Letter from the Chairman

In this, my valedictory letter, it gives me great pleasure to announce that the faculty has elected Professor ALLEN STALEY as the next Chairman of the Department. Allen has already had many years of administrative experience in Schermerhorn, as long-time Director of Graduate Studies, as Acting Chairman of the Department, and as chairman of the Steering Committee of the Wallach Art Gallery.

In another important administrative change, PATRICK McMORROW has signed as Departmental Administrator to assume a position in the larger world beyond the Columbia campus. During his year with us, Patrick brought a new kind of administrative energy and focus to the Department; he was especially knowledgeable and creative in response to student needs, funding, in particular, and he established a most collegial and welcoming tone in the office. At an emotional farewell party, faculty, students, and staff joined to express their friendship and gratitude and to wish him success in that world beyond the academy.

At the same time, we celebrated our good fortune in being able to welcome NINA WONG as our next Departmental Administrator. A Cornell graduate with extensive experience in the publishing world, Nina comes to us from the Department of Psychology, where, among other things, she oversaw matters of funding and the writing of grant proposals. As she takes over administrative supervision of Art History and Archaeology, she will assume an additional title, that of Secretary to the Advisory Council of the Department.

(continued on page 2)

Electronic Imaging and Art History

Computer simulation of the gateway of Til Barsip, from Archaeotype

Technological progress comes slowly to Schermerhorn. It was not very long ago that the Department abandoned its large lantern slides and their antique monumental projectors and the smaller Leitz projectors, with their attendant student projectionists, and moved into the twentieth century with the adoption of Kodak carousels and remote controls. Now, even as some of the older faculty are still cursing such technology, we find ourselves being hastened down the road to the inevitable future of digital imagery.

Art Humanities In cooperation with the Center for Telecommunications Research and the Institute for Learning Technologies, and with the encouraging sponsorship of the Office of the Vice-Provost, we are preparing to experiment with our most basic Art Humanities course, “Masterpieces of Western Art,” which is a required part of Columbia College’s core curriculum. In the proposed Image Telecommunication framework the basic images for Art Hum would be stored in a central database; these would be high-fidelity copies of high-quality slides stored in electronic format. Classrooms are to be equipped with high-resolution displays and communications equipment to access the database over the local campus network. Beyond affording instructors immediate access to the data, allowing them to

(continued on page 3)
Letter from the Chairman (continued from page 1)

As most of you undoubtedly know, Columbia, like most other major universities, is facing a serious financial challenge. Our new President, GEORGE RUPP, has been seeking to close the budget gap for next year in order to establish a solid foundation on which to build. This Department has been asked to contribute to that effort. We have suspended our current search for a new assistant professor in African art, reaffirming, however, our commitment to a field in which Columbia was a pioneer. Thus we are redeﬁning the goals of our campaign to endow a proﬁciency in African art; we expect to expand the scope of that campaign.

It involves other departments and programs of the University, to assure that Columbia renewes its traditional commitment to African cultural and historical studies. You will be hearing more about our ambitions in the near future.

With the retirement of ALFRED FRAZER, we will also be seeking a new assistant professor in Near Eastern, too; the opportunity presents itself for reconsideration of our program in the ﬁeld, its relation to Classical Studies at Columbia and to the several disciplines involved.

Perhaps there is a genuinely beneﬁcial aspect to facing this crisis. It does force us to take a new look at our curricula, at our several programs, to take a broad view of the ﬁeld itself at a time when its traditional valuations, commitments are being challenged by new intellectual and critical initiatives—as well as by ideological and political pressures. Especially in a Department of our size and scope, it is important that we understand the interrelationship of the varied ﬁelds and approaches gathered under the title of Art History and Archaeology at Columbia. Socio-cultural awareness must also involve our responsibilities to the different levels of undergraduate education at Columbia. Our basic Art Humanities course (“Masterpieces of Western Art”) is a required part of the core curriculum of Columbia College, and our similar courses in Asian Art Humanities (“Masterpieces of Art in China, Japan, and Korea” and “Masterpieces of Indian and Islamic Art”) are part of the so-called extended core, which seeks to assure that undergraduates meet other cultures as well. This year we have proposed open-end positions for students to combine a major in Art History and Archaeology with one in the Visual Arts or in Architecture. This new curricular ﬂexibility suggests new initiatives in the creation of new courses and opens new prospects on the disciplinary shape of our program.

Still other developments have been having a serious impact on our program—from post-structuralism and post-modernism to gender and ethnic studies to the impact of electronic imagery in the classroom and library. As stressed by the recent agendas of the College Art Association meetings, both the means and the ends of the discipline are being pushed toward change. If our response to such pressures is to be more than ideologically automatic, we must become ever more critically aware of our own practices and assumptions, of the values we hold tacitly or overtly, and—for some of the older of us on the faculty—of a certain lack of ﬂexibility. For that very reason it is essential that we have younger faculty around to remind us that the world does indeed change. Still, few of us would want to deny the sheer pleasure we take in what we do, the profound satisfaction we take in engaging a work of art—and in sharing that satisfaction with students.

