the Getty Center for the History of Art and the Humanities. His recent publications include "The Politics of Iconology," in *Iconography at the Crossroads* (Princeton University Press, 1993). "Panofsky's Melancolia," the paper he delivered at the XXVIII International Congress of the History of Art in Berlin will appear in the acts of that congress. His book *The Practise of*

*Theory: Poststructuralism, Cultural Politics, and Art History* is scheduled for publication by Cornell University Press in 1994.

"Gothic in the Ile-de-France" is the subject of the NEH Summer Seminar for College Teachers directed by STEPHEN MURRAY at Columbia's Reid Hall in Paris this summer. His latest book, *Notre-Dame, Cathedral of Amiens: Creativity and the Dynamics of Change*, is scheduled for publication next spring by the Architectural History Foundation and MIT Press. Murray has been appointed to the *comité scientifique* overseeing the conservation and cleaning of the sculpture of Amiens Cathedral. In February 1993 he was Visiting Burke Professor at Indiana University.

"Behind the Masks: The Role of Art in Teotihuacan Society" was the title of ESTHER PASZTORY's introductory essay to the exhibition catalogue *Teotihuacan: Art from the City of the Gods*, the exhibition she co-curated for San Francisco (see Exhibiting Native American and Pre-Columbian Art). For the catalogue of the exhibition at the Art Institute of Chicago, *The Ancient Americas: Art from Sacred Landscapes*, she wrote on "The Natural World as Civic Metaphor at Teotihuacan." Ten years after its original publication, her book *Aztec Art* has been reprinted by Harry N. Abrams.

THEODORE REFF's "The Reaction Against Fauvism: The Case of Braque" appeared in *Picasso and Braque: A Symposium* (Museum of Modern Art, 1992). His critical edition of the correspondence of Edgar Degas is scheduled to be published by Flammarion next year.

On the occasion of the grand Titian exhibition in Paris, three of DAVID ROSAND's books were brought out in French translation: *Peindre à Venise au XVIe siècle: Titien, Veronèse, Tintoret* (Flammarion), *La trace de l'artiste: Léonard et Titien* (Gallimard), and *Titien: "L'art plus fort que la nature"* (Découvertes Gallimard). His more recent publications include "Pastoral Topoi: On the Construction of Meaning in Landscape," in *The Pastoral Landscape (Studies in the History of Art 36, National Gallery of*

Art), and "Rembrandt's Reach and Other Observations on the Phenomenology of Drawing," *Drawing* (May-June 1992). He also wrote the presentation to Michelangelo Muraro's *Il 'libro secondo' di Francesco e Jacopo dal Ponte* (Bassano, 1992) and served on the *comitato scientifico* to the Jacopo Bassano exhibition held at the Museo Civico di Bassano del Grappa and at the Kimbell Art Museum, Fort Worth. For the symposia associated with that exhibition he lectured on "L'Accademia in campagna." At the conferences in relation to the Paris Titian exhibition his papers were "La maniera e la mano" and "Peindre à Venise." On April 14 Rosand delivered a University Lecture in Low Memorial Library, "Michelangelo and the Meanings of Drawing," and he then gave the Julius Held Lectures at the Clark Art Institute in Williamstown. "A Generation Drawing by Leonardo da Vinci" is the title of the Lecture on Psychiatry and the Arts that he delivered in May at the annual meeting of the American Psychiatric Association in San Francisco.

JANE ROSENTHAL's essay on the Pontifical of St. Dunstan appeared in *St. Dunstan: His Life, Times and Cult*, published last spring by the Boydell Press. At the workshop organized to study the Prudentius manuscript at Corpus Christi College, Cambridge, she presented a paper on the cycle of illustrations in this and the two other surviving Anglo-Saxon Prudentius manuscripts in the British Library. In conjunction with the exhibition of the Breslauer Collection of Manuscript Illumination at the Pierpont Morgan Library in March she lectured on "Jean Bourdichon and His Use of the Dramatic Close-Up." And she continues to write entries on English manuscript illumination for the new, greatly expanded edition of the *Lexikon des gesamten Buchwesens*.

JOHN RUSSELL's *Sennacherib's Palace Without Rival at Nineveh* received the James R. Wiseman Book Award of the Archaeological Institute of America as the outstanding work of archaeological scholarship. The ci-

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## In Memoriam

GEORGE R. COLLINS died on January 5, 1993, in Falmouth, Mass., following a long illness. His entire teaching career of 40 years (1946-86) was spent at Columbia, where he was responsible in large measure for the Department's great strength in the study of world architecture.

