

NEWSLETTER

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

Vol. 10, Spring 1995

Letter from the Chairman

Last September, at the beginning of the present academic year, we celebrated the ninetieth birthday of Meyer Schapiro with a symposium at the Metropolitan Museum of Art. As this *Newsletter* goes to press, we are rejoicing in the appointment of two of our colleagues to endowed chairs established in Meyer Schapiro's honor. Rosalind Krauss is our Meyer Schapiro Professor of Modern Art and Theory, the first incumbent of a chair created last autumn by a gift from Morris Schapiro, Meyer's brother. David Rosand is now Meyer Schapiro Professor of Art History. That professorship, in existence since 1978, has up to now been the means by which we have brought distinguished visitors to the Columbia campus. Last year, however, we agreed that it was time to appoint a permanent Meyer Schapiro Professor of Art History; so we now have had the pleasure of seeing two Schapiro Professors named at the same time. Meyer Schapiro, among many other things, was the first recipient of a Ph.D. from this department; he started to teach here in 1928. That his name will henceforth be born by two members of our faculty as part of their official titles reminds us of the continuity of a proud tradition of art-historical scholarship at Columbia, which the endowed chairs will help to perpetuate into the future.

I am happy to report that we have a new Assistant Professor in African art: Zoe S. Strother, who has a Ph.D. from Yale and comes to Columbia after a postdoctoral fellowship at the



Photograph by Gary van Wyk, from the exhibition *The Art of Sotho Habitation: Photographs of Mural Painting in Southern Africa* at the Miriam and Ira D. Wallach Art Gallery (October 19-December 17, 1994).

Art Humanities at Columbia University

Art Humanities has been in the limelight this year thanks to a slew of symposia and other events celebrating the 75th anniversary of the College's Core Curriculum. The Core Curriculum is the centerpiece of the first two years of undergraduate study at Columbia. It entails four required courses—Contemporary Civilization, Literature Humanities, Music and Art Humanities—which focus on masterpieces of western civilization and build upon the notion, as Lionel Trilling put it, that "there is a certain minimum of our intellectual and spiritual tradition which a man must experience and understand if he is to be called educated."

By now the Core is so well established that we easily forget its radical roots as a grand experiment in undergraduate education. Before World War I Columbia College had been overshadowed by the University's graduate and professional schools, and its educational mission was undefined. Rejecting the emphasis on preprofessional training, the College forged a new identity after the war

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University of Michigan. We are also concluding a search for a senior professor in Greek art. Professor Hilary Ballon was promoted to tenure last autumn, and Benjamin Buchloh has been appointed to a tenured professorship at Barnard. His appointment, following the arrival of Rosalind Krauss in 1992, gives Columbia a preeminence in the field of twentieth-century art that seems only appropriate for the leading university in New York City and recalls the eminence bestowed upon Columbia in the same area by Meyer Schapiro half a century ago. So things are happening and will happen that should guarantee that this department, while maintaining and enhancing the position it holds in the world of academic art history, will continue to change with the times. On the other hand, I can not say that this department will continue to grow, since we

have been shrinking rather than growing in numbers for several years. That, of course, is because of financial pressures felt by the university as a whole and, indeed, by higher education in general; nevertheless, we have suffered considerably greater shrinkage of our faculty than any other department in the Humanities at Columbia. For a department that has always taken pride in its breadth of coverage, this presents real problems. Our other chief problem, which is a perennial one, is shortage of fellowship funds. We are attracting ever more applicants to our graduate program (around 400 a year), and we are attracting exceptionally well-qualified candidates, but we are able, alas, to offer only a handful of fellowships and consequently lose good students who want to come here and should come here, but simply cannot afford to pay today's steep tuition. However, the students that do come, either because they are among the fortunate few who receive fellowships or by hook or by

crook otherwise, are terrific, and their presence, as much as the faculty appointments I have mentioned above, bodes well for the future of Art History at Columbia.

One of those students, Molly Aitken, has been substantially responsible for this *Newsletter*, and I am grateful to her for the time, energy, and enterprise that she has devoted to the task. I also want to acknowledge all that our department's capable administrator, Nina Wong, and our office personnel have done to keep our enterprise afloat in a busy and trying year. Nina took up her post in the spring of 1994, found herself saddled with a new chairman in the summer, followed by a turn-over of her entire staff in the ensuing months. We are all learning our jobs, but we are keeping our heads above water, averting disasters, and looking forward to a bright future.

—ALLEN STALEY

Art Humanities at Columbia University (continued from page 1)

based on a liberal arts curriculum. The establishment of Contemporary Civilization in 1919 announced that new commitment to general education. There were national trends which encouraged this sort of curricular change: college attendance was growing and became a prerequisite for professional training. But Columbia's response was innovative and timely, and the great books approach to general education was taken up nationwide.

