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,

(continued on page 2)

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 MIYEEKO 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,
Letter from the Chairman
(continued from page 1)
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

The Atsumi Professorship
(continued from page 1)
supported by the Advisory Council of the Department, a group of dedicated friends and alumni, 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 a 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 alumni 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 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 ELLISON 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 BCCDH/JKNPPRSW, 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 Farnsworth 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 "Oh 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 lavishly written 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 DRUGER 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.
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 MOXLEY was co-chair of the session on Critical Theory in Art History, and Professor DAVID FREEDBERG was a speaker in the session on Fiction, February 3-6, 1993, as participants in Models of Artistic Exchange was TONIO HILSCHER, 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 Icons: Reading Pictures around 1800. Columbia alumni participating in the Congress included CHARLES W. HAXTHAUSEN (Ph.D. '76), who chaired Berlin: Crossroads of the Avant-Garde: Before and After World War I, and PETRA TEN DOESSCHATE-CHU (Ph.D. '72) and H. BARBARA WEINBERG (Ph.D. '72), both speakers in Art and Curator, Art and Argument. At the Italian Art Society's New Enquiries in Italian Art LEVY ANCREWES (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 Kindheitsmotive, 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. PETE FRANK (M.A. '74) was chair of Fluxus as Practice, Fluxus as History: The Art Movement that Might Exist. Columbia, understandably, dominated the session called Bringing the Mainstream to the Fringe: Non-Western Models for the New Art History, 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 Kwakwul 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 was 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 Testilhacan: City of the Gods, of which Professor ESTHER PASZORY 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.

Exhibiting Native American and Pre-Columbian Art

Columbia Abroad (continued from previous page)

CATHERINE BERGMANN (Ph.D. '86) chaired the session on The Art of Ancient Spectacle, at which MICHAEL KOORTE-BOJAN (Ph.D. '91) spoke on "Monuments and Memorials: Funerary Mythology and Sepulchral Imagery in the Roman World." Professor RICHARD BRILLIANT was the discussant, To World's First Great City: Poverty to 1832, ANNE D'ALEVA (M.Phil. '92) contributed "Women as Artists and Diplomats in Post-Contact Tahiti." "Political Things: The Object World of Italian Passion" 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 Imaging 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 Roman­nesque Tuscany"; Sara Lipton, He­brew University, "The People and the Book: Jewish Ritual in the Bible Morali­se"; MICHAEL COTHERN (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 1222?" 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 Plu­cimactic event of the term was the lecture by Willibald Sauerländer, Zentralinstitut für Kunstgeschichte, Munich, on "Gothic Sculpture at Westminster Abbey: A Plea for Plu­easences of the Grand Cathedrals of France". The symposium was opened with a paper by BRIGITTA SCHULZ, "The Bible of the Virgin." The symposium was made possible through the generous support of Mark and Carolyn Blackburn, with additional and very welcome on­campus 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 September 16, 1992. At 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 MOXLEY lectured on "The Practice of Theory," and Professor DAVID ROSAND talked about "Theory in Practice." The 1993 Barnard Spring Lecture Series was held as "Taking Stock at the Cusp," and 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 Lissarrague of the Centre National de la Recherche Scientifique and the Centre Louis de­Gernet, who spoke on "The Death of the Musician: Orpheus in Arcic Ico­graphy." —

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 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'Art franc­ais-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'Interme, an exhibition to be held at the Musée National d'Art Moder­n, Paris. A co-editor of the critical jour­nal October, Krauss begins a three­year 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}


Professor Rosalind Krauss

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JOSEPH CONNORS returned to lead a trip to the Renaissance monuments of Sicily. In May and June he accompanied in April one to Greek and baroque Angelo Pistoletto, editing the their book on the Premio Letterario Rebecchini for Library and the Pierpont Morgan Library. Connors and his co-author, John the Divine in January. He is cur­ on "Media and Communication tion at the Art Institute of Chicago, Pensylvania Press). At the workshop organized to study the Prudens manuscript at Corpus Christi College, Cambridge, she presented a paper on the cycle illustrating this and the two other surviving Anglo-Saxon Prudentius manuscripts, so far in conjunction with the exhibition of the Breslau Collection of Manuscript Il­ lustrated Literature in Paris, three of DAVID ROSAND's books were brought out in French translation: Peindre à Venise au XVie siècle: Titien, Vérone, in Colour and its Role in Venice. She also gave the delivery on "The Politics of the Reception". On 14 April Rosand deliv­ ered a University Lecture in Low Mem­ orial Library, "Michelangelo and the Meanings of Drawing," and he then gave the Julius Held Lectures at the Clark Art Institute in William­ stown. "A Generation Drawing by Leonardo da Vinci" is the title of the Lecture on Psychiatry and the Arts that was given at the joint meeting of the American Psychiatric Association in San Francisco.

JOHNNY ROBERT left 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 Prudens manuscript at Corpus Christi College, Cambridge, she presented a paper on the cycle illustrating this and the two other surviving Anglo-Saxon Prudentius manuscripts, so far in conjunction with the exhibition of the Breslau Collection of Manuscript Illustrated Literature in Paris, three of DAVID ROSAND's books were brought out in French translation: Peindre à Venise au XVie siècle: Titien, Vérone, in Colour and its Role in Venice. She also gave the delivery on "The Politics of the Reception". On 14 April Rosand deliv­ ered a University Lecture in Low Mem­ orial Library, "Michelangelo and the Meanings of Drawing," and he then gave the Julius Held Lectures at the Clark Art Institute in William­ stown. "A Generation Drawing by Leonardo da Vinci" is the title of the Lecture on Psychiatry and the Arts that was given at the joint meeting of the American Psychiatric Association in San Francisco.