Trying to avoid too confessional or maudlin a tone in my ﬁnal Letter as Chairman, I would nonetheless like to take this opportunity to thank the many and varied generations of undergraduate students who have come to Columbia and who have helped make these last administrative years so rewarding. Thanks to all of you, the Department is thriving and is conﬁdent in itself and in its ability to meet the future creatively.

— DAVID ROSAND

New Fellowship

The Edward Nason West Memorial Fellowship in Christian Art was established by the Laymen’s Club of the Cathedral of St. John the Divine to support the pre-doctoral studies of an advanced graduate student in the Department. It was created to honor the memory of the Reverend Canon Edward Nason West (1909-1980), who was for many years Sub-Dean and Master of Ceremonies of the Cathedral Church. A prolic author, Canon West’s ﬁnal work, published shortly before his death, was Outstanding Signs: The Language of Christian Symbols, the summation of a career devoted to the study of Christian art, symbolism, and liturgy. JANET SNYDER, the ﬁrst recipient of the fellowship, was also invited to deliver the third annual Edward Nason West Memorial Lecture at St. John the Divine on November 15, 1993. Her topic was “Clothing and Reality in Twelfth-Century Sculpture.”

New University Seminar on Modernism and Modernity

Professor ROSALIND KRAUSS and Professor of German ANDREAS HUYSEN will co-chair a new University Seminar on Modernism and Modernity: Art, Literature, and Cultural Theory. The seminar will present and discuss current work on the theorization of modern culture, especially institutional critique, analysis of mass-culture, the fate of the avant-garde, apparatuses of control, and construction of gender. The seminar will bring together faculty from Columbia’s departments of English and Comparative Literature, German, French, Philosophy, History, and Art History and Archaeology, as well as scholars and critics from beyond the campus.

Amiens Cathedral

One part of the new Art HUM computer syllabus is being developed by Professor STEPHEN MURRAY. This is a multi-media project on Amiens Cathedral. Working with Mark Van Norman, a computer software writer, and the accompanying brochure; this year’s C.V. Starr Fellow, Schulz is writing a book on “Sensation and Vision in the Art of Francisco Goya.”

The second show of the autumn season was Picturing the White City: Architectural Photographs from the World’s Columbian Exposition, 1893. Conceived by JANET PARKS (M.A. ’76), Avery curator of drawings, and Professor BARRY BERGDOLL, who organized the exhibition and wrote the accompanying catalog.

The Wallach Art Gallery

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Electronic Imaging And Art History

MANUEL LUKER, a doctoral candidate in the Department, has been moving toward the creation of a program combining three-dimensional computer imaging with video sequences, still images, graphics, and text to provide a range of different kinds of access to the canonical. The phenomenon of change and the role of memory, so crucial to the experience and understanding of the building, can only be explored through multiple or moving images. From the mobile experience of space the “visitor” will begin to consider the actual construction of the cathedral in the thirteenth century, to consider the forces driving the changes that allow Gothic architecture to remain in its original form, and to transform itself. Murray has been working with colleagues in the Film Division of the School of the Arts and in the Graduate School of Architecture and Planning at Columbia. This summer he plans to shoot the video material in Amiens and to complete the computer imaging. The project itself should prove a model for others.

Archaeotype

Professor JOHN RUSSELL, working with the Dalton School in New York and Columbia’s Institute for Learning Technologies, has developed a software package called Archaeotype, a computer simulation of an archaeological site. The goal of the program is to present a full cross-section of Neo-Assyrian elite culture in four 25 x 25 meter trenches. The guiding principle behind the construction of this project is that the site should be as closely as possible approximate the actual site of Til Barsip (modern Tell Amarna), a major Assyrian provincial capital situated at the point where the primary eastern Assyrian highway crossed the Euphrates in the ninth and eighth centuries BC. Thus, as much as possible, artifacts and features used in the site are those actually recovered from Til Barsip. Archaeotype allows students working in small groups to excavate a section of the simulated site, to dig and discover objects, send them to the simulated lab where they measure, weigh, and begin to reassemble themselves to the nature of their speciﬁc discovery. As they continue to excavate, the students compile a database on the basis of which they are called upon to make inferences about the society and culture of the site, discovering Assyrian culture not by reading about it, but through writing its history. Columbia students will begin using Archaeotype in Professor Russell’s course on Assyria in the West in the fall term of 1994. He has now turned to the development of a virtual Parthenon for use in Art Humanities.
The Advisory Council

The first Advisory Council Graduate Student Colloquium was held on December 2, 1993, in the Rosenthal Auditorium. The colloquium, which will become an annual event, offered an occasion for students who had been awarded Advisory Council Summer Travel Fellowships to present their projects to an audience of fellow students, faculty, and members of the Council, and to meet the members of the Council at the following reception. The program included the following students: VANESSA CHASE, who travelled to England and Italy, spoke on “Vincenzo Scamozzi: Fidea dell’architettura universale”; JODI CRANSTON, who spent her time in Italy, addressed “Time and Representation in the Renaissance”; IAN PEPPER, returned from Germany and northern Europe, spoke on “Group ZERO”; JANICE ROBERTSON was in Greece exploring “Minoan Figural Art”; ANNETTE BLAUGRUND, who travelled to England and France, presented a new reading of Georgeorne’s Concert Champsavies; MICHELLE WALTERS, was in Greece exploring “Minoan Figural Art”; ANNA-PURNA WEBER, returned from India, introduced “Satti Shires and Ideologies of Gender”; RICHARD WITTMAN was in Paris reading “Public Debate on Urbanism and Architect in Eighteenth-Century France.”