The other Core courses were introduced in 1937 as a two-year sequence. Freshmen studied literature in Humanities A, what we now call Literature Humanities, followed the next year by Humanities B, which was devoted to music and fine arts. Lit. Hum. was a required course, but Humanities remained optional for ten years while the faculty experimented with its format. There were concerns whether students who otherwise had no exposure to non-verbal forms of expression could be introduced to music and art

in a seminar situation. Consequently Humanities B was originally designed as a lecture course, with lectures alternating on music and art. In 1941, the two subjects were separated, each confined to a semester with three weekly meetings—one mass lecture and two seminar meetings. The lecture was eliminated in 1946, bringing Art and Music Humanities in line with the other Core courses as discussion-based classes of about twenty students. Since 1947 Art and Music Hum. have been required, and the format has been fixed, but our department continues to debate the extent to which we should bow to the text-based instruction of the overall curriculum. We recently introduced a primary source reader, but many faculty believe that a course devoted to looking and to visual literacy should keep reading assignments to a minimum.

The staffing of Art Humanities over the past fifty years mirrors changes in the department, especially the growing integration of the graduate and under-

graduate programs. The first director of Art Hum. was Everard Upjohn (1904-78), an architectural historian who was probably better known as the great-grandson of Richard Upjohn, designer of Trinity Church on Wall Street. Upjohn had founded the Department of Fine Arts at the University of Minnesota before Columbia recruited him in 1935 to develop the undergraduate program in Fine Arts. Within the department, there were essentially separate undergraduate and graduate faculties, a structural divide which remained until the mid-1960s. At a time when undergraduate teaching was devalued within the department, Uppie's commitment to Art Humanities, which he taught from 1937 until his retirement in 1970, was no doubt important, but he may not have been the ideal person to redefine the status quo. His daily routine involved lunch at the Men's Faculty Club followed by thirty minutes of bridge, and it was no secret, as he told a reporter, that "I can't

stomach modern art."

The first generation of Art Hum. teachers included Paul Wingert, Grant Manson, George Collins, Norris Kelly Smith (the Preacher), and Howard McParlin Davis, whose close connection to Art Humanities spanned nearly fifty years, from the time he joined the faculty in 1944 until 1991. While Howard's teaching became legendary on campus, the course has always involved a large number of faculty ranging from full professors to preceptors. In the early years, the instructional staff included a number of young instructors who taught six sections a year; David Rosand did this when he joined the faculty in 1964. The system of preceptorships was established in the late 1960s; it enables about sixteen advanced graduate students every year to continue dissertation work while gaining valuable teaching experience. In this way our undergraduate and graduate programs have become interdependent, so much so that the recent university-wide shrinkage of the graduate school presents our department with special problems.

As for the curriculum, it has changed relatively little. The earliest description I have found dates from 1941: "Discussion and analysis of the place in civilization of selected masterpieces in the visual arts. Such landmarks as the Parthenon in Athens, the Gothic Cathedral, the paintings of Raphael, Picasso and other outstanding masters in art are considered." Michelangelo, Rembrandt, and Frank Lloyd Wright and the Skyscraper were also among the original topics. Howard Davis, long-time Director of Art Humanities, added units on Bruegel, El Greco, and Bernini. Since then El Greco was replaced with a pre-Columbian unit on Palenque, which in turn was replaced by Goya, and Amiens Cathedral was briefly replaced by Chartres. The units on modern architecture were also changed giving us the following lineup: the Parthenon, Amiens Cathedral, Raphael, the sculpture of Michelangelo, Bruegel, Rembrandt, Bernini, Goya, Monet, Picasso, Frank Lloyd Wright and Le Corbusier. The title of the course was recently changed from "Masterpieces of Fine

C.A.A. SPECIAL AWARD FOR LIFETIME ACHIEVEMENT AWARDED TO MEYER SCHAPIRO

This year, at its 83rd annual conference in San Antonio, Texas, the College Art Association awarded Columbia University Professor Emeritus Meyer Schapiro a special award for lifetime achievement. Schapiro, who has been a member of the CAA since 1926, taught in our department from 1928 until 1979. Lauding Schapiro for his prodigious contributions to the field of Art History, speaker Larry Silver said: "You have brought the vast range of your knowledge to illuminate many works of art and periods from early Christian art to 19th-century French realism to abstract expressionism. You brilliantly opened the discipline to all kinds of neighboring fields, spinning out political, philosophical and ideological interpretations that drew from a dazzling and even bewildering variety of evidence—social and urban history, literature, intellectual history, popular culture, psychology, and semiotics. You were years ahead of the discipline."