The leading scholar of Antonio Gaudí, Collins was responsible for bringing the architecture of Barcelona's visionary to world attention through a series of exhibitions and publications; his monograph (1960) was the first in English on the Catalan architect and was subsequently translated into Spanish and German. In 1958 Collins established at Columbia the "Amigos de Gaudí—U.S.A." and what is now known as the George R. Collins Archive of Catalan Art and Architecture, which since 1989 has been housed in the Ryerson and Burnham Libraries of the Art Institute of Chicago. Through his efforts in 1977 nearly 100 newly recovered Gaudí drawings were shown at the Drawing Center in New York, in what the *New York Times* called "one of the major architectural exhibitions of the year." Collins was co-author of *The Designs and Drawings of Antonio Gaudí*, a catalogue raisonné published in 1983.

Upon his retirement from Columbia in 1986, the Department held a symposium in his honor at which colleagues and former students celebrated his years of influential and inspiring teaching. The following year the New York Chapter of the American Institute of Architects honored Collins with its Award of Merit, citing his "lasting contributions to the understanding of our architectural and planning heritage."

His many pioneering publications included "The Ciudad Lineal of Madrid" and "Linear Planning throughout the World," in the *Journal of the Society of Architectural Historians* (1959). With his wife, CHRISTIANE CRASEMANN COLLINS (M.A. '54), who worked with him on many projects, he published the translation from the German of Camillo Sitte's *City Planning according to Artistic Principles* and the study *Camillo Sitte and the Birth of Modern City Planning*. Both were published in 1965 as part of the series

Columbia University Studies in Art History, and have since been reprinted.

"The Transfer of Thin Masonry Vaulting from Spain to America," published in 1968 in the *Journal of the Society of Architectural Historians*, introduced the innovative designs of the Catalan builder Rafael Guastavino. Collins edited nine volumes in the influential Braziller series on Cities and Planning, on subjects ranging from Pre-Columbian America, medieval cities, and the Renaissance to modern city planning and Le Corbusier. He was a founding editor of *Architectural History Foundation Books*.

Collins was active in the programs of the Drawing Center in New York, where he organized the important exhibition of *Visionary Drawings of Architecture and Planning* in 1979. He was also responsible for the moving exhibition of *Children's Drawings of the Spanish Civil War*, held at the Spanish Institute in New York in 1986.

Born September 2, 1917, in Springfield, Mass., Collins studied art history at Princeton, where he earned the B.A. in 1939 and the M.F.A. with honors in 1942. During World War II he served with the American Field Service, earning four battle stars. He assisted in the evacuation of the Bergen-Belsen and Buchenwald concentration camps in Germany and in the subsequent reuniting of families. After the war he directed efforts of the UNRRA Displaced Persons Centers in Bremen and Kassel-Mattenberg. That experience helped to shape Collins's deep commitment to social and humanitarian values.

On his return from Europe he joined the Columbia faculty and rose through the ranks to become full professor of art history in 1962. His service to the University transcended the duties of teacher and scholar and included active participation in the University Senate and on advisory committees of Columbia University Press and Columbia University Seminars. He was the recipient of a Guggenheim Fellowship and of grants from the American Council of Learned Societies and the Rockefeller Foundation. In 1979 he delivered the Mathews Lectures at the School of Architecture.

At the symposium honoring Collins on the occasion of his retirement, his former student and young colleague Barry Bergdoll said, "Perhaps no other architectural historian has encouraged such an extraordinary diversity of explorations among his students as George Collins." While mourning his death, the Department recognizes in the very richness of its own programs in architectural history and theory the legacy of a great teacher and scholar.

WILLIAM M. HINKLE, Professor Emeritus of Art History, died on August 31, 1992. He had been a member of the Columbia faculty from 1960 until his retirement in 1973. A specialist in medieval art, he published *The Portal of the Saints of Reims Cathedral* in the CAA monograph series (Princeton University Press, 1965), as well as many articles in the *Art Bulletin*, the *Journal of the Warburg and Courtauld Institutes*, the *Journal of the British Archaeological Association*, and the *Münchener Jahrbuch der bildenden Kunst*.

Born in New York City in 1905, Hinkle had a varied career before entering the field of art history. He attended the Groton School and received his B.A. degree from Yale in 1927, after which he continued his studies as an associate art student at the American Academy in Rome. Poor health forced him to undertake a strenuous body-building regime. From 1930 to 1932 he attended the Hochschule für Leibesübungen and the Siegfried Dietrich Gymnasium in Berlin. Upon his return to New York, he became the director of the School of Modern Gymnastics. Classified 4F by the draft board, he spent the war years as poultry farmer in Pennsylvania, but then returned to his profession as an artist and commercial designer. Entering the graduate program at Columbia in 1958, he received his Ph.D. in 1962, having already begun teaching as an instructor in Columbia College.