Associates in Near Eastern and Aegean Archaeology

The Associates in Near Eastern and Aegean Archaeology, co-chaired by Advisory Council member JOHANNA DRUCKER and PROFESSOR JOHN ROSEN and PROFESSOR JOHN RUSSELL, have been active enough to warrant the publication of their own Newsletter: volume 1, number 1, issued in the fall of 1993, was the product of desktop publishing made possible by the new bank of Macintosh computers acquired for the Department by the Vice-Provost for Research. The primary purpose of the acquisition was to support the development of Archaeotype, the computer simulation program developed by Professor Russell to introduce students to the operations of archaeology. The equipment will become the core of an archaeological computer lab for the use of students and faculty (see Electronic Imagining and Art History).

The Wallach Art Gallery

The Wallach Art Gallery (continued from previous page)

primarily from the Yale University Art Gallery and from other collections including the Columbia’s Brandeis Matthews Dramatic Museum Collection of the Rare Book and Manuscript Library, following its inauguration at the Wallach Art Gallery, Unfaded Pageant will travel to the Folger Shakespeare Library in Washington and then to the Museum of Art of Brigham Young University. The exhibition program of the Wallach Art Gallery has become an integral part of the Department’s programs, involving both undergraduate and graduate students as well as faculty. Its success owes much to the leadership of the gallery’s director, SARAH ELI­STON WEINER (Ph.D. ’85), to the dedication and generosity of LEE EDWARDS (Ph.D. ’94), chair of the Advisory Council’s Gallery Committee, and to the energetic commitment of Professors JOHANNA DRUCKER and ALLEN STALEY, who co-chair the Gallery Steering Committee of the Department. First and foremost, of course, the gallery’s success is testament to the vision and continuing faith and support of MIRIAM and IRA D. WALLACH.

Sharon Miller, The Source (ca. 1946). National Gallery of Art, Washington

Mr. Scholz, whose great collection of Italian drawings has enriched the holdings of the Pierpont Morgan Library, died on June 3, 1993, at the age of 89. A noted cellist, Mr. Scholz came to this country from his native Hungary in 1933 as a member of the Roth Quartet in response to the rise of Fascism in Europe the musicians stayed and obtained American Citizenship. Two years later, while on concert tour, Mr. Scholz bought his first drawing. He assembled an important collection of Italian Baroque stage designs, which are now in the Metropolitan Museum of Art. The presentation of his collection to the Morgan Library confirmed his strong commitment to New York City.

As a member of the Advisory Council Mr. Scholz played a particularly active role in the life of the Department. He taught graduate seminars on the history of drawing in his home, and several generations of American art historians received their first, and most important, introduction to the art in Mr. Scholz’s studio. His first Columbia teaching was with Professor Rudolf Wittkower; most recently he made his collection and his knowledge available to students taught by Professor David Rosand, who had himself been a member of that original Scholz-Wittkower seminar. Mr. Scholz was a natural teacher who loved sharing his enthusiasm, experience, and knowledge; he was especially generous in having students handle the works, urging them to feel and listen to the paper. At a tribute to his life, held at the Morgan Library on November 17, 1993, it was announced that an annual symposium dedicated to the study of drawings was to be established in memory of Mr. Scholz—a fitting recognition of his dedication to the art and to education.

JOAN SOVERN, a noted sculptor and wife of former University President Michael J. Sovern, died on September 7, 1993. Mrs. Sovern began her career as a sculptor while still a student at Bennington College. Her work was exhibited most recently in solo shows at the Norah Haine Gallery in 1988 and at the Kowros Gallery in 1991. "A Sense of Grace: The Sculpture of Joan Sovere," with photographs by David Finn and text by Dena Marriam, was published by Black Swan Press to accompany the exhibition of 1988. An active member of the Advisory Council until illness curtailed her involvement, she was instrumental in the creation of the Henry Moore Sculpture Reserve at Columbia’s Harriman, N.Y., campus. Her commitment and leadership played a major role in the revival of the arts at Columbia.

In Memoriam

ARTHUR BULLOWA, long a member of the Advisory Council, died on June 8, 1993, at the age of 83. Born in Manhattan, Mr. Bullowa graduated from Yale, studied at Oxford as a Rhodes Scholar, and received his law degree from Columbia, in 1938. As a collector, his major interest was in pre-Columbian art; his gifts to the Metropolitan Museum of Art covered many areas and arts, including Mayan ceramics, Olmec jade, and Peruvian textiles. The museum presented two important exhibitions from his collection: in 1987 works from funereal temples from Guerrero, Mexico, and in 1990 four-cornered Peruvian hats.