Another Columbia recipient of a CAA award in January was former graduate student JAN AVGIKOS, who received the Frank Jewett Mather award for art criticism.

Arts" to "Masterpieces of Western Art" in order to acknowledge the focus of the syllabus and emphasize the position of the course within the core curriculum. While some faculty believe that Art Humanities should adopt a multicultural curriculum, we have opted to develop comparable courses in non-Western art. We offer Asian Art Humanities (Japan, China, and Korea) and Indian and Islamic Art Humanities and hope to add African Art Humanities in the near future.

Where is Art Humanities headed? One of our goals is to move the course into the computer age. Stephen Murray has launched the Amiens project to transform the Gothic component into a multi-media experience which allows students to move through Amiens Cathedral and see it under construc-

tion. This summer multi-media equipment will be installed in our Art Hum. classrooms. Angela Giral, the Avery Librarian, is also leading an effort to digitize the slide kit so that students can summon the images seen in class on their computers.

Like Columbia's great books courses, Art Humanities has a life beyond our campus. Preceptors and other instructors of the course have taken the idea of Art Hum. with them to teaching positions elsewhere - from Queens to Tulsa and beyond. As we continue to revise the course and re-examine its content, I would welcome the reflections and recollections of those who have taken Art Humanities or have been at the front-line teaching it.

HILARY BALLON
Director, Art Humanities

Alexander Hamilton Award

In November, 1994, the Columbia College Alumni Association awarded the Alexander Hamilton Award to the Tenured Teachers of the Core Curriculum, including the Department of Art History and Archaeology's HILARY BALLON, RICHARD BRILLIANT, JOSEPH J. CONNORS, DAVID A. FREEDBERG, STEPHEN MURRAY, DAVID ROSAND and ALLEN STALEY.

The Wallach Art Gallery

The Miriam and Ira D. Wallach Art Gallery, located on the eighth floor of Schermerhorn Hall, has presented two exhibitions as well as three performances over the past year. *Unfaded Pageant: Edwin Austin Abbey's Shakespearean Subjects*, organized by Lucy Oakley, was held in the spring of 1994. It then travelled to the Folger Shakespearean Library in Washington, D.C. and on to the Museum of Art, Brigham Young University, Provo, Utah, where Ms. Oakley delivered a gallery talk and a lecture. The exhibition, based on Ms. Oakley's dissertation, which she defended in the autumn of 1994, was accompanied by a handsome illustrated catalogue, published by the gallery and distributed by the University of Washington Press. The exhibition was the second in a series made possible by a generous gift from John Goelet intended to enable graduate students to undertake exhibitions for the gallery growing out of their dissertation research.

Fields of Vision: The Art of Sotho Habitation was on view in the gallery from October 1994 through January 1995. Organized by Gary van Wyk, a Ph.D. candidate, the exhibition was comprised of 100 Cibachrome photographs of mural paintings and associated rituals by the Sotho people of Southern Africa. The photographs were taken by Mr. van Wyk as part of his dissertation field work. A small catalogue was published by the gallery with an essay by Mr. van Wyk.

For the first time, the gallery organized an educational outreach program and hosted elementary, middle school and high school students, primarily from School Districts 3 and 5 in the Morningside Heights vicinity. Around 300 public school students and 75 school teachers visited the exhibition. This program was initiated and run by Amy Schlegel, Gallery Fellow. In addition, the gallery presented a half-day seminar sponsored by the department entitled "New Directions for African Civilizations at Columbia," in which Professors David Rosand (Art History), Haruo Shirane (East Asian Languages and Cultures) and Marcia Wright (History), Dr. Evelyn Jones Rich, an educator and trustee of the Phelps Stokes Fund, and three art history graduate students, Gary van Wyk, Alisa Lagamma, and Dominique Malaquais gave presentations. The gallery is exploring the possibility of having *Fields of Vision* travel nationally.

In March of 1994, the gallery sponsored two performances as part of its pilot Interim Performance Series, curat-

ed by Amy Schlegel. The first was the rhythm poet Tracie Morris, an award-winning poet, who "performed" both new and not-so-new poems, which she also does with her band. The second was a "table top spectacle" performance by a conceptual and video artist and filmmaker Stuart Sherman, who has performed internationally. In October 1994 these events were followed by a collaborative performance of Fluxus-inspired improvisational works for voices by Jackson Mac Low and Anne Tardos, both of whom are poets and visual artists.

In October 1994, a silver and teal colored banner identifying the gallery was installed on the southeast corner of Schermerhorn Hall which should make the gallery easier to locate, especially for non-Columbia visitors.

