

NEWSLETTER

The Department of Art History and Archaeology

Miriam and Ira D. Wallach Fine Arts Center

Columbia University

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Letter from the Chairman

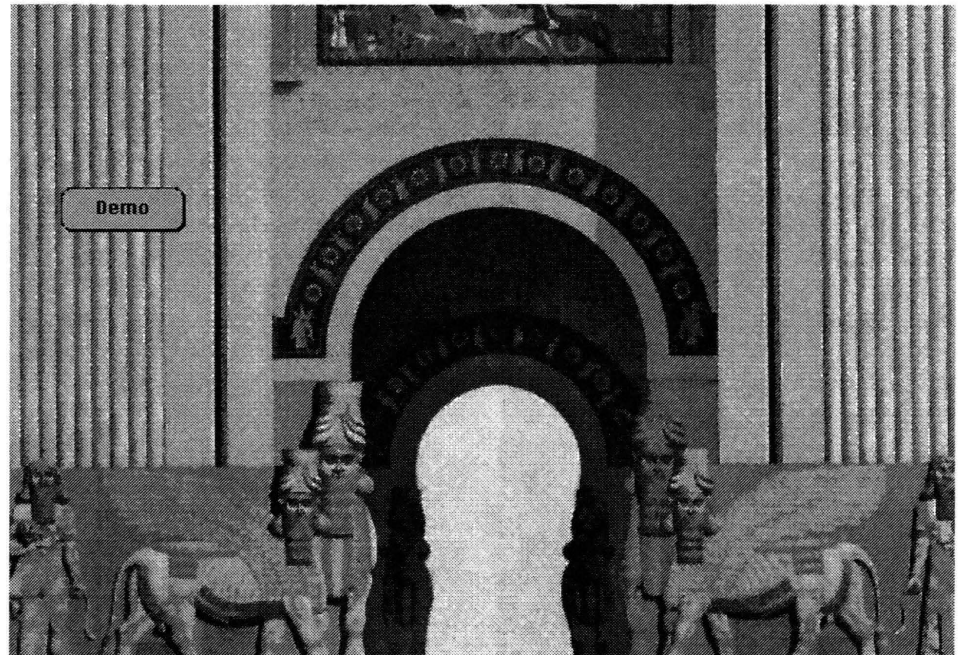
In this, my valedictory letter, it gives me great pleasure to announce that the faculty has elected Professor ALLEN STALEY as the next Chairman of the Department. Allen has already had many years of administrative experience in Schermerhorn, as long-time Director of Graduate Studies, as Acting Chairman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

In another important administrative change, PATRICK McMORROW has resigned 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.

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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

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Letter from the Chairman

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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 professorship in African art; we expect to expand the scope of that campaign to involve other departments and programs of the University, to assure that Columbia renews 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 appointment in Greek art. Here, 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 financial 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 values and 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 interrelationships of the varied fields and approaches gathered under the title of Art History and Archaeology at Columbia. Such reconsideration 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 options allowing 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 field.

Still other developments have been having a serious impact on our programs—from post-structuralism and post-modernism to gender and ethnic

studies to the impact of electronic imagery in the classroom and library. As attested 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 colleagues and students, alumnae and alumni, and friends of the Department 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 (1909-1990), who was for many years Sub-Dean and Master of Ceremonies of the Cathedral Church. A prolific author, Canon West's final work, published shortly before his death, was *Outward Signs: The Language of Christian Symbolism*, 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. □

The Wallach Art Gallery

Goya's *Caprichos* from The Brooklyn Museum inaugurated the 1993-94 exhibition season of the Wallach Art Gallery. The exhibition featured the museum's rare set of early trial proofs in which the captions were corrected prior to printing the first edition. The opening reception on September 15 followed a roundtable discussion, “Re-evaluating Goya,” at which Professors DAVID ROSAND and JANIS TOMLINSON joined ANDREW SCHULZ, who organized the exhibition and

wrote the accompanying brochure; this year's C.V. Starr Fellow, Schulz is writing his dissertation on “Sense 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, and featuring photographs, drawings, and ephemera from the Avery Architec-

tural and Fine Arts Library, the exhibition commemorated the centennial of the Chicago World's Fair. The project was realized by graduate students in the Department: LEILA WHITTE-MORE, curator, VANESSA CHASE and VICTORIA SANGER, both Wallach Art Gallery interns, and ETHAN ROBEY.

Mark Rothko: *The Spirit of Myth* exhibited early paintings by the Abstract Expressionist master from the 1930s and 1940s from the collection of

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Electronic Imaging And Art History

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manipulate those images in class, the system will offer students fuller access to the basic store of images; students will study at individual workstations in a library situation or at personal computers in their own rooms.

Although we hope to see the new system in operation soon, a number of issues are still to be resolved. For example, the classroom display must match the quality of existing slide projection; response time is another concern—especially just before midterm and final exams, when hundreds of undergraduates can be expected to test the limits of the system. Looking beyond the exploitation of a digital image database, we are also considering the integration of video, text, graphics, and sound. Whether or not the new technology will entirely replace the textbook we have been preparing for Art Hum is not yet clear. What is clear, however, is that the days of University Prints are numbered.

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

MAURICE LUKER, a doctoral candidate in the Department, he 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 cathedral. 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 continually 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 soft-

ware 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 as closely as possible approximate the actual site of Til Barsip (modern Tell Ahmar), a major Assyrian provincial capital situated at the point where the primary east-west 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. As they dig and discover objects, they send them to the simulated lab where they measure, weigh, and begin research into 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: l'idea 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 England, where she prepared "Reading Aztec Image Writing (the Codex Mendoza)"; JONATHAN UNGLAUB, who travelled to Italy, France, and England, presented a new reading of Giorgione's *Concert Champêtre*; MICHELLE WALTERS, was in Greece exploring "Minoan Figural Art"; ANNA-PURNA WEBER, returned from India, introduced "Sati

Shrines and Ideologies of Gender"; RICHARD WITTMAN was in Paris reading "Public Debate on Urbanism and Architecture 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 JONATHAN ROSEN and Professor JOHN RUSSELL, have been active enough to warrant the publication of their own Newsletter: volume I, 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 Imaging and Art History*).

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The Wallach Art Gallery

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the National Gallery of Art. In preparation for the exhibition, Professor JOHANNA DRUCKER taught an undergraduate seminar on Rothko, and students from that seminar wrote the labels and texts. In addition to two College students, JENELLE PORTER and MICHELLE ALUMKAL presented gallery talks at the opening on February 1. *The Spirit of Myth* took on special resonance with the simultaneous exhibition of *The Last Paintings* held at the Pace Gallery; together the two exhibitions bracketed the artist's achievement.

The final exhibition of the season opened on April 13, 1994. *Unfaded Pageant: Edwin Austin Abbey's Shakespearean Subjects* was organized by LUCY OAKLEY, a Wallach Art Gallery Fellow whose dissertation is devoted to the subject. The paintings and drawings in the show come

Mark Rothko, *The Source* (ca. 1946). National Gallery of Art, Washington

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 ELLISTON WEINER (Ph.D. '85), to the dedication and generosity of LEE EDWARDS (Ph.D. '84), 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 testimony to the vision and continuing faith and support of MIRIAM and IRA D. WALLACH. □

The Advisory Council

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The Associates continue to support the programs in archaeology through the establishment of fellowships: This year SENTA GERMAN holds the Fellowship in Aegean Art and Archaeology; the Porada Fellow in Ancient Near Eastern Art and Archaeology is ALLISON KARMEI, who came to Columbia this fall with an MA degree from the Oriental Institute. As a fellow, Ms. Karmel also serves as research assistant to Professor EDITH PORADA.

Associates in American Art

Co-chaired by Advisory Council member FREDERICK HILL (M.Phil. '72) and Professor BARBARA NOVAK, the Associates in American Art have been actively supporting the funding of fellowships in American art. The Associates have had the opportunity to meet faculty and graduate students in the program, as well as distinguished alumnae in the field, such as ANNETTE BLAUGRUND (Ph.D. '87) and ELLA FOSHAY (Ph.D. '79) of the New-York Historical Society, LINDA FERBER (Ph.D. '80) of the Brooklyn Museum, and H. BARBARA WEINBERG (Ph.D. '72) of the Metropolitan Museum of Art. They have been meeting each term for a series of discussions on topics that have ranged from Victorian games and diversions to the problems of realism in Harnett and methodology in American studies, in both the university and the museum. *Dreams and Shadows: Thomas H. Hotchkiss in Nineteenth-Century Italy*, the exhibition sponsored by the New-York Historical Society and held at the National Academy of Design, was the occasion for a round-table discussion held by the Associates at the National Academy. □

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 jades, and Peruvian textiles. The museum presented two important exhibitions from his collection: in 1987 works from funerary 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.