Mr. Bullowa was also committed to the history of photography and served as vice president of the Photography Committee of the Museum of Modern Art. From 1967 to 1980 he was president of the Aperture Foundation, which publishes a journal and books devoted to the art; at the time of his death he was honorary chairman of the foundation.

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Lectures, Conferences, and Symposia

Downtown at the Met
At the colloquium on work-in-progress by Research Fellows at the Metropolitan Museum of Art, held on March 23, 1994, three of the four speakers were Elisabetta DEI and Marco TOGNOZI. The other speaker was AMAR JAIN, Dean of the Graduate Center at CUNY, on "Roman Republican Architecture and Appropriation on a Roman sarcophagus in Berlin," Studi italiani di archeologia cristiana, 34 (1993), December. He delivered the Anderson Memorial Lecture of the American Academy in Rome, "The Laocoon: Then, and Now," in "Easter, St. Mark, and the Imagery of Violence," having recently received a Fulbright grant to teach at the University of California at Berkeley. He has been appointed editor of the journal of Architectural Education. He has been appointed co-editor of the Visiting Critics' Course. In the fall he lectured at the Harvard Graduate School of Design on Baroque architecture, and in November he spoke at the Byzantine Studies Conference in Princeton on "Easter, St. Mark, and the Doge: The Deposition Mosaic in the Doge's Palace." He also spoke at the recent CAA conference, and, in June, he will lecture on the "Columna Apparitionis Sancti Marci" at the center for East Christian Culture in Moscow.

Dawn Delbanco is consultant to the Met for Chinese art to be included in India's "Art of the Indian Subcontinent" as part of a volume entitled "Representing the Body: Genres in India and China." As she awaits the appearance of her own book, Discoveries in Early Buddhism, she has written two articles on narrative: "Dominance of Space over Time: Visual Narratives of India," for a volume to be published by the School of Oriental and African Studies in London, and "Circumambulating the Birth of the Buddha: Observations on "The Cult of the Buddha," as an article on Marg devoted to the folk narrative tradition. The Legend of Arjuna: Arjuna's Visions, which she edited, has finally been published. Distribution had been withheld owing to the unfortunate Rama-Babri Masjid dispute. Dawn Delbanco is consultant for Chinese art to be included in India's "Art of the Indian Subcontinent" as part of a volume entitled "Representing the Body: Genres in India and China." As she awaits the appearance of her own book, Discoveries in Early Buddhism, she has written two articles on narrative: "Dominance of Space over Time: Visual Narratives of India," for a volume to be published by the School of Oriental and African Studies in London, and "Circumambulating the Birth of the Buddha: Observations on "The Cult of the Buddha," as an article on Marg devoted to the folk narrative tradition. The Legend of Arjuna: Arjuna's Visions, which she edited, has finally been published. Distribution had been withheld owing to the unfortunate Rama-Babri Masjid dispute.

News of the Faculty

Adjunct Professor MARYAN AINSWORTH, curator at the Metropolitan Museum of Art, was honored with the Award for Distinction in Scholarship conferred by the College Art Association and the National Institute for Conservation. She is the curator of "Renaissance Masters: Masterpieces from the Fifteenth Century," the exhibition devoted to this innovative fifteenth-century painter (Metropolitan Museum of Art, April through July 1994). Professor Ainsworth is also contributing to the catalogue of the Hans Memling exhibition, which is scheduled to open in Bruges this summer.

The Care and Preservation of our Cultural Heritage was the title of the Dean's Distinguished Lecture in the Humanities delivered by JAMES BECK of Columbia's College of Physicians and Surgeons in February. His public indictment, Art Restoration: The Culture, the Business, the Scandal, has been published by John Murray of London and in Italian by Marco Nardi of Florence, while Artwatch International, the organization he founded, continues to monitor the fate of works of art. Despite his public engagement of the issues of restoration and preservation, he nonetheless continues his active research program. His publications in 1993 included Michelangelo's Medici Tombs, with photographs by Aurelio Amendola (Bergamo: Bolis); Raphael: The Camera della Segnatura (George Braziller); "Lorenzo il Magnifico and His Cultural Possessions," in Lorenzo il Magnifico (26). For the essay in RICHARD DADDON's edition of the catalogues raisonne of the works of Giorgio di Sanseverino di Giorgio di Sanseverino di Giorgio Martini in the Marches, and he reviewed the exhibition Francesco di Giorgio architetto for the Journal of the Society of Architectural Historians (December 1993). Among his other recent publications is "Francesco Borromini (1599-1667): Die Revolutions der Grafen," in Von Bernini bis Piranesi: Römische Architekturen in der Kunstgeschichte (Museum for Chinese art to be included in India's "Art of the Indian Subcontinent" as part of a volume entitled "Representing the Body: Genres in India and China." As she awaits the appearance of her own book, Discoveries in Early Buddhism, she has written two articles on narrative: "Dominance of Space over Time: Visual Narratives of India," for a volume to be published by the School of Oriental and African Studies in London, and "Circumambulating the Birth of the Buddha: Observations on "The Cult of the Buddha," as an article on Marg devoted to the folk narrative tradition. The Legend of Arjuna: Arjuna's Visions, which she edited, has finally been published. Distribution had been withheld owing to the unfortunate Rama-Babri Masjid dispute.