Hinkle was a gentle man, a scholar whose mild manner could not hide his passion for medieval art, a passion that he conveyed to his students. ■

## Student Fellowships

For the summer of 1993 the following travel grants were awarded:

Advisory Council Fellowships for summer travel were awarded to JODI CRANSTON (Italy), TERENCE DEWSNAP (England), PAM FLETCHER (England), JANET HESS (Ghana), CHRIS HUNNISETT (France), MUFFET JONES (France), IAN PEPPER (Germany), KIMBERLY RHODES (England, France), JANICE ROBERTSON (England), ETHAN ROBEY (France), JONATHAN UNCLAUB (England, France, Italy), RICHARD WITTMAN (France), NANCY WU (France), AIDA YUEN (Hong Kong, with a supplemental grant from the Griggs-Burke Fund).

The Sheldon Weinig Fellows are DEBRA DIAMOND (India), SHAALINI RANASINGHE (Ethiopia), and ANNAPURNA WEBER (India). From the Milton J. Lewine Fund, which is supported by annual gifts from friends and alumnae, the following students received summer travel grants: VANESSA CHASE (England, Italy), JAMES CHENEY (Italy), and EDWIN FRANK (England, France, Italy). Two students will be spending the summer in Greece with grants from the Fund for Aegean Archaeology: SENTA GERMAN and MICHELLE WALTERS.

A new Canon West Fellowship has been established by the Laymen's Club of the Cathedral of St. John the Divine, intended to support the research of a student in medieval art. The first Canon West Fellow is JANET SNYDER, who is studying the iconography of costume in French medieval art.

In addition to University funding of graduate students in residence, the Department has been able to make several special awards to entering students thanks to funds established in their fields of special interest: ALISON KARMELE will be the Edith Porada Fellow in Ancient Near Eastern Art and Archaeology; SOPHIA

PHILLIPS will be the Marcia and John A. Friede Fellow in Oceanic Art, and FRANCES YUAN the Griggs-Burke Fellow in Asian Art.

For dissertation research the Department made four awards: The Pierre and Maria Gaetana Matisse Fellowship was awarded to ALASTAIR WRIGHT, whose dissertation title is "Past Style: Tradition and Discontinuity in the Art of Henri Matisse." ANDREW SCHULZ, whose thesis is "Sense and Vision in the Art of Francisco Goya," was named the C.V. Starr Fellow. The two Rudolf Wittkower Fellows for 1993-94 will be JESSICA WINSTON, who is writing on "The Face of the Virgin," and MAREK WIECZOREK, whose topic is "Piet Mondrian and the Frame of Abstraction."

Beyond the Department, our graduate students were quite successful in the competitions for Columbia University dissertation research and writing fellowships. BENJAMIN BINSTOCK won a Columbia University Traveling Fellowship, which will take him to the Netherlands for work on "National and Religious Identity in Rembrandt's History Paintings." MICHELLE BAMBLING was named a Sincho Fellow of the Donald Keene Center of Japanese Culture; she will be in Japan working on "The Muromachi Period Sun and Moon Landscape Screens of Kongo-ji Temple." Three of our students were awarded Whiting Fellowships for the writing of their dissertations: MEGAN CIFARELLI, whose topic is "Enmity, Alienation, and Assimilation: The Role of Cultural Difference in the Visual and Verbal Expression of Late Assyrian Ideology"; ELLEN SHORTELL, who is writing on "The Choir of St. Quentin: Gothic Structure, Power, and Cult," and CLAUDIA SWAN, who was also awarded a Kress Foundation Fellowship for her project, "Jacques de Gheyn and the Representation of the Natural World in the Netherlands, 1585-1629."

And, beyond the University, in the national competitions Columbia students did very well indeed. LEAH DICKERMAN was named the Finley Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art; her dissertation project is "Revolutionary Production: The Work of Aleksandr Rodchenko." To continue her field work on "The Healing Arts: Sculpture and Medicine in Southern Gabon" ALISA LAGAMMA has been awarded a fellowship by the American Association of University Women. MATTHEW MCKELWAY received a Japan Foundation Fellowship for research in Japan on *Rakuchu rakugai zu* (views of Kyoto). JUANITA HOLLAND has been awarded a Ford Foundation Fellowship for her dissertation, "Co-Workers in the Kingdom of Culture: African-American Artists in Boston, 1848-1895." A fellowship from the American Oriental Society will help ADRIANA PROSER complete her dissertation on "Moral Characters: Calligraphy and Bureaucracy in Han China." LYNNE SPRIGGS has been awarded a NEH dissertation grant for "Images of the Blackfeet: Strategies for the Visual Articulation of Identity and Power."