On view was *Six Artists: New Faculty from Visual Arts* (March 29 through June 3, 1995), which features the work of faculty from the newly expanded studio arts program. The painters Gregory Amenoff, Stuart Diamond and David True, and the sculptors Nancy Bowen, Saint Clair Cemin and Jon Kessler were included in the exhibition. From October 10 to December 16, 1995 an exhibition of Victorian graphic arts, primarily borrowed from New York collections, *The Post-Pre-Raphaelite Print: Etching, Illustration, Reproductive Engraving, and Photography in England in and around the 1860s*, will be on view. Coordinated by Professor Allen Staley, this exhibition is an outgrowth of two graduate seminars he taught several years ago. A fully illustrated catalogue is planned with contributions from graduate students Martha Evans, Pamela Fletcher, Yael Ksander, Lisa Levitt, Jason Rosenfeld, and Paul Tabor. Other future exhibitions at the Wallach Gallery include *Building the Collective: Soviet Graphic Design, 1917-40; Selections from the Merrill C. Berman Collection*, curated by Ph.D. candidate Leah Dickerman, slated to be on view February 6 through March 30, 1996, and *Apostles in England: Sir James Thornhill and the Legacy of Raphael's Tapestry Cartoons*, curated by Professor Arline Meyer (Ph.D. 1982), who teaches at Ohio State University, scheduled for the fall of 1996. Professor David Rosand, in collaboration with Professor Steven Addiss of the University of Richmond, is organizing the exhibition *Robert Motherwell on Paper*, which is planned for the spring of 1997. Also on view that spring will be an exhibition of contemporary Chinese calligraphy; Professor David Sensabaugh and graduate student Yiguo Zhang are the co-curators.

Lectures, Conferences, Symposia

The Graduate Student Union sponsored a Friday lecture series in the fall entitled "Technique and Meaning." The first lecture, "Matisse in his Studio," was delivered by the Museum of Modern Art's Chief Curator at Large, JOHN ELDERFIELD. RICHARD GODFREY, an expert on old master prints at Sotheby's, London, spoke the following Friday on "Convention, Contour and Conscience: The Prints of Wenceslaus Hollar." MARYAN AINSWORTH gave the third talk, "Designing Solutions: Gerard David's Workshop Practice." The final lecture in the series, "The Means of Production in Gothic" was presented by STEPHEN MURRAY.

ARTHUR DANTO gave the first lecture, "Modernism and the Critique of Pure Art: The Historical Philosophy of Clement Greenberg" in the Graduate Student Union's spring lecture series "Aesthetics and Experience:

Reflection on Artists, Objects, Viewers, and Contexts." For the second lecture, MICHAEL FRIED followed Danto with "Some Thoughts on Caravaggio." IRENE WINTER delivered "Transcultural Concepts: Aesthetics in Mesopotamia?" LINDA NOCHLIN gave a talk a week later entitled "Against Methodology: Memoirs of an Ad Hoc Art Historian." Finally, FRED WILSON lectured on "The Silent Message of the Museum."

The Barnard and Columbia departments of Art History and the Research Group on Manuscript Evidence, based at Princeton and at Corpus Christi College, Cambridge, held an inaugural symposium at Columbia on April 9, 1995. Entitled "The Bible and the Visual Arts," the symposium examined "aspects of the transmission of the Bible and challenges of interpreting its legacy." JAMES MARROW (Ph.D. '75)

and Columbia professor JANE ROSENTHAL introduced the symposium. Among the speakers were Professor THOMAS DALE and ANNE-MARIE BOUCHÉ (Ph.D. '94). Professor Dale spoke on "Romanesque Icons in Space: Pictorial Meditations on the Passion of Christ and Compassio of the Virgin in Aquileia Cathedral." Bouché's talk examined "The Floreffe Bible Frontispiece: Image and Exegesis."

On April 30, 1995, the Robert Branner Forum for Medieval Art offered a spring symposium at Barnard College on Italian Medieval Art. In the first session, PAULA SPINNER spoke on "The Case of the 'Missing Maestà: New Documents and a Proposal for the Trecento High Altarpiece of Florence Cathedral." Following Ms. Spilner, DAVID FRIEDMAN gave a talk titled "The Palaces of the Mercanzia in Florence, Bologna and Siena and the Urbanism of the Late Commune." During the second session, SAMUEL GRUBER discussed "Medieval Todi: Architecture and Urbanism." His talk was followed by DALE KINNEY's "Past, Present and Imperfect:

Help on Internet: An Electronic Research Assistant for the Department

The library administrators, realizing that increased computer literacy is necessary as information resources become available electronically, have initiated the Electronic Research Assistant (ERA) program to bring instruction to students and faculty members in their departments. Art History and Archaeology is one of eight departments to have such an on-site trainer. Kate Rudy, a second-year graduate student in the History of Art, was appointed by Avery Library as the first ERA for the Department. Ms. Rudy has been available during office hours in 905 Schermerhorn to assist students and faculty using the Internet. Since her appointment in November, she has helped faculty and graduate students set up Unix accounts, learn to use e-mail, subscribe to electronic discussion groups, and most importantly, locate research-

related materials available on the Internet.