JANOS 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 seminars 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 I. Sovren, died on September 7, 1993. Mrs. Sovren 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 Haime Gallery in 1988 and at the Kouros Gallery in 1991. "A Sense of Grace: The Sculpture of Joan Sovren," 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.

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 *Petrus Christus: Renaissance Master of Bruges*, the first 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 at 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 scholarship; 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 de' Medici: New Perspectives* (Peter Lang); "I sogni di Leonardo," *Lettura Vinciana* (24) and *Artibus et Historiae* (26). For *The Italian Journal* of July-August 1993 he wrote on "The Uffizi Bombing—A Commentary from Italy," and "A New Jacopo della Quercia Madonna" is in press in the *Festschrift* for Mina Gregori.

Recently promoted to tenure, BARRY BERGDOLL spent the fall term of 1993 at Reid Hall in Paris teaching in Columbia's art history program and working with French colleagues on two exhibitions, *Blois: La Forme d'une Ville*, scheduled for summer 1994, and *Félix Duban and French Romantic Architecture*, for summer 1995. Two books long in the works appear this spring: *Karl Friedrich Schinkel: An Architecture for Prussia* (Rizzoli) and *Léon Vaudoyer: Historicism in the Age of Industry* (Architectural History Foundation). In several recent essays Professor Bergdoll has explored aspects of the history of photography and film in relation to architecture: "Altered States of Vision: Film, Video, and the Teaching of Architectural History," in *Architecture on Screen* (Program for Art on Film), and a study of the nineteenth-century photographer Edouard Baldus, which will be part of an exhibition catalogue published in October by the Metropolitan Museum of Art. With a grant from the Graham Foundation, he has been travelling in Eastern Europe in preparation

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for a lecture series on current issues of architecture and urban planning in post-Communist societies, which will be held at the Architectural League in the fall, and for a special issue of the *Journal of Architectural Education*. His future projects include a study of Haussmann's influence outside Paris and a seminar in preparation of an exhibition on *Unbuilt Columbia*, to celebrate the centennial of the Morningside Heights campus in 1997.

With the June 1994 issue of the *Art Bulletin*, the editorship of RICHARD BRILLIANT ends. (*We will miss those editorials.*—Ed.) The Pindar Press of London has scheduled the publication of his *Commentaries on Roman Art* for later this year. Among his other recent publications are "Herculaneum: Archaeological, Art Historical, and Cultural Properties," in *Ercolano 1738-1988: 250 anni di ricerca archeologica* (Rome); "Hairiness: A Matter of Style and Substance in Roman Portraits," in *Eius Virtutis Studiosi: Classical and Post-Classical Studies in Memory of Frank Edward Brown* (*Studies in the History of Art* 43); "Arcus: Septimius Severus," in *Lexicon Topographicum Urbis Romae* (vol. 1); "To Confront the Truth (Thomas Eakins)," *The Independent Magazine* (October 2, 1993); "Roman Myth/Greek Myth: Reciprocity and Appropriation on a Roman Sarcophagus in Berlin," *Studi italiani di filologia classica* (1992). In December he delivered the Anderson Memorial Lecture of the annual meeting of the American Academy of Facial, Plastic, and Reconstructive Surgery in Minneapolis. He has been invited to give the Grey Lectures at Cambridge University in May 1996; his topic will be "The Imagery of Violence." Having recently chaired a session at the CAA meetings on "The Laocoön: Then, and Then, and Now," he has returned to completing *My Laocoön*, which is to be published by the University of California Press.

JOSEPH CONNORS was elected a member of the Accademia Nazionale di San Luca in the class of *cultori*, connoisseurs of Rome. Back at Columbia, he has continued to direct the Art Humanities program, presiding over some changes but also much continuity in

this venerable course. In the fall he lectured at the Harvard Graduate School of Design on Baroque architecture and the urban history of Rome. In March 1994 he delivered the Riley Lectures at the School of Architecture at Notre Dame. During the summer he visited the fortifications of Francesco di Giorgio Martini in the Marches, and he reviewed the Siena 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 Revolution des Graphits," in *Von Bernini bis Piranesi: Römische Architekturzeichnungen des Barock*, catalogue of an exhibition held at the Graphische Sammlung Staatsgalerie, Stuttgart. He currently serves as a trustee of the Bibliotheca Hertziana, Rome, on the Consiglio Scientifico of the Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza, and has just been appointed to the Visiting Committee of the Department of Fine Arts at Harvard.

JONATHAN CRARY has just returned from a term at the School of Historical Studies of the Institute for Advanced Study at Princeton, where he spent the second part of his leave on a Guggenheim Fellowship. His most recent publications include "Critical Reflections," *Artforum* (February 1994), and an article on Manet, "Unbinding Vision," in *October* (spring 1994). Active as a lecturer, he has spoken recently at the Centennial Conference on the Birth of Cinema, 1893-1993, at the Whitney Center for the Humanities at Yale, at the Center for Literary and Cultural Studies of Harvard, the Mellon Ph.D. Seminar at Princeton's School of Architecture, at the University of Toronto School of Architecture, the Wexner Center of Ohio State University, and the Columbia Seminar on Cinema and Interdisciplinary Interpretation.

THOMAS DALE has been on leave this year to complete the manuscript of his book *Prayer and Politics in the Romanesque Crypt Paintings of Aquileia Cathedral*. He has recently published "Inventing a Sacred Past: Pictorial Narratives of St. Mark the Evan-

gelist at Aquileia and Venice, ca. 1000-1300," in *Dumbarton Oaks Papers* 48 (1994). In November he spoke at the Byzantine Studies Conference in Princeton on "Easter, St. Mark, and the Doge: The Deposition Mosaic in the Choir of San Marco in Venice." He also spoke at the recent CAA meeting, and, in June, he will lecture on the "Columna Apparitionis Sancti Marci" at the Center for East Christian Culture in Moscow.

"Sensuous Elegance: The Art of the Indian Subcontinent" is the title of the series of lectures delivered by VIDYA DEHEJIA on the occasion of the opening of the new India Galleries at the Metropolitan Museum of Art in April. She also wrote the article on the Museum's South Indian collection that will appear in a special number of *Orientalia* devoted to the new galleries. The papers of the session she chaired at the CAA conference on "Gender Issues in Indian Art and Art History" will form part of a volume entitled *Representing the Body: Gender Issues in India's Art*. As she awaits the appearance of her own book, *Discourses in Early Buddhist Art: Visual Narratives of India*, 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 Bharhut Stupa: The Viewers' Experience," for an issue of *Marg* devoted to the folk narrative tradition. *The Legend of Rama: Artistic Visions*, which she edited, has finally been released; distribution had been withheld owing to the unfortunate Rama-Babri Mosque political conflict.

DAWN DELBANCO is consultant for Chinese art to *The Dictionary of Art*. Her own recent publications include "Tung Ch'i-ch'ang's Transcendence of History and Art" (co-authored with Wai-kam Ho), in the exhibition catalogue *The Century of Tung Ch'i-ch'ang*, which won the 1993 Shimada Prize for the best scholarly work in Asian art. The exhibition itself was held at the Nelson-Atkins Museum, the Los Angeles County Museum, and the Metropolitan Museum of Art. "Imitation in High and Low Art

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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 Columbians: SARAH MCPHEE (Ph.D. candidate), Jane and Morgan Whitney Fellow in Drawings and Prints, spoke on "Filippo Juvarra's Vatican Sketchbook: Architectural Education in Early 18th-Century Rome"; JAMES SASLOW (Ph.D. '83), J. Clawson Mills Fellow in Drawings and Prints, discussed "Backstage at the Intermidi of 1589: Surviving Documents of Florentine State Production"; and MARY VACCARO (Ph.D. candidate), Jane and Morgan Whitney Fellow in Drawings and Prints, explored "Graphic Possibility in Parmigianino's *Madonna dal Collo Lungo*."

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 MOXEY, "On Panofsky's Perspective," Professor DAVID ROSAND, "A Generation Drawing by Leonardo da Vinci," Professor STEPHEN MURRAY, "Signs of Change in Gothic."