Two students have received Smithsonian Institution Fellowships for dissertation research: BRIDGET GOODBODY, "George Catlin's Indian Gallery: How It Shaped American Culture," and LISA STRONG, "Images of Indian-White Contact in the Field Sketches of A.J. Miller." In addition, HELEN SHANON was named a Smithsonian Institution Fellow for the summer of 1993. TRACY EHRLICH will be a Fellow at Dumbarton Oaks where she will continue work on "The Villa Mondragone and Early Seventeenth-Century *Villeggiatura* at Frascati." Two other students received summer fellowships at Dumbarton Oaks: JOSEPH DISPONZIO, "Jean-Marie Morel and French Pic-

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## Recent Dissertations (1991-1993)

ANNE GUERNSEY ALLEN, "Space as Social Construct: The Vernacular Architecture of Rural Western Samoa" (Suzanne Blier)

HYUNG-MIN CHUNG, "Transmission of the Mi School in Landscape Painting of the Late Choson Dynasty (1700-1850)" (David Sensabaugh)

EVELYN COHEN, "Problems in the Art of Giovanni da Modena" (James Beck)

MARIA CONELLI, "The Gesù Nuovo in Naples: Politics, Property, and Religion" (Joseph Connors)

ELLIOT DAVIS, "Training the Eye and the Hand: Drawing Books in Nineteenth-Century America" (Barbara Novak)

BARBARA DODSWORTH, "The Arca di San Domenico" (James Beck)

RACHEL DRESSLER, "Medieval Narrative: The Capital Frieze on the Royal Portal, Chartres Cathedral" (Stephen Murray)

DIANA FANE, "Objects of Myth and Memory" (collected publications)

JEANNE FOX-FRIEDMAN, "Cosmic History and Messianic Vision: The Sculpture of Modena Cathedral at the Time of the Crusades" (Stephen Murray and Linda Seidel)

CHRISTOPHER FULTON, "The Medici Palace Collection of Fifteenth-Century Florence: A Study in the Privatization of Art" (James Beck)

SAMUEL GRUBER, "Medieval Todis: Studies in Architecture and Urbanism" (Alfred Frazer)

DEBRA HASSIG, "Homo animal est, Homo animal non est: Text and Image in Medieval English Bestiaries" (Jane Rosenthal)

SHEREE JAROS, "Roman Copies and the Problem of the *Nobilis Opera*" (Richard Brilliant)

ALICE JARRARD, "Theaters of Power: Francesco I d'Este and the Spectacle of Court Life in Modena" (Joseph Connors)

SUSAN KLAIBER, "Guarino Guarini's Theatine Architecture" (Joseph Connors)

MICHAEL KNIGHT, "Bronze to Lacquer: Changes in Preferred Media in the Arts of the Kingdom of Chu" (David Sensabaugh)

ALICE KRAMER, "Vasari on Painting: The Critical Content of the 'Lives'" (David Rosand)

KATHRYN KRAMER, "Mythopoeisis in the Late Work of Paul Klee" (Richard Brilliant)

CORNELIA LAUF, "Joseph Beuys: The Pedagogue as Persona" (Theodore Reff)

LINDSAY LEARD, "The Société des Peintre-graveurs: Printmaking 1889-97" (Theodore Reff)

JANICE 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" (Stephen Murray)

DAVID A. MOOS, "The Loss of Landscape in American Abstraction: The Self in Clifford Still, Jackson Pollock, and Barnett Newman" (Rainer Crone)

KATE OGDEN, "Yosemite Valley as Image and Symbol: Paintings and Photographs from 1855 to 1880" (Barbara Novak)

PIA PALLADINO, "Pius II and the Siene Renaissance: The Altarpieces for Pienza Cathedral" (James Beck)

JOANNE PILLSBURY, "Sculpted Friezes of the Empire of Chimor" (Esther Pasztory)

BARBARA PORTER, "Old Syrian Linear Style Cylinder Seals" (Edith Porada)

LOUISE RICE, "The Altars and Altarpieces of New St. Peter's (1621-1653)" (Joseph Connors)

SUSAN ROMANELLI, "South Netherlandish Boxwood Devotional Sculpture: 1475-1530" (David Freedberg)

ANN SASS, "Robert Frank's Photography: 1942-1959" (Molly Nesbit)

JENNY SHAFFER, "Recreating the Past: Aachen and the Problem of the Architectural 'Copy'" (Stephen Murray)

DELLA C. SPERLING, "Narrative and Enigma: The Late Paintings of William Quiller Orchardson" (Allen Staley)

LAURA SPITZER, "Passion and Pilgrimage: Models and Images in Twelfth-Century France" (Stephen Murray and Linda Seidel)

MARJORIE WIESEMAN, "Compar Netscher and Late Seventeenth-Century Dutch Painting" (David Freedberg) ■

## Fellowships

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turesque Garden Theory," and PATRICIA SARRO, "The Function of Ornamentation at Tajin Chico, El Tajin, Mexico." For the summer of 1993 NANCY STULA was awarded a fellowship by the Massachusetts Historical Society in support of her dissertation on Christopher Pearse Cranch (1813-1892).