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In Memoriam

GEORGE R. COLLINS died on January 5, 1993, in Falmouth, Mass., followed by a long illness. His career teaching was a total of 40 years (1946-86) was spent at Columbia, where he was a pioneer in his discipline. He was the Department's great strength in the study of world architecture.

The leading scholar of Antonio Gaudi, Collins was also known as the George R. Collins Archive of Catalan Art and Architecture. He was the world's foremost the architect of the Barcelona's visionary to world attention through a series of exhibitions and publications. His monograph, published in 1960, was the first in English on the architect. He was a founder of the Architectural History Foundation Books.

Collins was active in the programs of the Drawing Center in New York, where he was the organizing exhibition of Architectural 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.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 Berlin and Kassel, Germany. That experience helped to shape Collins's deep commitment to social justice and humanitarian values.

After 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 as a Columbia professor has 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 the very richness of its own programs in architectural history and theory the legacy of a great teacher and scholar.


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 at the University of Munich, 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 Lehreisungen 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 1938, 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 study abroad: JODI CRANSTON (India), TERENCE DEWSNAP (England), PAM FLETCHER (England), JANET HESS (Ghana), CHRIS HUNNISHEIT (France), MUFFET JONES (France), JAN PEPPER (Germany), KIMBERLY RHODES (England), JANICE ROBERTSON (England), ETHAN ROBIE (France), JONATHAN UNGLAUB (England, France, Italy), RICHARD WITTMAN (France), NANCY WU (France), AIDA YUEN (Hong Kong, with a supplemental grant from the Griggs-Burke Fund).

The Shelby Wingo Fellows are DEBRA DIAMOND (India), SHAHINI RANASINGHE (Ethiopia), and ANnapurna WEBER (India). Each of these students was awarded a grant 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 EDWARD FRANK (England, Italy). Two students will be spending the summer in Greece with grants from the Fund for Aegaean Archaeology: SENTA GERMAN and MICHELE WALTERS.

A new Canon West Fellowship has been established by the Layton Foundation and the 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 manuscripts. For the summer of 1993, TRACY EHRICHLWILL be a Fellow at Dumbarton Oaks where she will continue her work on "The Villa Mondragone, Early Seventeenth-Century Villaggio at Frascati." Two other students received summer fellowships at Dumbarton Oaks: JODI DISNAPSON and "Jean-Marie Morel and French Pic..."
Recent Dissertations (1991-1993)

ANNE GUERNEY ALLEN, "Sunday as Social Construct: The Vernacular Architecture of Rural Western Samoa" (Suzanne Bliler)
HYUNG-MIN CHUNG, "Translating the Mission of the Shroud in Landscape Painting of the Late Choson Dynasty (1700-1850)" (David Sensabaugh)
EVELYN COHEN, "Problems in the Art of Giovanni da Modena" (Joseph Connors)
EVELYN COHEN, "Problems in the Art of Giovanni da Modena" (Joseph Connors)

For further reading...

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

Fellowships (continued from previous page)

turens Garden Theory," and PATRICK JARRODS, "The Function of Ornamentation at Tiahuanaco, El Tajin, and 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 Columbus students will be Fellows at the Metropolitan Museum of Art in 1993-94: ANNE D'ALBERGH, whose topic is "Reinterpreting the American West: A Glimpse of William Quiller Orchardson" (Alfred Fray); JENNIFER SCHAFER, whose topic is "Historical Society in support of her dissertation on Poussin and his influence on the French Sulpicians." (Richard Brilliant)
ment of the Arts at the University of New Hampshire. Among her recent publications is "Aldous Huxley's Brave New World."  

Cory in Italy: Open-Air Painting and the Classical Landscape Tradition by PETE BARTLETT (Ph.D. '88) was awarded the Eric Mitchell Award and the Outstanding Graduate Student Award. His book traces the development of the Italian Open-Air Painting tradition and its influence on modernist art.  

A recent performance by the group "Head and Porcelain Drawings from Piro di Cosimo" at the Italian Open-Air Painting exhibition in New York City was well received. The group's innovative approach to using porcelain as a medium for sculpture has received critical acclaim.  

Laurie Schneider Adams (Ph.D. '67) has been appointed to the position of Associate Director of the School of Art and Design at the Institute of Contemporary Art. Her research focuses on the development of modernist art in America.  

Richard Martin (M.Phil. '73) is a professor of art history at the University of Pennsylvania. He recently published a book on the history of Renaissance art in Italy, which explores the relationships between artists and patrons.  

Raymond Lifchez (Ph.D. '80), professor of art history at the State University of New York at Stony Brook, is currently working on a book on the art of Giorgio Vasari. His research focuses on the relationship between the artist and the patron.  

Maria Morris Hammons (Ph.D. '90) is Curator of 19th-Century European Art at the Metropolitan Museum of Art. She recently co-curated an exhibition on the art of Edouard Manet.  

Daphne Lange Rosenweig (Ph.D. '73) has published a book on the art of Wassily Kandinsky. Her research focuses on the development of modernist art in Russia.  

Karen Rubinson (Ph.D. '71) is a professor of art history at the University of Michigan. She recently published a book on the art of Rembrandt.  

Irene Winter (Ph.D. '73) is a professor of art history at the University of California, Los Angeles. She recently published a book on the art of Marc Chagall.  

Katherine Janszky Michaelen (Ph.D. '75) is a professor of art history at the University of Michigan. She recently published a book on the art of Franz Marc.  

George Maunser (Ph.D. '67) has been appointed to the position of President of the Art Institute of Chicago. His research focuses on the development of modernist art in America.  

Sylvia Lavin (Ph.D. '90) is a professor of art history at the University of California, Los Angeles. She recently published a book on the art of Piet Mondrian.