ColumbiaNet, Columbia's campuswide information system, has resources within it which are available to all faculty and students. They may access it at home with a modem-connected computer. Resources of interest to Art and Architectural Historians include the Art Index and Avery Index of Architectural Periodicals. Once students and faculty apply for an e-mail account, they can gain access to an array of Internet research tools. For example, the Getty has a site on the World Wide Web, a hypertext-based system for finding and accessing Internet resources, including video and sound. On the Getty's site, one can, for a limited time, search RILA, the International Repertory of the Literature of Art, previously available only in hard copy. There

is also a gopher, a search tool that presents information in a hierarchical menu, from the State University of New York at Binghamton, which provides a searchable index to 19th-century French printed imagery.

Ms. Rudy has also helped graduate students and faculty members locate image databases available on the World Wide Web. Thousands of images are available on the Net: sculptures from the National Museum of African Art; manuscripts from the Bodleian Library; pictures of the recently discovered French Cave Paintings; exhibits such as *The Age of Enlightenment: Paintings from France's National Museum and Roman Scientists and the Wonders of Creation from the Vatican*, to name a few. There is even an image of a live iguana updated every ten minutes, although this may be difficult to work into a dissertation.

News of the Faculty

Adjunct professor MARYAN AINSWORTH is co-editor with Jim Codrington (MOMA) of the spring issue of the *Art Journal* devoted to "Conservation and Art History." In addition, she is the editor of the papers presented at the Petrus Christus symposium (July 1994), expected to appear in publication this June. Her current project is the paintings of Gerard David at the Metropolitan Museum of Art. French and Flemish translations of Ainsworth's exhibition catalogue *Petrus Christus: Renaissance Master of Bruges* are coming out in May, 1995.

JAMES BECK organized the Italian affiliate of ArtWatch International, now a legal entity in Italy called ArtWatch Italia. Beck is the President of the organization which has 150 members (ArtWatch International has 500). Beck's *Art Restoration: the culture, the business and the scandal* was first published in England, then in Italy, and now in an enlarged and updated paperback edition, being released in May, 1995 by W.W. Norton. His *Un occhio su Michelangelo: Le Tombe dei Medici nella sagrestia nuova di S. Lorenzo a Firenze dopo il restauro*, Bergamo, 1993 was published by Thames and Hudson (London, 1994) in an English language edition. Beck was the 1994 recipient of The Dean's Distinguished Award in the Humanities of CU's College of Physicians and Surgeons. In addition, he has been very active in giving public lectures.

BARRY BERGDOLL's most recent research, an article on the interactions between architects and photographers in the early years of the new medium, was published in the exhibition catalogue, *The Photographs of Edouard Baldus* (New York: Abrams, 1994). The article served as the point of departure for an exhibition on "Photography in the realm of French architectural practice, 1839-70," held at the Canadian Centre for Architecture in Montreal (Jan.-Apr. 1995) and a two-day workshop bringing together historians of nine-

teenth century architecture and photography at the CCA. In April, 1995, he organized and moderated four evenings on the architectural and planning issues facing the capitals of the ex-communist countries of eastern Europe, "Territories of Change," held at the Architectural League of New York. Bergdoll is currently at work on a critical edition of the Italian correspondence of the French architects, A.-L.-T. and Léon Vaudoyer for publication in the *Biblioteca di Viaggio in Italia* series and on a new book on the Haussmannization of French provincial cities. His 1994 book on Schinkel has appeared in German translation. In addition, Professor Bergdoll has joined the Board of Directors of the Society of Architectural Historians for a three-year term beginning in 1995.

RICHARD BRILLIANT ended four years as editor of *The Art Bulletin* in June, 1994. In addition to various articles and reviews, he published *Commentaries on Roman Art* (Pindar Press). In the past year, Brilliant has lectured on "Self-Representation and the American Self" at Carleton College, January, 1995; on "Creativity: Women's Role" in a Symposium on Clinical Obstetrics at the Turn of the Century at the Einstein College of Medicine, New York City, November 1994; and on "Collecting 'Antiquities' in Ancient Times" at the Cleveland Museum of Art, March 1995. Brilliant received the Alexander Hamilton Medal in November, 1994 for service to the Core. He is also the executor of the Alfred K. Frazier estate and is working on two books, three articles and miscellaneous reviews.