Four Columbia students will be Fellows at the Metropolitan Museum of Art in 1993-94: ANNE D'ALEVA, whose topic is "Representing the Body Politic: Status and Gender in Tahitian Art, 1767-1827"; SIGRID GOLDINER, who is studying the façade of Notre-Dame-la-Grande in Poitiers; SARAH MCPHEE, who is studying the unbuilt campanili of St. Peter's, and MARY VACCARO, who is writing on Parmigianino's Marian imagery. PAULINE MAGUIRE, currently a Mary Davis Fellow at CASVA and who will defend her dissertation on Poussin and Chantelou in the fall, has been appointed to a Kress Postdoctoral Curatorial Fellowship at the National Gallery of Art for next year. ■

## ALUMNAE/I NOTES

In January 1993 MORTON C. ABROMSON (Ph.D. '76) and JOAN L. NISSMAN (Ph.D. '79) of Nissman, Abromson & Co., Brookline, MA, exhibited "Master Drawings 1500-1900" in New York City.

Currently director of the Center for American Architecture and Design at the University of Texas at Austin, ANTHONY ALOFSIN (Ph.D. '87) is the consulting curator for the major Frank Lloyd Wright exhibition to be held at the Museum of Modern Art in the spring of 1994. His book *Frank Lloyd Wright, the Lost Years 1910-22* is about to be published by the University of Chicago Press.

Back in Boston after four years in Paris, WAYNE ANDERSEN (Ph.D. '67) has been writing with evident energy. His recent publications have included the autobiographical *My Self* (Presse Universitaire de France, 1990) and *Scenario for an Artist's Apocalypse* (Geneva, 1990); his first novel, *The Second Young Cock of Iowa*; and a collection of essays on nineteenth-century French social conditions. He has also published three essays in Rizzoli's *Journal of Art*: "Cézanne's L'Eternel Féminin and the Miracle of Her Restored Vision," "California Funk & the American Express," and "Professor Chipp Goes to Pearl Harbor." In *Drawing* (1990) he published "Relics of Paul Cézanne," and he contributed the epilogue to the memorial exhibition catalogue *Harold Paris: 1925-1979* (San Francisco, 1992).

LILLIAN ARMSTRONG (Ph.D. '66) has once again assumed the chair of the art department at Wellesley College. She recently published "The Impact of Printing on Miniaturists in Venice after 1469," in *Printing the Written Word: The Social History of Books 1450-1520* (Cornell University Press, 1991).

ETTA ARNTZEN (Ph.D. '70) is enjoying life as an active retiree-volunteer at the Krannert Art Museum and the Robert Allerton Park and Conference Center, both at the University of Illinois.

A new member of the Advisory Council of the Department, FRANCES F.L. BEATTY (Ph.D. '81) is vice president at Richard L. Feigen & Co. This year she

organized two exhibitions at the gallery, one on "Richard Smith: The Green Gallery Years 1960-1963" and the other on the French Surrealist Pierre Roy, for which she wrote the introductory essay on the artist.

ELIZABETH BARTMAN (Ph.D. '84) has been a Fellow in the Greek and Roman Department of the Metropolitan Museum of Art; she continues her affiliation with the museum as a lecturer in the Education Department.

ANNETTE BLAUGRUND (Ph.D. '87), Andrew W. Mellon Senior Curator of Paintings, Drawings, and Sculpture at the New-York Historical Society, has been named Chevalier dans l'Ordre des Arts et Lettres by the French government for her traveling exhibition *Paris 1889: American Artists at the Universal Exposition* and the accompanying book.

In the spring of 1994 ADELAIDE BENNETT (Ph.D. '73) of the Index of Christian Art at Princeton will be a guest scholar at the J. Paul Getty Museum. In collaboration with JUDITH OLIVER (Ph.D. '76), she is preparing a compendium of European illuminated books of hours produced between 1200 and 1350.

LARISSA BONFANTE (Ph.D. '66) has co-edited *The World of Roman Dress*, which will be published by the University of Wisconsin Press. The volume includes papers from the NEH Summer Seminar on "Roman Dress: Its Significance and Symbolism" that she directed at the American Academy of Rome in 1988.