The Art History Graduate Student Union sponsored two lecture series this year. In the fall term it inaugurated a series of Faculty Lectures at which members of the faculty presented aspects of their most recent work. The speakers included Professor KEITH NICHOLAS, "On Panoska's "Interventionist Art and Politics in Pre-War World War I Italy"; Margaret Armstrong of the Graduate Center at CUNY, on "Fabricating Femininity: Master's Deans of the 1980s"; Allian Sekula, California Institute of the Arts, spoke about "An Eternal Aesthetics of Labor and Leisure;" and the second part of his leave on a Fulbright grant to teach at the University of California at Berkeley. He has been appointed editor of the journal of Architectural Education. He has been appointed co-editor of the Visiting Critics' Course. In the fall he lectured at the Harvard Graduate School of Design on Baroque architecture, and in November he spoke at the Byzantine Studies Conference in Princeton on "Easter, St. Mark, and the Doge: The Deposition Mosaic in the Doge's Palace." He also spoke at the recent CAA conference, and, in June, he will lecture on the "Columna Apparitionis Sancti Marci" at the center for East Christian Culture in Moscow.

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The Barnard Spring Lecture Series for 1994 featured four speakers: Cristina Poggi of the University of Pennsylvania, whose topic was "Lacerba: Interventionist Art and Politics in Pre-War World War I Italy"; Margaret Armstrong of the Graduate Center at CUNY, on "Fabricating Femininity: Master's Deans of the 1980s"; Allian Sekula, California Institute of the Arts, spoke about "An Eternal Aesthetics of Labor and Leisure;" and the second part of his leave on a Fulbright grant to teach at the University of California at Berkeley. He has been appointed editor of the journal of Architectural Education. He has been appointed co-editor of the Visiting Critics' Course. In the fall he lectured at the Harvard Graduate School of Design on Baroque architecture, and in November he spoke at the Byzantine Studies Conference in Princeton on "Easter, St. Mark, and the Doge: The Deposition Mosaic in the Doge's Palace." He also spoke at the recent CAA conference, and, in June, he will lecture on the "Columna Apparitionis Sancti Marci" at the center for East Christian Culture in Moscow.

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of the Ming and Qing” was the title of a paper she delivered in April at a symposium on China held in conjunction with the exhibition The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nanh-peng Collection at the Yale University Art Gallery. One of this year's William and Slavic Arts and On-Line” at the Minnesota Center exhibition. She has participated in pan-

She was a consultant and presenter for a BBC film on seventeenth-century British art; as a consultant and contributor to In a Classic Vein, the exhibition at the Whitney Museum of American Art; also at the Whitney, in its lecture series, he was in conversation with the artist Glenn Ligon. At the end of this term he will spend time as visiting professor at the Central European University in Prague. His most recent publications include the entry on “Iconoclasm and Idolatry” in The Oxford Dictionary of Aesthetics (1993); “Imitation and its Discontents,” in Künstlerischen Aus­ tausch/Artistic Exchange (Acts of the XVIII International Congress for the History of Art); “Cassiano and the Art of Natural History,” in the British Mu­ seum’s exhibition catalogue to In a Museum of Cassiano dal Pozzo (1993); “Painting and the Counter-Reformation: An Age of Rubens,” in The Age of Rubens, catalogue to the exhibition at the Boston Museum of Fine Arts. About to appear are “Van Dyck’s Roman Imagery,” in Studies in the History of Art (National Gallery of Art), and “The Failure of Colour,” in Essays in Honor of the 100th Anniversary of the National Academy of Design. The cata­ logue was co-authored by TRACIE FELDER, who also co-edited the ex­ hibition.

Following the critical triumph of Teotihuacan: City of the Gods, the ex­ hibition held at the M.H. de Young Memorial Museum in San Francisco last year, ESTHER PASZTORY is awarded a grant from her latest book, Teotihuacan: An Ex­ periment in Living (University of Oklahoma Press). This spring, as a Fulbright Fellow, she is a research scholar at the Ethnographic Museum in Budapest, Hungary, where she is working on Art, Shamanism, and the National Identity. The topic of her lec­ tures at the Eotou’s Loránd University in Budapest was “The Evolution of Art,” which is also the topic of her current project. This past fall Abbeville Press pub­ lished Masters of American Sculpture,

The Figurative Tradition by DONALD REYNOLDS, adjunct professor in the Department of Art and Archaeology. For the 100th anniversary of the National Sculpture Society and traces the heri­ tage of figurative sculpture from the Classical to the Modern, Reynolds’ exhibition is to be presented. An enlarged and revised ed­i­tion of Reynolds’s Architecture of New York City is being published this spring by John Wiley and Sons. The papers from the first annual Symposium on Public Monuments, which was organized by Reynolds and dedicated to the memory of RUDOLF WITTKOWER, will also appear this spring, as The Public Monuments: Inquiries into its Origins and Meanings; royalties from the sale of the book are donated to the Rudolf Wittkower Fellowship Fund of the Depart­ ment. The next annual symposium, held on March 18, 1994, was on the theme of “Human Dignity and Public Monuments.”