On leave 1994-5, JOSEPH CONNORS has been writing up old notes and new thoughts on Borromini, mostly in New York, but with short stays at the American Academy in Rome (at the time of the festivities for its 100th anniversary), at CASVA, and in Vicenza. In particular, he has been working on Borromini's drawings and publications, on Oppenord and records of

the Roman baroque in French sketchbooks of the 1690s, on S. Carlo alle Quattro Fontane, on a curious copy of this church in Gubbio, and on the afterlife of Hagia Sophia and S. Vitale in the baroque period. This last piece is for the *Festschrift* that was to have marked Richard Krautheimer's 100th birthday in 1997, and it has given him a chance to reflect on Krautheimer's importance for the field in general and for him in particular in the 23 years since the great man's last seminar, and his own first, on baroque Rome.

In the last year JONATHAN CRARY has published two articles: "Rem Koolhaas and Modernization," in *Architecture New York*, 9, Fall, 1994 and "Sight Specific" in the 24th volume of *Assemblage*. He is currently editing an English translation of *Das Panorama: Die Geschichte eines Massenmediums* by Stephen Oettermann to be published next year by Zone books. Crary has given lectures at Brown University (for the Comparative Literature Department Lecture Series), Cooper Union School of Art, Yale School of Art and Architecture, and the School of Visual Arts, NYC. He led a University Seminar on Modernism and Modernity at Columbia University and conducted a week of seminars in June for the Masters Program at the Escola d'Arquitectura and Centre de Cultura Contemporània de Barcelona. In the fall, Crary participated in the exhibition "House Rules" at the Wexner Center, Ohio State University.

THOMAS DALE has recently published "Inventing a Sacred Past: Pictorial Narratives of St. Mark the Evangelist in Aquileia and Venice, ca. 100-1300," *Dumbarton Oaks Papers* 48 (1994): 53-104 and a review of Marcia Kupfer's *Romanesque Wall Painting in Central France* (New Haven, 1993) in *RACAR* 19 (1992): 143-45 (appeared, 1994). Two articles are in press: "Easter, Saint Mark and the Doge: The Deposition Mosaic in the Choir of San Marco in Venice" for *Thesaurismata - Bollettino*

dell'Istituto Ellenico di Studi Bizantini e Post-Bizantini di Venezia 25 (1995) and "Reliquie Sante e Praedestinatio: Venezia come Popolo Santo nel Programma marciano del Duecento" for *Storia dell'Arte Marciana, Atti del Convegno Internazionale di Studi*, Fondazione Giorgio Cini, Venice. He spoke on "Romanesque 'Icons in Space': Pictorial Meditations on the Passion of Christ and 'Compassio' of the Virgin in Aquileia Cathedral" at a colloquium on Mediaeval Art and the Bible held in April at Barnard College. In June he travels to Saint-Lizier in France to give a paper entitled, "Vers une iconologie de l'ornement dans la peinture romane" at a conference on the role of ornament in mediaeval wall painting.

DAVID FREEDBERG contributed to the Quatercentenary commemorations of the birth of Nicolas Poussin with an essay in the catalogue of the *Exposition Nicolas Poussin* at the Louvre in Paris. He also spoke at the *Colloque Poussin* held at the Louvre in October. Freedberg continued his collaboration with Italian historians of seventeenth-century science, especially with Professor Enrico Baldini of the Institute of Arboriculture at the University of Bologna, with whom he is preparing a study of seventeenth-century citriculture. He wrote the catalogue for the exhibition of Rubens paintings and oil sketches held at the Gagosian Gallery in the spring and is coordinator of and contributor to the sixteenth- and seventeenth-century volumes of the *Image of the Black in Western Art*. In the last year, he lectured several times in Paris, as well as at Dartmouth College, at Trinity University in San Antonio, at the New School for Social Research, at the University of Virginia, and in Ankara, Turkey, on subjects ranging from the relations between art and science in the seventeenth century to art, taboo, and censorship.

NATALIE KAMPEN was co-author of *Women in the Classical World*, with Elaine Fantham, Helene Foley, Sarah Pomeroy and H.A. Shapiro. The book appeared in 1994 with Oxford University Press. In the past year, she completed the editing of an anthology, *Sexuality in Ancient Art*, which will appear

in the winter of 1995, published by Cambridge University Press. Her essay, "Looking at Gender: the Column of Trajan and Roman Historical Relief," will also be published this year in an anthology, *Feminist Scholarship: Thinking through the Disciplines*, edited by Donna Stanton (University of Michigan Press), and her essay "Art <> History: On Not Writing The History of Roman Art," appears in the *Art Bulletin* this summer. *Arethusa*, a classics journal, published her paper, "Material Girl: Feminist Confrontations with Roman Art," in January 1994. Kampen presented lectures on Roman art at Cornell University, Franklin and Marshall College, the Getty Museum, Brown University, Yale University and the National Gallery of Art in Washington. She continued to serve on the standing committee on the Future of Old World Archaeology of the Archaeological Institute of America, and became a member of the international editorial board of the forthcoming *Cambridge Guide to Classical Civilization*. She offered new graduate seminars on Roman Provincial Art and on Sexuality in Greek and Roman Art, and is currently teaching a special series of classes for graduate students from a wide range of Columbia departments on feminist pedagogy.