The spring lecture series was titled *Drawing Conclusions: The Making*

and Meaning of Old Master Drawings and brought together a number of Columbia faculty and alumni. The program comprised Professor DAVID ROSAND, "Disegno: The Invention of an Art"; Professor JOSEPH CONNORS, "The Graphite Revolution"; WILLIAM WALLACE (Ph.D. '83), professor of art history at Washington University in St. Louis, "Drawing and Joking with Michelangelo"; GEORGE GOLDNER (A.B. '65), Drue Heinz Chairman, Department of Drawings and Prints, Metropolitan Museum of Art, "Fifteenth-Century Sculptors' Drawings"; and LEO STEINBERG, Benjamin Franklin Professor emeritus, University of Pennsylvania, and former Meyer Schapiro Visiting Professor, "Drawings I Have Loved, and Others."

The Barnard Spring Lecture Series for 1994 featured four speakers: Christine Poggi of the University of Pennsylvania, whose topic was "Lacerba: Interventionist Art and Politics in Pre-World War I Italy"; Carol Armstrong of the Graduate Center at CUNY, on "Facturing Femininity: Manet's *Devant la Glace*"; Allan Sekula, California Institute of the Arts, spoke about "An Eternal Aesthetics of Laborious Gestures," and Ewa Lajer-Burchardth of Harvard addressed "Vision, Self and Terror: David after Thermidor." □

of the Ming and Qing" was the title of a paper she delivered in April at a symposium held in conjunction with the exhibition *The Jade Studio: Masterpieces of Ming and Qing Painting and Calligraphy from the Wong Nan-ping Collection* at the Yale University Art Gallery.

One of this year's Phillip and Ruth Hettelman Awards was won by JOHANNA DRUCKER; established by the Hettlemans to recognize outstanding teaching, the awards are made annually by the School of General Studies. This summer will see the publication of three books by Professor Drucker: *The Visible Word: Experimental Typography and Modern Art, 1909-1923* (University of Chicago Press), *Theorizing Modernism: Visual Art and Visual Tradition* (Columbia University Press), and *From Sign to Design: The Alphabet in History and Imagination* (Thames and Hudson). During this academic year she has lectured on "The Future of Writing" at Granary Books in New York, CUNY, and the University of California at San Diego, on "The Material Word" at Harvard's Carpenter Center, and on American painting in a lecture series at the Whitney Museum of American Art in association with the Joseph Stella exhibition. She has participated in panels on censorship and the arts (New York Public Library), on artists' books (The Fulcrum Gallery, New York), and on revolutionary poetics at the Poetry Project at St. Mark's in the Bowery. Her recent articles include "Simulation/Spectacle," *Third Text* (spring 1993), "Happenings: Collaboration without Object," *Art Journal* (December 1993), "Artists' Books and the Status of the Book" *Journal of Communication* (spring 1994), "Modernist Surface, Semiotic Sign and the Hermeneutic Trace: Jackson Pollock," *Semiotica* (spring 1994), and "Iliad as a Futurist," *Journal of East European and Slavic Arts* (spring 1994). Her own printed work has been featured in several exhibitions, including "The Humanist Printer" at Brown University, "The Sister Arts: The Author as Artist" at the Rare Book and Manuscript Library of Columbia, and "Off the Shelf and On-Line" at the Minnesota Center

for the Book Arts. *Narratology*, her latest book, will be the focus of a solo show at Granary Books in June.

Currently on sabbatical leave, ALFRED FRAZER retires officially at the end of this term; he has been awarded the title of Professor Emeritus of Art History and Archaeology.

DAVID FREEDBERG has been active on a number of projects—e.g., as consultant and presenter for a BBC film on seventeenth-century British art; as 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 Austausch/Artistic Exchange* (Acts of the XXVIII International Congress for the History of Art); "Cassiano and the Art of Natural History," in the British Museum exhibition catalogue *The Paper Museum of Cassiano dal Pozzo* (1993); "Painting and the Counter-Reformation in the Age of Rubens," in *The Age of Rubens*, catalogue of the exhibition at the Boston Museum of Fine Arts. About to appear are "Van Dyck's Roman Sojourn," in *Studies in the History of Art* (National Gallery of Art), and "The Failure of Colour," in *Essays in Honour of E.H. Gombrich*.

NATALIE KAMPEN spent the fall semester of 1993 as Senior Fellow at the Society for the Humanities, Cornell University. Her article "Material Girl: Feminist Confrontations with Roman Art" appeared in the winter 1994 issue of *Aethusa*.

ROSALIND KRAUSS, who will be on leave in 1994-95, was a curator of Robert Morris: *The Mind/Body Problem*, the stunning exhibition at the Guggenheim Museum. Her other recent publications include "The /Cloud," in *Agnes Martin*, the catalogue of the exhibition held at the Whitney Museum of American Art last year, *Cindy Sherman* (Rizzoli, 1993),

and *The Optical Unconscious* (MIT Press, 1993).

ROBIN MIDDLETON was appointed a Senior Fellow in Studies in Landscape Architecture at Dumbarton Oaks. In January, together with Neil Levine of Harvard, he organized a closed conference on the theme "Rome as a Generating Influence on American Architecture and Design" at the American Academy in Rome. The papers of the conference, which commemorated the centenary of the founding of the Academy, are to be published.

KEITH MOXEY's publications for 1994 already include *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History* (Cornell University Press); *Visual Culture: Images and Interpretations*, co-edited with Norman Bryson and Michael Ann Holly (University Press of New England); "Panofsky's Melancolia," in *Künstlerischen Austausch/Artistic Exchange* (Acts of the XXVIII International Congress for the History of Art); "The Paradox of Mimesis: High Art/Low Art in the Imagery of Early Modern Europe," in *Attending to Women in Early Modern Europe* (University of Delaware Press).

Jewel Rivers: Japanese Art from the Mary and Jackson Burke Collection is the title of an exhibition curated by MIYUKI MURASE, Takeo and Itsuko Atsumi Professor of Japanese Art History. Professor Murase also wrote the catalogue for the exhibition, which opened at the Virginia Museum of Art in Richmond and then traveled to the Santa Barbara Museum and the Minneapolis Institute of Art. In addition to lecturing at each of the venues, she has also given lectures at the Rietberg Museum in Zurich, the Hood Museum at Dartmouth, and at the symposium held at the Institute of Fine Arts of NYU in memory of Alexander Soper. Professor Murase's other recent publications include "Taiheiki Emaki: The Use of the Past," in *Artibus Asiae* (1993), and "Koko wa doko? Screens of Hamamatsu," which is about to appear in the proceedings of the symposium held at the Cleveland Museum of Art, *The Triumph of Japanese Taste. Six Centuries of Japanese Art* is scheduled for publi-

cation this year by Fenice 2000 of Milan, in English and Italian editions.

STEPHEN MURRAY's 1992 Wallach Art Gallery exhibition, *Amiens Cathedral: An Orderly Vision*, is now available on CD ROM. His *Notre-Dame, Cathedral of Amiens: Creativity and the Dynamics of Change* is currently in press with the Architectural History Foundation. Already a member of the advisory committee of Amiens, he has been appointed by the French Ministry of Culture to the *comité scientifique* to oversee the restoration of the Cathedral of Beauvais. This past summer he directed a NEH Summer Seminar for College Teachers on "Gothic in the Ile-de-France."

In June BARBARA NOVAK participated in the conference of German Scholars of American Art in Mainz. Her paper, "Church, Whitman, and Democratic Art," will be published in the organization's periodical. In August at the Snake River Institute in Wyoming, she taught a seminar on Moran and Bierstadt, lecturing on Moran in Yellowstone Park itself, the site of some of that artist's best work. In the fall of 1993, her thirty years of research on Thomas H. Hotchkiss finally resulted in the first exhibition of his work, sponsored by the New York Historical Society and held at the National Academy of Design. The catalogue was co-authored by TRACIE FELKER, who also co-curated the exhibition.

Following the critical triumph of *Teotihuacan: City of the Gods*, the exhibition held at the M.H. de Young Memorial Museum in San Francisco last year, ESTHER PASZTORY is awaiting the imminent publication of her latest book, *Teotihuacan: An Experiment 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 Search for National Identity*. The topic of her lectures at the Eötvös Loránd University in Budapest was "The Evolution of Art," which is also the topic of her current project.