CHARLES E. BROWNELL (Ph.D. '76) of Virginia Commonwealth University spoke on "Thomas Jefferson's Architectural Models and the United States Capitol" at the conference sponsored by the United States Capitol Historical Society in March.

In March 1992 TIMOTHY A. BURGARD (M.Phil. '88), Assistant Curator of Paintings, Drawings, and Sculpture at The New York Historical Society, spoke on "The Pacific Railroad Reports: Art in the Service of 'Manifest Destiny'" at a symposium organized by the NYHS and the National Museum of American Art, "Reinterpreting the American West: A German and American Dialogue."

Having joined the faculty of Sarah Lawrence College, DAVID CASTRIOTA (Ph.D. '81) saw two important publications last year: *Myth, Ethos and Actuality: Official Art in Fifth-Century B.C. Athens* (University of Wisconsin Press) and his introduction and annotations to the new English translation of Alois Riegl's classic *Problems of Style* (Princeton University Press).

ELIZABETH CHILDS (Ph.D. '89) is currently the Florence J. Gould Visiting Fellow in the Department of Art and Archaeology at Princeton University for 1992-93. She spent the year in residence at Princeton writing *The Image of Paradise: Painting and Photography in Tahiti, 1880-1905*. In September 1993 she assumes her new position as assistant professor of art history at Washington University in St. Louis, where she joins fellow Columbians Sarantis Symeonoglou, William Wallace, and Mark Weil.

DAVID C. CHRISTMAN (M.A. '66) is associate professor of art history at Hofstra University, where he is also dean of New College and acting director of the Hofstra Museum.

*The Letters of Gustave Courbet* (University of Chicago Press, 1992), translated and edited by PETRA TEN-DOESSCHATE CHU (Ph.D. '72), has been receiving rave reviews.

ELLIOT BOSTWICK DAVIS (Ph.D. '92), Assistant Curator, Metropolitan Museum of Art, delivered a special lecture for the New York Academy of Art at the Metropolitan Museum, "Splendid Legacy: The Havemeyer Collection."

After a year at the National Gallery of Art, where he co-authored the catalogue of nineteenth-century American paintings, JOHN H. DAVIS (Ph.D. '91) has joined the faculty of art history at Smith College.

RICHARD DORMENT (Ph.D. '76), the art critic of the *Daily Telegraph* in London and a regular contributor to the *New York Review of Books*, was awarded the Hawthornden Prize for art criticism in Britain.

PATRICIA EMISON (Ph.D. '85) has been promoted to tenure in the Department of Art.

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ment of the Arts at the University of New Hampshire. Among her recent publications was "Asleep in the Grass of Arcady: Giulio Campagnola's Dreamer," which appeared in the *Renaissance Quarterly*, (summer 1992).

**Corot in Italy: Open-Air Painting and the Classical Landscape Tradition** by PETER GALASSI (Ph.D. '86) was awarded the Eric Mitchell Prize for an Outstanding First Book. Director of the Department of Photography at the Museum of Modern Art, Galassi serves as adjunct professor in the Department, offering the graduate seminar in the history of photography at MoMA.

KATE GANZ (M.A. '69), of Kate Ganz, Ltd., held her annual exhibition of master drawings in New York in May-June, an impressive selection of "Heads and Portrait Drawings from Piero di Cosimo to Jasper Johns."

This past summer ALISON HILTON (Ph.D. '79), professor of art history at Georgetown, directed a NEH Summer Institute for College Teachers in St. Petersburg on "Russian History and Culture through Art and Artefact." She is currently in Russia on an IREX grant to complete research for a book *Golden Autumn: Impressionism in Russian Art*. Her recent publications include *Kazimir Malevich* (New York: Rizzoli, 1992) and "Soviet Propaganda Porcelain and the Russian Folk Heritage," in *News from A Radiant Future: Soviet Porcelain* (Art Institute of Chicago, 1992). Forthcoming are "Icons of the Inner World: The Spiritual Tradition in the New Russian Art" for the catalogue of *Non-Conformist Soviet Art from the Dodge Collection at Rutgers University* (to be published by Thames & Hudson in the fall), and *Russian Folk Art and the Patterns of Life* (Indiana University Press).

IRMA B. JAFFE (Ph.D. '66) announced the publication of the first two volumes of *The Italian Presence in American Art* (1760-1860 and 1860-1920, respectively) of which she is editor. Based on the symposia she organized, the volumes are co-published by the Italian Encyclopedia Institute and Fordham University Press. Among other symposia she has organized are "Baroque Poetry and Other Literary Forms: Italy, Spain, German, England, France," at SUNY Stony Brook in March 1993, and "Italian Art in American Public and Private Collections: New Attribu-

tions/New Iconography," to be held at Fordham (Lincoln Center) in November.