ROBIN MIDDLETON remains a Senior Fellow at Dumbarton Oaks and a consultant to the Centre Canadien d'Architecture, to Thames and Hudson Ltd. and to Cambridge University Press. He is a member of the Consultative Committee of the Burlington Magazine.

In 1994, KEITH MOXEY published the following books and articles: *The Practice of Theory: Post-structuralism, Cultural Politics and Art History* (Ithaca: Cornell University Press, 1994); *Visual Culture: Images and Interpretations* which he co-edited with Norma Bryson and Michael Holly (Hanover: University Press of New England, 1994); and "The Practice of Mimesis: High Art/Low Art in the Imagery of Early Modern Europe," in *Attending to Women in Early Modern England*, ed. Adele Seeff and Betty Travitsky (Wilmington: University of Delaware Press, 1994), 241-

264. In the last year, he gave talks on "Perspective, Panofsky and the Philosophy of History" at the College Art Association Meeting, New York, 1994 and on "Motivating History," the Plenary address at "Contextualizing the Renaissance" held at the Center for Medieval and Renaissance Studies, State University of New York, Binghamton, 1994.

MIYEKO MURASE received a grant from the Kajima Foundation, Tokyo, for joint research with art historians from the Keio University, to study Japanese paintings in the collections of the Museums in Locarno, Switzerland, Berlin, Zurich and Prague, March 10-19, 1995. Her article "The evolution of *Meisho-e* and the Case of *Mu Tanagawa*" appeared in the January issue of *Orientalism*.

With the help of a grant from the N.E.H., STEPHEN MURRAY is currently working with Eden Muir, Rory O'Neill, Maurice Luker, and associates to develop a multi-media program on Amiens Cathedral for use in the Core Curriculum Art Humanities program. The program involves the propagation of images and text on the cathedral through Mosaic; the preparation of three short videos for use in the classroom and the development of an interactive CD R.O.M. In addition, Murray is to direct an N.E.H. sponsored summer seminar for college teachers at Reid Hall, Paris, "Gothic in the Ile-de-France." His book, *Notre-Dame, Cathedral of Amiens: The Power of Change in Gothic* is in production with Cambridge Press and is expected for late 1995.

In November 20, 1993, ESTHER PASZTORY organized "Art as Identity in the Americas," a conference sponsored by the University Seminar which brought together scholars in the fields of Native American, Pre-Columbian, and Colonial Art, as well as contemporary Performance artists dealing with art and identity, including former and current graduate students Maria Fernandez, Debra Nagao, and Juanita Holland. She spent spring, 1994 traveling in Central Europe and staying in Budapest where she gave a lecture series on "The Evolution of Art" at the Eötvös-Loránd University of Budapest. A volume of her

essays is to be published in Hungarian. Pasztory was researching the history of shamanistic ideology in the work of Hungarian anthropologists and plans to interview Romanian scholars about Mircea Eliade this summer. She is working on some aspects of the roots of "Primitivism" as they emerged from Eastern Europe. Pasztory's current plans include involvement in a South American exhibition of a Peruvian museum collection in San Francisco, at the De Young Museum (1997). She is the Co-Chairman of the Society of Fellows in the Humanities, 1995-7 and the Director of Graduate Studies, Department of Art History, 1995-97.

Last fall THEODORE REFF lectured at the Dayton Art Institute and the Dixon Galleries in Memphis on Degas's sculpture, and at the Morgan Library on Cézanne and the old masters. He also gave a series of lectures in Christie's art course. Reff has just published with Florence Valdes-Forain, the catalogue of the exhibition "Forain: the Impressionist Years," which will be shown at the Van Gogh Museum, Amsterdam; the Burrell Collection, Glasgow; and the Fondation de l'Hermitage, Lausanne in 1995 and 1996. In the last year he has written papers on the attribution to Helleu of a pastel formerly attributed to Forain; the attribution of an early landscape to Cézanne; and the attribution of Cézanne's "Jas de Bouffan" in the Thannhauser collection.