This past fall Abbeville Press published *Masters of American Sculpture*,

The Figurative Tradition by DONALD REYNOLDS, adjunct professor in the Department. The book commemorates the 100th anniversary of the National Sculpture Society and traces the heritage of figurative sculpture from the Columbian Exposition of 1893 to the present. 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 of 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 Monument: Inquiries into its Origins and its Meaning*; royalties from the sale of the book are donated to the Rudolf Wittkower Fellowship Fund of the Department. The fourth annual symposium, held on March 18, 1994, was on the theme of "Human Dignity and Public Monuments."

Recent publications by DAVID ROSSAND include "William Arrowsmith and Visual Thinking," in a volume of *Arion* (1992-93) dedicated to the late classicist, translator, and critic. "So-And-So Reclining on Her Couch" is the title of his contribution to *Titian 500* (*Studies in the History of Art*, National Gallery of Art). He has also published a number of reviews in *Renaissance Quarterly* and the *Art Bulletin*. Lecturing this year, he has spoken on "The Old Man's Brush" at a Humanities Symposium, "A View in Winter: The Art of Growing Old," at the Johns Hopkins Medical Institutions; at the Metropolitan Museum's symposium on drawing in Cinquecento Italy his topic was "Problems Around Titian: Mostly Graphic," and for Save Venice, Inc., he spoke on "Tintoretto and the Spirits of the Brush." In June 1993 he conducted a Columbia University Presidential Seminar on "Fresco Painting of the Italian Renaissance" in Florence and Rome; this June the seminar will be held in Venice and the Veneto.

In addition to developing *Archaeotype* and working on a virtual Parthenon, JOHN RUSSELL has published "Sennacherib's Lachish Narratives" in *Narrative and Event in Ancient Art*, ed. Peter J. Holliday (Cambridge Univer-

sity Press, 1993). He has also completed his book on the Niveveh Porch at Canford Manor, the nineteenth-century home of the Metropolitan Museum's Assyrian sculptures. "Burning our Library: The Destruction of the Ancient Cultures of Iraq" was 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, "Abbeville in England," to the catalogue of *Unfaded Pageant: Edwin Austin Abbey's Shakespearean Subjects*, the most recent exhibition in the Wallach Art Gallery. His exhibition review of "Victorian Landscape Watercolours" appeared in the *Burlington Magazine* of March 1993.

JANIS TOMLINSON's *Goya in the Twilight of the Enlightenment* (Yale University Press, 1992) received the Eleanor Tufts Award of the American Society of Hispanic Art Historians as the best English language publication on the art of the Iberian Peninsula. This book and her first, *Francisco Goya: The Tapestry Cartoons*, have been published in Spanish translation by Ediciones Catedra de Madrid. Her new monograph on Goya has just been published by Phaidon. She has also edited an anthology of readings in nineteenth-century painting, which will be published by Prentice-Hall next year. In July 1993, she participated in a week-long seminar on the patronage of Carlos IV and Maria Luisa in Soria, Spain. During the past year she has lectured at the Princeton Art Museum, the University of California at Santa Barbara, the Spencer Museum at the University of Kansas, and the Meadows Museum at

We are saddened to report the death of EDITH PORADA, Arthur Lehman Professor Emerita of Art History and Archaeology, on March 24 after a brief illness in Honolulu, where she was staying with her sister. A full notice on our most distinguished colleague will appear in the next number of the Newsletter.

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Alumnae/i Notes

JANE ANDREWS AIKEN (M.A. '63) has been promoted to associate professor of art history at Virginia Polytechnic Institute and State University.

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

C. EDSON ARMI (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 Charters and the Origins of "Gothic" Sculpture*, has just been published by Penn State Press.

At Wellesley College LILIAN ARMSTRONG (Ph.D. '66) is celebrating her final year as departmental chair with the recent opening of the new Davis Museum. In October she spoke at the Marco Zoppo conference in Cento, and the *Atti* with her paper on the "All'antica Heads in the British Museum Book of Drawings by Zoppo" is already out. "The Master of the Rimini Ovid: A Venetian Renaissance Miniaturist and Woodcut Designer" appeared in the *Print Quarterly* of December 1993. She is currently preparing entries to the exhibition of *Italian Renaissance Manuscript Illumination 1450-1530* that will open at the Royal Academy of Arts in the fall of 1994 and then come to the J. Pierpont Morgan Library in the spring.

MARY BERGSTEIN (Ph.D. '87), of the Rhode Island School of Design, spoke on "Florentine Sculpture as Civic Symbol: The Case of Nanni di Banco" at the 1993 New England Renaissance Conference on *Power and Illusion in the Renaissance City*, which was held at Brandeis University in early October.

ANNETTE BLAUGRUND (Ph.D. '87), the Andrew W. Mellon Senior Curator of Paintings, Drawings, and Sculpture at the New-York Historical Society, was co-curator and co-author, with Theodore E. Stebbins, Jr., of *John James Audubon: The Watercolors for "The Birds of America."* The exhibition opened at the National Gallery of Art in Washington in October 1993

and is now traveling to eight other venues, including the New-York Historical Society, the organizing museum. She has also lectured widely on the subject of Audubon, on American artists at the Paris 1889 Universal Exposition, and on the artists of the Tenth-Street Studio building; she has been awarded a NEH grant for her forthcoming exhibition and book on the marketing of art at the Tenth-Street Studios.

ROSEMARIE BLETTER (Ph.D. '73) is coordinator of the interdisciplinary program in Modern German Studies at the Graduate Center of CUNY, where she also teaches in the Ph.D. program in art history. Among her latest publications are "Kahn's Defenses" in *Design Quarterly* (spring 1993); "Waiting for Utopia," in *The Edge of the Millennium* (Cooper-Hewitt Museum, 1993); "Art Deco Skyscrapers: Towers of Modern Babel," in *Berlin-New York: Like and Unlike* (Rizzoli, 1993); "Ein Museum der Moderne: Architektur in der zeitgenössischen deutschen Photographie," in *Texte in der deutschen Gegenwart - Photographie* (Museum Ludwig, Cologne, 1993). She contributed the introduction to Carla Breeze's *New York Deco* (Rizzoli, 1993), and the section on Expressionist Architecture in *German Expressionism: Documents from the End of the Wilhelmian Empire to the Rise of National Socialism* (G.K. Hall/Macmillan, 1993). At the symposium on *Expressionist Utopias* held at the Los Angeles County Museum of Art last November she spoke on "Another Modernism: From Anti-Rational Utopia to Social Functionalism," and also co-chaired the session on German Modernism at the recent CAA meetings.

SUZANNE PRESTON BLIER (Ph.D. '81) is now professor of fine arts at Harvard University. Her forthcoming book, *Art and Danger: Psychology, Power, and African Vodun*, to be published by the University of Chicago Press, has been awarded a Millard Meiss grant by the College Art Association.

Recent publications by ALBERT BOIME (Ph.D. '68), professor of art history at UCLA, include "Henry Os-

sawa Tanner's Subversion of Genre," *Art Bulletin* (September 1993) and *The Art of the Macchia and the Risorgimento: Culture and Nationalism in Nineteenth-Century Italy* (University of Chicago Press, 1993).

The publication by Harry N. Abrams of *Pre-Columbian Art and the Post-Columbian World: Ancient Sources of Modern Art* by BARBARA BRAUN (Ph.D. '77) was celebrated at a reception at the National Arts Club on September 21, 1993. Lavishly illustrated, the book sets a number of modern masters—Gauguin, Henry Moore, Frank Lloyd Wright, Diego Rivera, Joaquin Torres-Garcia—within the context of their Pre-Columbian inspiration.

Professor of art history at the American University in Washington, D.C., NORMA BROUDE (Ph.D. '67) has been editor of the Rizzoli Art Series.

Having completed a term as visiting scholar at CASVA, CLIFFORD M. BROWN (Ph.D. '66) saw the publication of *Our Accustomed Discourse on the Antique: Cesare Gonzaga and Gerolamo Garimberto, Two Renaissance Collectors of Greco-Roman Art* as the first volume in the series *Garla Studies in the Renaissance* (1993).

VINCENT J. BRUNO (Ph.D. '69), who has retired from teaching, recently published (with Russell T. Scott) *Cosa IV: The Houses as volume 38 of the Memoirs of the American Academy in Rome* (Penn State Press, 1993). This is the final report on the Cosa excavations, a project on which he started working when a graduate student at Columbia. To *Eius Virtutis Studiosi: Classical and Postclassical Studies in Memory of Frank Edward Brown* he contributed "Mark Rothko and the Second Style: The Art of the Color-Field in Roman Murals." Currently he is working on a book on the frescoes of the royal tombs at Vergina.