On a Fulbright Lectureship in 1992-93 LEWIS KACHUR (Ph.D. '88) has been teaching American art at Osaka University in Japan. He also co-curated the exhibition *The Drawings of Stuart Davis*, which opened at the Terra Museum in Chicago; it will be circulated by the American Federation of the Arts to Middlebury, San Antonio, Andover, Omaha, and Washington, D.C. The accompanying book is published by Abrams. "Picasso, Popular Music, and Collage Cubism (1911-12)" appeared in the *Burlington Magazine* for April 1993.

SYLVIA LAVIN (Ph.D. '90) is currently assistant professor of architectural history and theory at the Graduate School of Architecture and Urban Planning at UCLA. Her *Quatremère de Quincy and the Invention of a Modern Language of Architecture* has just been published by MIT Press.

RAYMOND LIFCHEZ (M.A. '67), on the Faculty of Architecture at the University of California at Berkeley, has recently published *The Dervish Lodge: Architecture, Art, and Sufism in Ottoman Turkey* (University of California Press, 1992).

*Rainbow like an Emerald: Stained Glass in Lorraine in the Early Thirteenth and Fourteenth Centuries* by MEREDITH PARSONS LILLICH (Ph.D. '69), professor of art history at Syracuse University, was published as a CAA monograph in 1991. Her next book, *The Armor of Light: Stained Glass in Western France, 1250-1325*, was published in 1992 as a Centennial Book by the University of California Press; it is dedicated to the memory of her Columbia mentor, Robert Branner.

"Greatest Good or Utmost Evil?" and "Transformation of a Gruesome Tale or the Birth of Aphrodite" were the titles of two recent papers by CLAIRE LINDGREN (Ph.D. '76), response to which inspired the session she chaired at the CAA meetings in Seattle. In addition to her teaching and scholarship in ancient art, she continues to participate in the annual Fine Arts Faculty Exhibitions at Hofstra University, where she has shown both drawings and photographs.

RICHARD MARTIN (M.Phil. '73) has been appointed co-curator of the Costume Institute at the Metropolitan Museum of Art. Speaking of his new charge, Martin was quoted in the De-

cember Vanity Fair: "We want to have the same influence on fashion designers that the Museum of Modern Art had on artists in the 40s and 50s." *Infra-Apparel* was the title of the spring exhibition at the Costume Institute, which, tracing a two-century evolution, illustrates the historical precedents for contemporary fashion's interest in revealing undergarments.

GEORGE MAUNER (Ph.D. '67) has recently been appointed Distinguished Professor of Art History at Pennsylvania State University, where he is also director of the Institute for the Arts and Humanistic Studies.

KATHERIN JANSZKY MICHAELSEN (Ph.D. '75) of FIT, SUNY, recently co-authored the catalogue of the exhibition *Weininger: From Bauhaus to Conceptual Art*, which opened at Stuttgart and, following a European tour, concluded at the Neuberger Museum in Purchase.

*The Waking Dream: Photographer's First Century* is the title of an exhibition organized by MARIA MORRIS HAMBURG (Ph.D. '80), Curator of Photography at the Metropolitan Museum of Art. The show and its accompanying book present images from the Gilman Paper Company Collection.

LAWRENCE NICHOLS (Ph.D. '90), who has moved from the Johnson Collection in Philadelphia to the Toledo Museum of Art as Curator of European Painting and Sculpture before 1900, most recently reviewed the Goltzius chiaroscuro woodcut exhibition (Amsterdam and Cleveland) for the *Burlington Magazine*.

D. STEPHEN PEPPER (Ph.D. '69) is completing a study of Guido Reni's Hercules series painted for the Duke of Mantua. Aspects of that study dealing with attribution and chronology are scheduled to appear in forthcoming issues of the *Burlington Magazine* and *Revue de l'Art*.

MARIA GRAZIA PERNIS (Ph.D. '90) was a principal organizer of the New York symposium *Facets of Piero della Francesca*, sponsored by the Renaissance Studies Program of the Graduate School of CUNY on February 26-27. She also delivered a paper on "Piero della Francesca and the Syncretistic Culture of Urbino."

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## Alumnae/i

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Recently appointed to the faculty of Duke University, LOUIS RICE (Ph.D. '89), shared the Premio Lettarario Rebecchini with Professor JOSEPH CONNORS for their *Specchio di Roma barocca* (Rome: Edizioni dell'Elefante, 1991).

RHOMA PHILLIPS (M.A. '73) has been teaching American art and nineteenth-century French art in the Continuing Education Program at the University of Miami.