Recent publications by DAVID RO­ SAND include “Michael Arrowsmith and Visual Thinking,” in a volume of Arvon (1992–93) dedicated to the late classicist, translator, and critic. “So­ and-So Reclining on Her Couch” is the title of my contribution to The Life of Julius Caesar: Concurrently resulted in the first exhibition of his work, sponsored by the New York Historical Society and organized by the National Academy of Design. The cata­ logue was co-authored by TRACIE FELDER, who also co-edited the ex­ hibition.

At the Snake River Institute in Wyoming, she taught a seminar on Moran and Bierstadt, lecturing on Mor­ ran in Yellowstone Park itself, the site of some of that artist’s best work. In Au­ gust of this year’s thirty years of research and writing. The papers presented nally resulted in the first exhibition of his work, sponsored by the New York Historical Society and organized by the National Academy of Design. The cata­ logue was co-authored by TRACIE FELDER, who also co-edited the ex­ hibition.

At the Princeton Art Museum, the Univer­ sity of California at Santa Barbara, the Spring MFA exhibition of the Chicago Art Galleries exhibition, Amiens Cathedral: An Orderly Vision, is now available on CD ROM. His Notre­ Dame exhibition, which was a key contribu­ tion of the exhibition. The title of his lecture at the Columbia College Dean’s Day last April.

Chairman-elect ALLEN STALEY currently serves as a trustee of the American Fund for the Tate Gallery. He contributed the introduction, “Ab­ bey in England,” to the catalogue of Unfaded Pageant: Edwin Austin Ab­ bey’s Shakespearean Subjects, the most recent exhibition in the Wallach Art Gallery. His exhibition review of “Vic­ torian Landscape Watercolours” ap­ peared in the Burlington Magazine for March 1993.

JAN TROMILLING’S Goya in the Twilight of the Enlightenment (Yale University Press, 1992) received the Eleanor Toufaw award of the American Society of Hispanic Art Historians as the book of the year. She is now working on the art of the Iberian Peninsula. This book and her first, Francisco Goya: The Tapestry Cartoons, have been published in Spanish by Ediciones Catedra of Madrid. Her new monograph on Goya has just been pub­ lished in English by The Metropolitan Museum of Art. It is now being published this spring as A Day in the Life of Michelangelo: A Virtual Parthe­ nopolis and working on a virtual Parthe­ nopolitan Sculpture Museum in San Francisco last year, ESTHER PASZTORY is awarded a grant from her latest book, Teotihuacan: An Ex­ periment in Living (University of Oklahoma Press). This spring, as a Fulbright Fellow, she is a research scholar at the Ethnographic Museum in Budapest, Hungary, where she is working on Art, Shamanism, and the National Identity. The topic of her lec­ tures at the Eotou’s Loránd University in Budapest was “The Evolution of Art,” which is also the topic of her current project. This past fall Abbeville Press pub­ lished Masters of American Sculpture, the The Figurative Tradition by DONALD REYNOLDS, adjunct professor in the Department of Art and Archaeology. For the 100th anniversary of the National Sculpture Society and traces the heri­ tage of figurative sculpture from the Classical to the Modern, Reynolds’ exhibition is to be presented. An enlarged and revised ed­i­tion of Reynolds’s Architecture of New York City is being published this spring by John Wiley and Sons. The papers from the first annual Symposium on Public Monuments, which was organized by Reynolds and dedicated to the memory of RUDOLF WITTKOWER, will also appear this spring, as The Public Monuments: Inquiries into its Origins and Meanings; royalties from the sale of the book are donated to the Rudolf Wittkower Fellowship Fund of the Depart­ ment. The next annual symposium, held on March 18, 1994, was on the theme of “Human Dignity and Public Monuments.”

Recent publications by DAVID RO­ SAND include “Michael Arrowsmith and Visual Thinking,” in a volume of Arvon (1992–93) dedicated to the late classicist, translator, and critic. “So­ and-So Reclining on Her Couch” is the title of my contribution to The Life of Julius Caesar: Concurrently resulted in the first exhibition of his work, sponsored by the New York Historical Society and organized by the National Academy of Design. The cata­ logue was co-authored by TRACIE FELDER, who also co-edited the ex­ hibition.

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Alumnae/i Notes

JANE ANDREWS AIKEN (M.A. '63) has been promoted to associate professor in the History Department at Virginia Polytechnic Institute and State University.

The most recent publication by ANTHONY ALOFISON (Ph.D. '87) is Frank Lloyd Wright: The Lost Years, 1910-1922—A Study of Influence (University of Chicago Press).