TIMOTHY A. BURGARD (M.Phil. '88) has been appointed the first Henry Luce Foundation Associate Curator of American Art at the Harvard Art Museums. His appointment was greeted with major headlines in the *Boston Sunday Herald* (November 7, 1993) and the *Boston Sunday Globe* (January 30, 1994). Burgard promises to bring more than a whiff of American modernism to the banks of the Charles. His

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first exhibition will be devoted to the sculpture of Edmonia Lewis, daughter of an African-American father and a Ojibwa Indian mother.

ELIZABETH CHILDS (Ph.D. '89) is now assistant professor of art history at Washington University in St. Louis. In November she lectured on "Daumier and Censorship" in the Frank Davis Memorial Lecture series at the Courtauld Institute of Art.

To the fall 1993 number of the *Art Journal*, the theme of which was "Scatological Art," PETRA TEN-DOESSCHATE CHU (Ph.D. '72) contributed "Scatology and the Realist Aesthetic." She is co-editor of *The Popularization of Images: Visual Culture under the July Monarchy*, which is scheduled to appear this July in The Princeton Series in Nineteenth-Century Art, Culture, and Society, of which she is also an editor.

BARBARA E. COHEN (M.A. '77) was recently elected secretary of the American Society of Indexers (1993-95). A free-lance professional indexer and copyeditor since 1983, she specializes in books in the social sciences and humanities for scholarly publishers.

After many interruptions, including a move from the traffic of Riverside Drive to idyllic Cape Cod, CHRISTIANE C. COLLINS (M.A. '54) has returned to work on her book on the German-born theorist/critic/author Werner Wegemann (1881-1936).

ELLIOT BOSTWICK DAVIS (Ph.D. '92) is currently assistant curator in the department of drawings and prints at the Metropolitan Museum of Art, where she is in charge of American and British material. Her most recent projects include *Training the Eye and the Hand: Fitz Hugh Lane and 19th-Century Drawing Books*, the catalogue of an exhibition held at the Cape Ann Historical Association, Gloucester, Mass., and an article in *Antiques* (November 1993), "Fitz Hugh Lane and John Gadsby Chapman's *American Drawing Book*. She and her husband joyfully announced the birth of their son William Havemeyer Webb on February 1, 1994.

MARY DAVIS MACNAUGHTON (Ph.D. '81) has been appointed director of the Ruth Chandler Williamson Gallery at Scripps College, Claremont, CA, where she is also associate professor of art history.

The Aesthetics of Power: Essays in the Critical History of Art by CAROL DUNCAN (Ph.D. '69) was published by Cambridge University Press (1993).

In March MARY D. EDWARDS (Ph.D. '84) delivered her fortieth conference paper, at the Renaissance Studies Conference at New College of the University of Southern Florida in Sarasota.

Recent publications by PATRICIA EMISON (Ph.D. '85) of the University of New Hampshire include "The Porta della Mandorla's Bear," *Mitteilungen des Kunsthistorischen Institutes in Florenz* (1992), and "On Not Brushing Off Venetian Prints: The Paris Exhibition," *Print Collectors Newsletter* (Sept.-Oct., 1993).

ILENE H. FORSYTH (Ph.D. '60) has just published *The Uses of Art: Medieval Metaphor in the Michigan Law Quadrangle* (University of Michigan Press).

RONA GOFFEN (Ph.D. '74), Distinguished Professor of Art History and chair of the department at Rutgers, has just stepped down as co-editor of the *Renaissance Quarterly*. Her *Giovanni Bellini* (Yale University Press, 1989) is going into a second printing and will soon appear in a German edition; an Italian translation was published in 1990.

Last year EVELYN B. HARRISON (Ph.D. '52), Edith Kitzmiller Professor Emerita at the Institute of Fine Arts, received the Gold Medal for Distinguished Archaeological Achievement—an honor that she shares with two of her own Columbia mentors, MARGARETE BIEBER and WILLIAM BELL DINSMOOR, as well as with her Columbia colleague and dear friend, EDITH PORADA.

IRMA B. JAFFE (Ph.D. '66) organized the fourth biennial symposium sponsored by the Italian Encyclopedia Institute in association with Fordham University in November, *Italian Art in American Collections: New Attributions/New Iconography*. She continues to edit the I.E.I. Newsletter and invites both academic and museum scholars to send news dealing with Italian art and Italian-American culture. Last November she delivered a lecture at Notre Dame's Snite Museum on "Joseph Stella's Symbolic Language."

EVELYN KARET (Ph.D. '90) joined a number of other Columbians—including Babette Bohn, Martha Dunkelmann, and William Wallace—in giving

a paper at the Sixteenth Century Studies Conference in St. Louis, December 9-12, 1993.

CECILIA F. KLEIN (Ph.D. '72), professor of art history at the University of California, Los Angeles, published "Teocuitlatl, 'Divine Excrement': The Significance of 'Holy Shit' in Ancient Mexico," in the fall 1993 issue of the *Art Journal*, which was dedicated to "Scatological Art."

With fellowships from the NEH and ACLS, ELOISE QUINONES KEBER (Ph.D. '84) is on sabbatical leave from Baruch College and the Graduate Center of CUNY. Her book on the Aztec manuscript known as the Codex Telleriano-Remensis received a publication subvention from the Getty Grant Program. Also about to appear is another book she co-edited on prehispanic art from Puebla and Oaxaca, Mexico.

Inadvertently missed in "Columbia at the CAA" in the last issue of the *Newsletter* was a paper by KATHRYN KRAMER (Ph.D. '93), "Mythopoeisis and Antifascism in the Late Work of Paul Klee," (*Apologies*.—Ed.) "Paul Klee, Invisibility and Politics" is about to appear in *Crossings: Languages of Visuality in Science, Literature, and the Arts* (Wayne State University Press). "Paul Klee and Classical Greek Myth" was the title of her contribution to the catalogue of *Paul Klee*, an exhibition at the Museum of Modern Art, Andros, Greece. Last summer she received a NEH Summer Grant for College Teachers.

Light for a Cold Land: Lauren Harris's Work and Life—An Interpretation by PETER LARISEY, S.J. (Ph.D. '82) was published by Dundurn Press, Toronto.

The forthcoming book by CATHERINE LEVESQUE (Ph.D. '87), *Pleasant Places, Memorable Locales: Seventeenth-Century Printed Landscape Series and the Definition of the Dutch Scene*, will be published by the Pennsylvania State University Press with the support of a Millard Meiss grant from the College Art Association.

The Sistine Chapel Walls and the Roman Liturgy by CAROL F. LEWINE (Ph.D. '70), professor of art history at Queens College, CUNY, and a member of the Advisory Council of the Department, was published by Penn State Press in 1993.

CLAIRE K. LINDGREN (Ph.D. '76) is currently serving as director of the

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Graduate Program in Humanities at Hofstra University.

PAULINE MAGUIRE, who just received her Ph.D., has been appointed a Samuel H. Kress Postdoctoral Curatorial Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art.

Professor emerita JANE GASTON MAHLER (Ph.D. '50) is devoting her energies to the preservation of historic architecture in Charleston, S.C.—including the Old Powder Magazine (ca. 1713), the Huguenot Church Hall (ca. 1795), and the Joseph Manigault House (ca. 1803). In recognition of her activities, she has been elected to the 1773 Club of the Charleston Museum.

On Saturday, October 23, 1993, THOMAS E. MARTIN (Ph.D. '87) and GRETCHEN P. WOLD (M.A. '82) were married in St. Paul's Chapel on the Columbia campus. Tom is currently on the faculty of the University of Tulsa in Oklahoma; Gretchen has been on the curatorial staff of the Metropolitan Museum.

Building-Art: Modern Architecture Under Cultural Construction by JOSEPH MASHECK (Ph.D. '73) has just been published by Cambridge University Press.

In the annual publication *Save Venice*, PATRICIA MEILMAN (Ph.D. '89) wrote on the recently restored altarpiece by Titian of St. Nicholas of Bari in the church of San Sebastiano, Venice.

In conjunction with the exhibition at the Metropolitan Museum of Art, MARIA MORRIS HAMBOURG (Ph.D. '80), curator of photography, published *The Waking Dream: Photography's First Century, Selections from the Gilman Paper Company Collection* (Harry N. Abrams, 1993).