DAPHNE LANGE ROSENZWEIG (Ph.D. '73) has published *The Yangtze River Collection: Later Chinese Jades*, the catalogue of an exhibition held at the Museum of Fine Arts, St. Petersburg, Florida.

KAREN RUBINSON (Ph.D. '76) is a research associate at the University Museum of the University of Pennsylvania, where she is working on the Transcaucasian connection of materials excavated in Iran by the Hasanke Project. In August she gave a paper on "Tillya-Tepe and the Yuezhi: A Look at the Evidence" at the conference on China and its Northern Neighbors in Hohhot, Inner Mongolia.

ANN SASS (Ph.D. '91) is Curator of Photography at the Andy Warhol

Foundation for the Visual Arts, Inc., New York City.

The Board of Trustees of the Birmingham Museum of Art was pleased to announce the appointment of JOHN SCHLODER (M.Phil. '80) as Director of the Museum, effective November 2, 1992.

LAURIE SCHNEIDER ADAMS (Ph.D. '67) spoke on "Psychological Metaphors in the Iconography of Piero della Francesca" at the New York Symposium on *Facets of Piero della Francesca*.

At the Washington conference *A Republic for the Ages*, sponsored by the United States Capitol Historical Society, DAMIE STILLMAN (Ph.D. '61), University of Delaware, delivered a paper entitled "From the Ancient Roman Republic to the New American One: Architecture for a New Nation."

For his book *Lovis Corinth* (University of California Press, 1991) HORST UHR (Ph.D. '75) received the Wayne State University Board of Governors Faculty Recognition Award. His most recent publication is "Patrons and Painters in Quest of an Iconographic Program: The Case of the Signorelli Frescoes in Orvieto," *Zeitschrift für Kunstgeschichte* 61 (1992).

JOHN WALSH (Ph.D. '71), Director of the J. Paul Getty Museum, recently enjoyed a sabbatical leave at Oxford, where he completed a volume on Jan

Steen—which, he recalls, started life as a paper delivered at the Department's symposium in memory of Rudolf Wittkower.

*Patron Saints: Five Rebels who opened America to a New Art 1928-1943* by NICOLAS FOX WEBER (B.A. '69) was published by Knopf last year. His article on the Brooklyn Museum appeared in the Sunday New York Times for November 15, 1992.

The terrible Oakland firestorm destroyed the house of GEORGIA SOMMERS WRIGHT (Ph.D. '66) and her husband David, along with their library and collection of 70,000 slides and photographs. The master tape of her video, *Light on the Stones: The Medieval Church of Vézelay* was fortunately safe; re-edited, it was awarded a red ribbon at the American Film and Video Festival and was shown at the Boston Museum of Fine Arts. She is currently working on a more ambitious project, a video on the cathedrals of Norwich, Lincoln, and Wells, which is scheduled for shooting in 1994.

IRENE WINTER (Ph.D. '73) assumes the chair of the Department of Fine Arts at Harvard as of July 1, 1993. In December she delivered the Kendrick Pritchett Distinguished Lecture at Berkeley; in January she spoke at the Metropolitan Museum of Art in conjunction with the Susa exhibition. ■

## News of the Faculty

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tation concluded with the following remarks: "Too often in ancient studies the information to be obtained from written texts is separated from that derived from pictorial representations. Too often detailed reconstructive scholarship is seen as incompatible with the use of innovative theory. John Russell has demonstrated that text, picture, archival research, and contemporary theory can be integrated into an imaginative reconstruction of how the representations on an ancient building were intended to affect those who used the structure. *Sennacherib's Palace without Rival at Nineveh* pro-

vides a splendid model for any scholar studying the nature of official propaganda in antiquity. It illustrates well the need for an approach to antiquity that bridges Near Eastern, Greek, and Roman cultures in order to produce a comprehensive vision of cultural processes in Western Asia and the Mediterranean world."

Russell has just completed the manuscript of his second book, *The Writing on the Wall*. He spent last April and May in London at the British Museum researching excavations at Nineveh; at the country house from which the Metropolitan Museum's Assyrian sculptures came he

rediscovered an unrecognized major Assyrian relief still, as it were, *in situ*. In October he lectured on "The Endangered Art of Ancient Iraq" at the Chrysler Museum, Norfolk, Virginia. In his spare time, Russell is consulting on the design of a computer-simulated Assyrian archaeological excavation, "Archaeotype," which is being used in teaching history to sixth-graders at the Dalton School in New York City.

University Professor Emeritus MEYER SCHAPIRO was elected an honorary fellow of the Pierpont Morgan Library. ■



Columbia University  
Department of Art History  
and Archaeology  
826 Schermerhorn Hall  
New York, N.Y. 10027

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