C. EDISON ARMII (Ph.D. '73) has returned to his native southern California and is now on the faculty of the University of California at Santa Barbara. His latest book, "Headmaster of Class and the Origins of 'Gothic' Sculpture," has just been published by Penn State Press.

At Wellesley College, LILLIAN ARMU (Ph.D. '67) is working when a graduate student at Harvard University. Her forthcoming book, "Kahn's Eius Virtutis Studiosi: The Aesthetics of Power: Essays in the Context of Their Pre-Columbian Inspiration," will be published by CAROL HENRY (Ph.D. '93).

ANNETTE BLAUGRUND (Ph.D. '97) is currently assistant curator in the American Art at the Harvard Art Museum. Her contribution to the catalogue of an exhibition, "The Edge of the Mills: The Drive to idyllic Cape Cod," was published in 1990.

MARY BERGSTEN (Ph.D. '87), of the Art History Department at the University of California at Santa Barbara, is working on "Flowers: A Symbol of Life and Death in European Art," which was held in New York City on October 21, 1993. Burgard promises to bring news dealing with Italian art and Italian-American culture. Last November, EVELYN KARET (Ph.D. '90) joined the Columbia University faculty as the first associate professor in Italian Art in the history of the department at Rutgers, has just stepped down as departmental chair with the support of a Millard Meiss grant from the National Endowment for the Humanities. She is also associate professor in Italian Art at the College of William and Mary, and is working on the history of the Ruth Chandler Williamson Galleries.

VINCENT J. BRUNO (Ph.D. '69), of the History Department at the University of California at Berkeley, received the Gold Medal for Distinctive Performance in 1993.

ELIZABETH CHILDS (Ph.D. '89) is currently associate professor in the History Department at the University of California at Santa Barbara, and chair of the department at Rutgers, has just stepped down as departmental chair with the support of a Millard Meiss grant from the National Endowment for the Humanities. She is also associate professor in Italian Art at the College of William and Mary, and continues to direct the Ruth Chandler Williamson Galleries.

RONA GOFFEN (Ph.D. '74), Distinguished Professor of Art History and chair of the department at Rutgers, has just stepped down as departmental chair with the support of a Millard Meiss grant from the National Endowment for the Humanities. She is also associate professor in Italian Art at the College of William and Mary, and continues to direct the Ruth Chandler Williamson Galleries.

KATHRYN KRAMER (Ph.D. '93), "Mythopoesis and Anti-Christ in the Late Work of Paul Klee," is currently assistant professor of Art History at Yale University. Her scholarly interest in Klee's "visibility and politics" is about to appear in Crossing: Languages of Visibility in Science, Technology, and Culture (University of Pennsylvania Press). Paul Klee and Classical Greek Myth was the title of her contributions to the catalogue of an exhibition, "Klee, an Exhibition at the Museum of Modern Art, Andros, Greece. Last summer, she co-curated "Summer Grants for College Teachers."

Light for a Cold Land: Lauren Harri's Work on "An Interpretation by PETER LARSEY, S.J. (Ph.D. '82) was published by Dunlenn Press, Toronto.


The Satine Chapel Walls and the Roman Liturgy by CAROL F. LEWIS (Ph.D. '70), professor of art history at Queen's College, CUNY, and a member of the Advisory Council of the Department of Art History at CUNY, is currently under publication in the American Art Association. It will be published by Penn State Press in 1993.

CLAIRE K. LINGDEN (Ph.D. '76) is currently serving as director of the Aesthetics of Power: Essays in the Critical History of Art by CAROL F. LEWIS (Ph.D. '70), professor of art history at Queen's College, CUNY, and a member of the Advisory Council of the Department of Art History at CUNY, is currently under publication in the American Art Association. It will be published by Penn State Press in 1993.

CECILIA F. KLEIN (Ph.D. '72), professor of art history at the University of California at Berkeley, has just published "Teoctistai, 'Divine Excrement': The Significance of 'Holy Shit' in Ancient Mediterranean Art," which was held in New York City on October 21, 1993. Burgard promises to bring news dealing with Italian art and Italian-American culture. Last November, EVELYN KARET (Ph.D. '90) joined the Columbia University faculty as the first associate professor in Italian Art in the history of the department at Rutgers, has just stepped down as departmental chair with the support of a Millard Meiss grant from the National Endowment for the Humanities. She is also associate professor in Italian Art at the College of William and Mary, and continues to direct the Ruth Chandler Williamson Galleries.

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In Memoriam

BARBARA ROBINSON-DUFF died on July 3, 1993. She was a graduate of the School of General Studies (’86), received her M.A. in 1992, and was working toward her M.Phil. degree. Barbara was an active volunteer with the Disabled Visitors Service Committee at the Metropolitan Museum of Art and had begun working in the Henry R. Luce Center for American Art. The Department of American Paintings and Sculpture at the museum has established a fund in her memory, which will be used to purchase books on American art.