ELIZABETH CARSON PASTAN (M.S. '79) is currently assistant professor at Indiana University. Her book on the stained glass of Troyes Cathedral is forthcoming from the CNRS in Paris.

On January 22, JEROME J. POLLITT (Ph.D. '63), professor of the history of art and classical archaeology at Yale, coordinated and introduced the third interdisciplinary symposium at the Isabella Stewart Gardner Museum in Boston, *Myth and Allusion: Meanings and Uses of Myth in Ancient Greek and Roman Society*.

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

Magdalena Abakanowicz by BARBARA ROSE (Ph.D. '84) is among the spring 1994 titles of Abrams.

C. BRIAN ROSE (Ph.D. '87), assistant professor of classical art and archaeology at the University of Cincinnati, is head of Greek and Roman excavations at Troy in northwestern Turkey. His book *Dynastic Art and Ideology in the Julio-Claudian Period* is about to be published by Cambridge University Press. In 1991-92 he was NEH Fellow in Classical Archaeology at the American Academy in Rome, and last year he received a three-year NEH grant for the Troy excavations.

As fine arts editor and architecture editor, respectively, ELMA BARNES SANDERS (Ph.D. '84) and DONALD SANDERS (Ph.D. '84) have just seen through to publication by Oxford University Press the second edition of the *Art and Architecture Thesaurus*, a project of the J. Paul Getty Trust Art History Information Program.

On leave from Queens College this year, JAMES SASLOW (Ph.D. '83) is J. Clawson Mills Fellow at the Metropolitan Museum of Art; he is completing a book on *The Medici Wedding 1589: Florentine Festival as "Theatrum Mundi."*

LAURIE SCHNEIDER ADAMS (Ph.D. '76) has just seen two new books appear: *Art and Psychoanalysis* (Icon Editions) and *A History of Western Art* (Abrams).

JANE SCHUYLER (Ph.D. '72) has been promoted to full professor at York College of the City University of New York.

ANNIE SHAVER-CRANDELL (Ph.D. '74), recently promoted to full professor in the art department of the City College of New York, has been selected by the Women's Caucus for Art to receive one of two 1994 President's Awards in Recognition of Contributions to the Women's Movement and the Arts. Her volume on *The Middle Ages in the "Cambridge Introduction to the History of Art"* series has just been translated into

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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 Visitor 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 for the purchase of 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; his major fields of study were medieval and early Renaissance painting. On October 30, 1993, his friends and family hosted a retrospective exhibition of Bill's paintings as a tribute and memorial.

EUGENE A. SANTOMASSO died on December 29, 1994, at the age of fifty-five. Gene came to Columbia in 1960 following his graduation from Yale. His studies concentrated on modern architecture as well as on ancient Rome and the Renaissance, a breadth that was to serve him well in his distinguished teaching career. He wrote his M.A. thesis on Antonio Gaudi as sculptor; his dissertation project, "The Origins and Aims of German Expressionist Architecture," focussed on the work of Rudolph Steiner. Awarded the Ph.D. in 1973, Gene taught as an instructor in Columbia College from 1967 to 1972; he was a dynamic teacher, perhaps the most popular on campus. His course on the history of architecture became legendary, and when he returned as an adjunct professor to teach in the School of Architecture his reputation continued to grow. In 1973 he joined the faculty of Brooklyn College, where he again became an inspiring classroom figure. A program in Gene's memory was held at St. Paul's Chapel on the Columbia campus; among the speakers were Professor David Rosand, representing the Department, Rosemarie Bletter (Ph.D. '73), representing the City University Graduate Center, fellow alumna Suzanne Frank (Ph.D. '70), and Robert Boxer of Gay Fathers I.

News of Our Students

KEVIN AVERY is a curator in the American wing of the Metropolitan Museum of Art, where he recently mounted two exhibitions: Arthur B. Davies landscapes and Frederick Church's great *Heart of the Andes*, for which he also wrote the catalogue.

In the *Art Bulletin* of September 1993 PAOLO BERDINI reviewed *Il libro secondo di Francesco e Jacopo dal Ponte* by Michelangelo Muraro.

PATRIZIA CAVAZZINI published "New Documents for Cardinal Alessandrino Peretti-Montalto's Frescoes at Bagnaia" in the *Burlington Magazine* of June 1993.

ANNE D'ALLEVA has been awarded a Whiting Fellowship and a Woodrow Wilson Fellowship for 1994-95 for the completion of her dissertation, "Shaping the Body Politic: Gender, Status, and Power in Tahitian Art, 1767-1797."

LEAH DICKERMAN continues as a David Finley Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art; her dissertation project is "Utopian Practice and Revolutionary Complexity: The Work of Aleksandr Rodchenko, 1917-1936."

"Jean-Marie Morel (1728-1810), French Landscape Gardner and Theorist" the dissertation that JOSEPH DISPONIO will be working on next year with a Kress Foundation Travelling Fellowship. EMMIE DONADIO is acting director of the Middlebury College Museum of Art where she recently curated the exhibition *Richard Stankiewicz: Sculpture in Steel*. The sculpture of Stankiewicz is the subject of her dissertation.

TRACIE FELKER was co-curator, with Professor Barbara Novak, of *Dreams and Shadows: Thomas H. Hotchkiss in Nineteenth-Century Italy*, the "beautiful, quiet exhibition" (New York Times) that opened at the National Academy Museum on September 27, 1993, and was on view through January 16, 1994. She wrote the entries for the catalogue, to which Professor Novak contributed the introductory text.

SARAH MCPHEE, currently a Fellow at the Metropolitan Museum of Art, published "A New Sketch Book by Filippo Varra" in the *Burlington Magazine* of May 1993.

For 1994-96 DIANA MINSKY has declined a Samuel H. Kress Foundation Institutional Fellowship to the Bibliotheca Hertziana to accept a two-year Samuel H. Kress Foundation Pre-doctoral Fellowship in the History of Art at the American Academy in Rome for 1994-95. Her dissertation project is "The Baths of Diocletian: Responses to a Ruin."

Next year IRINA ORYSHKEVICH will begin her tenure as Mellon Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, where she will be working on her dissertation, "Christian Reclamation: Catacomb Excavation in Counter-Reformation Rome."

ANDREW SCHULZ has been awarded a Whiting Fellowship to complete his dissertation on "Vision and Knowledge in the Later Art of Francisco Goya, 1792-1828."

Recent Dissertations (1993-1994)

As we go to press just after the spring break, the following doctoral dissertations have been defended this academic year:

- 1 ROBERT CARLUCCI, "The Visual Arts and Public Life in the Florentine Republic: The Government of Piero Soderini" (James Beck)
- 2 VALERIE FLETCHER, "Alberto Giacometti: The Paintings" (David Rosand)
- 3 ANDREW MARVICK, "Late Nineteenth-Century British Eclectic Painting: John William Waterhouse and His Contemporaries" (Allen Staley)
- 4 ALLISON MERRILL, "A Study of the Ingeborg Psalter Atelier" (Jane Rosenthal)
- 5 WILLIAM STARGARD, "The Hospitality of Bernardo Vittone and Poor Relief in Eighteenth-Century Piedmont" (Joseph Connors)

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

- 6 STEVEN McLEOD BEDFORD, "The Architectural Career of John Russell Pope" (Joseph Connors)
- 7 PAOLO BERDINI, "Jacopo Bassano: Painting as Visual Exegesis" (David Rosand)
- 8 ANNE-MARIE BOUCHÉ, "Theorica Vita: The Florette Bible Frontispieces" (Jane Rosenthal)
- 9 PAULA CARABELL, "Image-Making and Identity, Two Case Studies: Michelangelo and Titian" (David Rosand)
- 10 MEGAN CIFARELLI, "Enmity, Alienation, and Assimilation: The Role of Non-Assyrians in the Art of Assurnasirpal II (883-859 BC)" (John Russell)
- 11 RAQUEL DA ROSA, "Still Life, the Body, and the Self in Mid-Nineteenth Century France" (Richard Brilliant and David Rosand)
- 12 ELIZABETH J. DE ROSA, "The Religious Landscape Windows of Louis Comfort Tiffany" (Barbara Novak)
- 13 FIONA DONOVAN, "Rubens, England, and the Whitehall Ceiling" (David Freedberg)

With the aid of a Luce Foundation Doctoral Dissertation Fellowship awarded by the ACLS, LYNN SPRIGGS will bring to completion her dissertation on "Images of the Blackface: Strategies for the Visual Articulation of Identity and Power."