WILLIAM EDWARD GUEST died on June 9, 1993. A graduate of Yale, Bill was a painter before he came to study art history at Columbia. He received the M.A. in 1991 and was a Presidential Fellow at the university, working on The Waking Dream: Photography’s Myth and Allusion: Meanings and Uses of Myth in Ancient Egyptian Art (published in 1994).

KIRSTEN POWELL (Ph.D. ’85) has been appointed Dean of the College at Middlebury College.

Magdalena Abakanowicz by BARBARA ROSE (Ph.D. ’94) is among the spring 1994 titles of Abrams.

The Waking Dream: Photography’s Myth and Allusion: Meanings and Uses of Myth in Ancient Egyptian Art (published in 1994) by Kirsten Powell (Ph.D. ’85) is now available from the Metropolitan Museum of Art, where he recently mounted the exhibition "The Rise of Western Art: From Troy to Pompeii" (October 19–December 19). The catalogue, "An Early History of the Medici: The Art of the Medici's Family (1434–1492)" edited by Pierre Rosenberg, has also been issued by the museum.

KEVIN AVERY is a curator in the Department of Prints and Photographs at the Metropolitan Museum of Art, where he has been working on the exhibition "Ottoman and Persian Art in the Eighteenth Century" (November 10–February 5, 1994) and on the catalogue "The Gardens of Versailles: A Closer Look" (September 10–November 6, 1994) published by the museum.

ROBERT CARLUCCI, "The Visual Arts and Public Life in the Florentine Republic: The Government of Piero Soderini" (James Beck)

VALEDER FLETCHER, "Alberto Giacometti: The Paintings" (David Rosand)

ANDREW MARVICK, "Late Nineteenth-Century British Eclectic Painting: John William Waterhouse and His Contemporaries" (Allen Staley)

ALLISON MERRILL, "A Study of the History of a Painting" (David Rosand)

WILLIAM STARGARD, "The Stu­dents of Matthias Grünewald: A Study of the Manuscript" (David Rosand)

The following dissertations are scheduled to be defended later this spring:

STEVEN McLEOD BEDFORD, "The Architectural Career of John Russell Pope" (Joseph Coates)

PAOLO BERNINI, "Jacopo Bassano: Drawings and Visual Exergesis" (David Rosand)

ANN-MARIE BOUCHE, "Tho­riac and the History of the City" (David Rosand)

PENNY CARABELL, "Image-Making and Identity, Two Case Studies: Michelan­gio and Titian" (David Rosand)

PAULA CARABELL, "The Func­tion and Form as Meaning in Parmigianino’s Art" (David Rosand)

SAMUEL K. HEATH, "The Architectural History of the American Art Museum" (David Rosand)

JACQUELINE J. DE ROSA, "The Religious Landscape of Windows of Louis Com­port Tiffany" (Barbara Novak)

FIONA DONOVAN, "Rubens, Eng­land, and the Whitehall Ceiling" (David Freedberg)

With the aid of a Luce Foundation Doc­toral Dissertation Fellowship, MS. KATHRYN L. THAYER, a graduate student at the University of California, Berkeley, will be working on her dissertation on "Imaginary Architecture: Strategies for the Visual Articulation of Identity and Power."
The Columbia Art and History Committee of the CAA sponsored a session co-chaired by Richard Bartman (Ph.D. '84) organized Art of Ancient and Medieval Egypt, among which Megan Cicarelli (Ph.D. candidate) gave a paper on “Assyrian” Art. Another paper on the Neo-Assyrian Art, by Emily Emberger (Ph.D. '81), was chaired by the session of the Pre-Columbian Art History: State of the Field. Frederic J. Schwartz (Ph.D. candidate) spoke on “Peter Behrens and the Abandoned German Modernism” at the session of the Pre-Columbian Art History: State of the Field. Ever active at the Columbia Art and History Committee, Richard Bartman (Ph.D. '84) organized the session on “The Lassco: Then, and Now,” and then participated in the Museum Committee’s session. Robert I. Davis (Ph.D. '85) presented a paper on “Toward a Social History of Art.” He is also a co-author of the forthcoming three-volume critical edition and translation of the anonymous twelfth-century Latin Pilgrim’s Guide to Santiago de Compostela. This summer he led a two-week trip from Paris to Santiago de Compostela, sponsored by the auspices of the Society of Archival Historians.

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Now and then participated in the Museum Committee’s session. The session included "A Short History of Art" and "Art History," and the session of the Pre-Columbian Art History: State of the Field. Frederic J. Schwartz (Ph.D. candidate) spoke on “Peter Behrens and the Abandoned German Modernism” at the session of the Pre-Columbian Art History: State of the Field. Ever active at the Columbia Art and History Committee, Richard Bartman (Ph.D. '84) organized the session on “The Lassco: Then, and Now,” and then participated in the Museum Committee’s session. Robert I. Davis (Ph.D. '85) presented a paper on “Toward a Social History of Art.” He is also a co-author of the forthcoming three-volume critical edition and translation of the anonymous twelfth-century Latin Pilgrim’s Guide to Santiago de Compostela. This summer he led a two-week trip from Paris to Santiago de Compostela, sponsored by the auspices of the Society of Archival Historians.

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