With a Metropolitan Museum of Art Fellowship beginning next year, CATHRYN STEEVES will be advancing work on her dissertation project, "The Hôtel de Ville of Paris, 1529-1628." □

LISA FLORMAN, "Myth and Metamorphosis: Picasso's 'Classical' Prints of the 1930s" (Richard Brilliant)

SAMUEL K. HEATH, "The Renaissance Choir Stalls of Toledo Cathedral" (David Rosand)

BERNADETTE MARY HUVANE, "Wenceslas Cobergher, Theodor Van Loon, and the Pilgrimage Church at Scherpenheuvel" (David Freedberg)

SARAH ELLEN LAWRENCE, "Conversazioni Profane: In Dialogue with the Pagan Gods" (Richard Brilliant and David Rosand)

PAULINE THAYER MAGUIRE, "Poussin in France: Chantelou's Collection" (Hilary Ballon)

MEHRANGIS NIKOU, "National Architecture and International Politics: Islamic Pavilions in the Paris International Exposition of 1867" (Robin Middleton)

ADRIANA GISELLE PROSER, "Moral Characters: Calligraphy and Bureaucracy in Han China (206 BCE - 220 CE)" (David Sossabaugh)

PATRICIA JOAN SARRO, "The Function of Ornamentation in Tajin Chico, El Tajin, Mexico" (Esther Pasztory)

FREDERIC SCHWARTZ, "Form and Economy in the German Werkbund, 1907-1914: Design Theory and Mass Culture" (David Rosand)

MICHAEL SCHWARTZ, "Raphael's Art of Representation: Political Narrative and the Grounds of Truth in the Stanza d'Elidoro" (Richard Brilliant and David Rosand)

SARAH Q. TRAVIS, "Dimensions of Identity: The Art of the Ogoni in the Late Twentieth Century" (Richard Brilliant and Suzanne Blier)

EUGENIE MAE TSAI, "Robert Smithson Unearthed" (Johanna Drucker)

MARY VACCARO, "Forma virginis: Form as Meaning in Parmigianino's Art" (David Rosand)

MASAKO WATANABE, "Vision and Voice: Narrative Framing in the Tale of Genji Scroll" (Miyeko Murase) □

Columbia at CAA

The 82nd annual conference of the College Art Association was held in New York City, February 16-19, 1994, and it was only fitting that the reunion of Columbia alumni be held in the Wallach Fine Arts Center of the Department. On Saturday a good crowd of Columbians abandoned the Hilton Hotel for the fresher air of Morningside Heights and a particularly inviting buffet lunch in Schermerhorn Hall. The Wallach Art Gallery was open and featured the early Mark Rothko exhibition, setting a proper tone for the event, as old friends met and recalled just where in the present gallery space they had sat as graduate students when the Fine Arts Library was with us on the eighth floor.

Although some members of the faculty and alumni were unable to join us owing to program commitments at the meetings midtown, many managed to rediscover the efficiency of the IRT and made it up between sessions.

As usual, Columbia was well represented at the CAA conference. From the program we discerned the following Columbian participants:

RICHARD MARTIN (M.Phil. '73) chaired the *Design Forum Session*, at which he was also the discussant. At the session on *Co-op Galleries* KATHRYN KRAMER (Ph.D. '93) spoke on "The Economic History of Alternative Space Galleries." Scipione Borghese and the Villa Mondragone: Family and Papacy in the Roman Countryside" was the title of a paper by TRACY EHRLICH (Ph.D. candidate) at the first *Open Session*, at which WILLIAM WALLACE (Ph.D. '83) spoke on "Michelangelo's Leda." BRIDGET L. GOODBODY (Ph.D. candidate) organized the session provocatively titled *All's Fair in Love and Art: Women Perform Sexuality from a Variety of Positions*. MICHELLE I. MARCUS (M.A. '81) chaired *The Decorated Body*, at which she also delivered a paper, "Dressed to Kill: Adornment, Sex, and Politics in Ancient Iran." At *Landscape and Subject in the Renaissance* SARAH LAWRENCE (Ph.D. candidate) spoke on "Emotive Figures-Emotive Landscapes: Arcadian Imagery ca. 1500."

KATE CHIPMAN of Avery Library explained "On-Line Art Bibliographies: Who Makes Them; How to Use Them" at the session on *Internet and the Arts* sponsored by the CAA Committee on Electronic Information and the Getty Art History Information Program. ELIZABETH VALDEZ DEL ALAMO (Ph.D. '86) chaired *Memory and the Medieval Tomb*, at which Professor THOMAS

DALE addressed "Stolen Property: Commemorating Saint Mark's First Venetian Tomb." At the session devoted to *Native American Art History* Today organized by ALDONA JONAITIS (Ph.D. '77) JUDITH OSTROWITZ (Ph.D. candidate) spoke on "Privileging the Past: The Cultural Biography of the Chief Shakes' Community." "A Few Valiant Women, or, Heroism as Male Hegemony" was the topic of the paper delivered by Yael EVEN (Ph.D. '84) at the session on *Heroic and Irenic Imagery in the Renaissance*; the discussant was Professor ROBERT HANNING of the Department of English and Comparative Literature. H. BARBARA WEINBERG (Ph.D. '72) and ALAN WALLACH (Ph.D. '73) co-chaired *Museums and the New American Art History*.

SUZANNE PRESTON BLIER (Ph.D. '81) had a healthy Columbia contingent at her session on *The Grotesque Body*: DEBRA HASSIG (Ph.D. '93) spoke on "The Monstrous Races and Grotesque Realism in Medieval Art" and DOMINIQUE MALAQUAIS (Ph.D. candidate) on "The Swollen Belly: Power and Distorted Bodies among the Bamileke of West Cameroon"; Professor MICHAEL TAUSSIG of the Department of Anthropology was the discussant. EVELYN COHEN (M.Phil. '76) co-chaired the session of the International Survey of Jewish Monuments, *German-Jewish Immigrants: Their Synagogues in the United States and Those They Left Behind*.

At the meeting of the Italian Art Society, *Redefining the Palace: Innovations and Change in Italy*, ALICE JARRARD (Ph.D. '93) spoke on "Staircases and Status at the 17th-Century Ducal Palace." Professor JOSEPH CONNORS organized *Rome: Image and Reality, 1450-1660*, at which he also spoke on "St. Ivo and 17th-Century Ideas of Education"; before that LOUISE RICE (Ph.D. '92) led the session "From Old to New St. Peter's." At yet another session on an apparently voguish theme, *The Female Grotesque*, "Medusa on the Barricades" was presented by JACK J. SPECTOR (Ph.D. '64).

Professor VIDYA DEHEJIA chaired *Gender Issues in Indian Art and Art History*, at which two Columbia students delivered papers: ANNAPURNA WEBER on "Engendering Indian Art" and MOLLY AITKIN on "Spectatorship and Femininity in Kangra Miniature Painting." Professor STEPHEN MURRAY addressed "Signs of Change in the Sculpture of the West Portals of Amiens Cathedral" at the session on *Style in Context: The*

Significance of Style in Medieval Art and Medieval Art History. ELIZABETH BARTMAN (Ph.D. '84) organized *Art of Ancient Mediterranean Cultures*, which MEGAN CIFARELLI (Ph.D. candidate) gave a paper "On 'Assyrian' as Normative: The Role of Foreigners in Neo-Assyrian Art." EMILY UMBERGER (Ph.D. '81) chaired the session of the Association for Latin American Art, *Pre-Columbian Art History: State of the Field*.

FREDERICK J. SCHWARTZ (Ph.D. candidate) spoke on "Peter Behrens and the Trademark" at *German Modernism: A Social Condenser*, a session co-chaired by ROSEMARIE BLETTER (Ph.D. '73); the discussants were CHARLES W. HAXTHAUSEN (Ph.D. '76) and STANFORD ANDERSON (Ph.D. '68). DAVID CAST (Ph.D. '70) was the discussant at the session on *Public Art in the Public's Interest: Problems and Possibilities*. At *Tracing Usable Legacies: The Production of Art in Modern Consumer Societies* "The Museum as Mass Medium" was the topic of a paper by Professor ANDREAS HUYSEN of the Department of Germanic Languages. Professor KEITH MOXEY raised "The Veiling of Values in Early Netherlandish Painting" at the session devoted to Erwin Panofsky's classic *40 Years Later*.

At *Representations of the Other in Athenian Art, ca. 510-400 B.C.* DAVI CASTRIOTA (Ph.D. '81) talked about "Barbarian and Female: The Other on the West Front of the Parthenon." At *Cinema and the Redefinition of Space* SLYVIA LAVIN (Ph.D. '90) explored "Intimations of the Cinematic in the Picturesque Garden." IRENE WINTER (Ph.D. '73) considered "Inventing the Stereotypic Image: The Insertion of the Paradigmatic Male Body into Political Ideology" at the session devoted to *Negotiating Stereotypes/Representing the Body*. MARY H. NOOTER (Ph.D. '91) chaired *The Colonial Couple Masquerade: An African Representation of the Other*.

One of the most memorable sessions, *Michelangelo's Doni Tondo*, was organized by RONA GOFFEN (Ph.D. '74), whose own paper was "Agnolo and Maddalena Get Married"; the session also featured former Meyer Schapiro Visiting Professor LEO STEINBERG, "Concerning the Doni Tondo: The Boys at the Back." *Word as Image or Object in Contemporary Art* was chaired by LEWIS KACHUR (Ph.D. '86); Professor JOHANNA DRUCKER was the discussant. "Pinning Attention Where It Ought to Be: Photomontage in American Advertisements, 1905-20" was the topic of a talk by Columbia student ETHAN ROBEY in the session on *Design and Advertising in*

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nerica: The Aesthetics of Consumption, 1910-40, at which RICHARD MARTIN was the discussant. Adjunct Professor MARYAN W. AINSWORTH and JAMES H. MARROW (Ph.D. '75) were the discussants to A "Major Minor Master" *Reconsidered: New Approaches to the Art of Hans Memling*.

Ever active at CAA, Professor RICHARD BRILLIANT organized the session on *The "Laocoön": Then, and Then, and*

Alumni

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Norwegian—joining editions in Italian, Portuguese, Spanish, and Japanese. Along with PAUL GERSON (Ph.D. '70) and two other scholars, Professor Shaver-Crandell is a co-author of a forthcoming three-volume critical edition and translation of the anonymous twelfth-century Latin *Pilgrim's Guide to Santiago de Compostela*. This summer she will lead a two-week study trip from Paris to Santiago de Compostela under the auspices of the Society of Architectural Historians.

CHARLES M. SHUMAKER, III (M.A. '71) has been appointed chief operating officer and general counsel of the Walter Hotel Corporation in Beverly Hills; he continues as senior real estate partner in the law firm of Lewis, D'Amato, Busbist and Bisgaard in Los Angeles.

SUSAN S. WOODFORD (née SILBERMAN) (M.A. '62) has been contributing to the *Lexicon Iconographicum Mythologiae Classicae*; her book *The Trojan War in Ancient Art* was recently published by Cornell University Press. She invites alumnae of the Department who are visiting London to get in touch.

DAVID R. SMITH (Ph.D. '78), University of New Hampshire, has been a Samuel H. Kress Senior Fellow for 1993-94 at the Center for Advanced Study in the Visual Arts, National Gallery of Art; his research topic is "Privacy and Civilization in Dutch Art, 1650-1700." At the CASVA Colloquium of February 10, 1994, he spoke on "Comedy and Social Vision in Jan Steen."

JEFFREY CHIPPS SMITH (Ph.D. '79), professor of art history at the University of Texas, spent 1992-93 at the Zentralinstitut für Kunstgeschichte in Munich, where he completed *German Sculpture of the Later Renaissance, c. 120-1580: Art in an Age of Uncertainty* (Princeton University Press) and began another book, on German religious sculpture and the Counter-Reformation.

Now and then participated in the Museum Committee's session *Scholars or Tour Guides? Art Historians within the Museum*. KIM LEVIN (M.A. '62) chaired the session of the International Association of Art Critics, *Is Geography Destiny? The Role of Nationality in Matters of Style, Content, Exhibition Strategy, and Critical Approach*. Christo, Serra, Noguchi, Calder, and Past Company: *The Artistic Project Gone Awry* was the title of the session organized by ANNABELLE SIMON CAHN (Ph.D. '74), who also spoke on "Christo's Um-

"Center and Margin: Towards a Social Topography of Trecento Florence" was the topic of the paper delivered by PAULA SPILNER (Ph.D. '86) at the 1993 New England Renaissance Conference on *Power and Illusion in the Renaissance City*.

CARL BRANDON STREHLKE (Ph.D. '86) is a visiting associate professor at Johns Hopkins this spring. He is currently finishing the first volume of the catalogue of the Italian paintings in the Philadelphia Museum of Art.

At the CASVA symposium on *Imaging Modern German Culture: 1889-1910*, held at the National Gallery of Art, January 28-29, 1994, ELIZABETH STREICHER (Ph.D. '90), currently a curator at the gallery, spoke on "Prints and Their Text: Max Klinger's 'Malerei und Zeichnung'."

The contents for the September 1993 *Art Bulletin* included "Columbus and Columbia in Chicago, 1893: Man of Genius Meets Generic Woman" by JUDY SUND (Ph.D. '86), associate professor of art history at Queens College.

ELIZABETH VALDEZ DEL ALAMO (Ph.D. '86), who has been teaching at Montclair State College since 1990, has joined the program committee of the international Center of Medieval Art. She organized the session on "Innovation and Commemoration: The Influence of Aristocratic Women on the Art of Eleventh and Twelfth-Century Spain" at the SUNY Binghamton conference *The Role of Women in the Middle Ages: A Reassessment* in October 1992. Her recent publications include "Relaciones artísticas entre Silos y Santiago: el segundo románico español" in *Actas. Simposio internacional sobre O Pórtico da Gloria e a Arte do seu Tempo* (Santiago de Compostela, 1992); "The Epiphany Relief from Cerezo de Riotirón," in *The Cloisters: Studies in Honor of the Fiftieth Anniversary* (New York, 1992); and catalogue entries in *The Art of Medieval Spain: 500-1200 A.D.*, the exhibition planned for the Metropolitan Museum of Art. At the meetings of the Medieval Academy of America, held in Arizona

brellas: Joint Project USA & Japan: The Consciousness of the Artist vs. the Omnipotence of Nature."

Professor ALAN HACKLIN of the Columbia School of the Arts chaired *The Crit: A Crit*, at which JUDY PFAFF of the Department of Visual Arts was one of the speakers. At *Trading Images in the Art of the Netherlands and Spain, 1400-1700*, co-chaired by JANICE MANN (Ph.D. '91), BERNADETTE HUVAEN (Ph.D. candidate) spoke on "Scherpenhevel and the Emergence of a National Identity in the Spanish Netherlands." □

last year, she delivered a paper titled "Lament for a Lost Queen: The Sarcophagus of Doña Blanca de Nájera."

WILLIAM E. WALLACE (Ph.D. '83) has seen the publication of his long-awaited *Michelangelo at San Lorenzo: The Genius as Entrepreneur* (Cambridge University Press).

NEH Professor of Art History at Tufts, JUDITH WECHSLER (M.A. '67) is visiting professor at the Hebrew University in Jerusalem this spring term.

H. BARBARA WEINBERG (Ph.D. '72), Curator of American Painting and Sculpture at the Metropolitan Museum of Art, has just published two new books in the Rizzoli Art Series, *American Impressionism* and *John Singer Sargent*. She is also a contributor to *American Impressionism and Realism: The Painting of Modern Life, 1885-1915*, a Metropolitan Museum of Art Book (Abrams).

Currently curator of European painting at the Allen Art Museum, Oberlin, MARJORIE E. WIESEMAN (Ph.D. '91) was co-author of the catalogue of the Boston Museum of Fine Arts exhibition *The Age of Rubens*, to which she contributed an essay on "The Art of 'Conversatie': Genre Portraiture in the Southern Netherlands in the Seventeenth Century."

BARBARA ERLICH WHITE (Ph.D. '63), professor of art history at Tufts University, has just completed a new book, *Impressionists Side by Side: Their Relationships, Art, and Letters*.

The new head of the Arts Library at UCLA is ALFRED WILLIS (Ph.D. '84).

CAROL ZEMEL (Ph.D. '78) has published *Vincent Van Gogh* in the Rizzoli Art Series (1993).

Promoted to full professor at Louisiana State University, MARK ZUCKER (Ph.D. '73) is currently serving on the editorial boards of *Source and Explorations in Renaissance Culture*. Recent articles by him have appeared in *Artibus et Historiae* and *Zeitschrift für Kunstgeschichte*, and another volume in *The Illustrated Bartsch* series is about to appear. □

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