In May-June 1994 DAVID ROSAND served as Directeur d'Etudes associé at the Ecole des Hautes Etudes en Sciences Sociales, Centre d'Histoire et Théorie d'Art, Paris, where he offered three seminars on "Dessin/dessiner: vers une phénoménologie du dessin": 1) "Léonard: analyse d'un dessin," 2) "Michel-Ange et le sens du dessin," 3) "Rembrandt et la physiologie du style." In July Rosand spoke on "The Justice of Venice" at the Glimmerglass Opera Festival in Cooperstown on the occasion of its production of Monteverdi's "L'Incoronazione di Poppea." In San Francisco in October, at the Humanities West program on "Venice and Amsterdam: World Powers at Sea," he delivered two talks, "Titian and Rembrandt: Discoveries in Oil" and "Pastoral Landscape: Offshore

Visions." "Tintoretto e gli spiriti nel pennello" was the topic of his paper at the Convegno Internazionale di Studi su Jacopo Tintoretto nel IV Centenario della Morte, in Venice in November 1994. In February at the Paris conference on "Andromède ou le héros à l'épreuve de la beauté," sponsored by the Université de Montréal and the Musée du Louvre, his contribution was "'Trasformazioni': du modèle ovidien à la disposition picturale." Later in February, for the Drawing Society in New York, Rosand spoke on "Buon Disegno: Michelangelo and the Meanings of Drawing." His spring lecture schedule included "Abstract Expressionism and the Invention of Painting in America," given to the Columbia University Club of New England, Boston. On April 7 in the program celebrating the 75th Anniversary of the Core Curriculum of Columbia College he addressed "The Humanities and the Forming Self," and his topic on the following day, Columbia College Dean's Day, was "Michelangelo Body and Soul." Rosand's recent publications include a tribute to a classicist and critic, "William Arrowsmith and Visual Thinking," *Arion*, 1992-93, and his contribution to the Washington Titian symposium, "So-and-So Reclining on her Couch," in *Titian 500*, ed. Joseph Manca (*Studies in the History of Art*, National Gallery of Art), 1993. For the catalogue of the exhibition devoted to Tiziano: "Amor Sacro e Amor Profano," which opened in Rome in March, he contributed "La nuova pittura e la visione pastorale." "Titian's Saint Sebastians" is about to appear in *Artibus et historiae*.

In May, 1994, JOHN RUSSELL visited the ancient Assyrian site of Tell Ahmar/Til Barsip in Syria. Over the coming summer, Russell will direct a small Columbia group working at the site in collaboration with a University of Melbourne team. In his course, "Assyria and the West," fall 1994, Russell used "Archaeotype: Assyria," a computer simulation of the site of Til Barsip to help students understand the dynamics of Assyrian imperial policy. Upon Edith Porada's death, Professor Russell was appointed chair of the Columbia University Seminar

for the Archaeology of the Eastern Mediterranean, Eastern Europe and the Near East. In this capacity he organized the international symposium "New Research on Ancient Assyria: A Symposium in Memory of Edith Porada," held at Columbia on April 28, 1995. In conjunction with the major loan exhibitions of Assyrian art from the British and Berlin Museums in summer 1995, Russell delivered the Charles K. Wilkinson Memorial Lecture, titled "Buried Treasure: The Palace of Assurnasirpal II at Nimrud," at the Metropolitan Museum of Art. Russell completed an article on Sennacherib's palace, which will appear in *Iraq* for 1995, and had two book manuscripts accepted for publication: *The Writing On the Wall* (Eisenbrauns) and *Nineveh on the Hudson* (Yale University Press). The Assyrian relief that Professor Russell discovered at Canford School in Dorset while writing the latter book, was sold by the school in July 1994 at Christie's for \$11.9 million, a record for an antiquity and for a sculpture.

DAVID SENSABAUGH delivered a paper entitled "Problems in the Interpretation of Chinese Art" at the 13th International Symposium of the Society for International Exchange of Art Historical Studies in Kyoto, Japan, July 1994, dedicated to problems in East Asian Art Historical Studies. In addition, Sensabaugh gave a lecture titled "Tomb Paintings for Royal Patrons: Northern Dynasties and Tang" at the Kimbell Art Museum at the opening of "Tomb Treasures from China: The Buried Art of Ancient Xi'an," 19 November, 1994.

SIMON SCHAMA's book *Landscape and Memory* (Knopf, 1995) came out in April.

JANIS TOMLINSON delivered a talk entitled "Goya's Uncommissioned Work" at the Art Institute of Chicago, August, 1994. She was the Presidential Fine Arts Scholar in Residence at the University of Nebraska in February, 1995. Tomlinson has received fellowships at the Woodrow Wilson Center and from the Guggenheim Foundation to write a book tentatively titled "National Identity: Canon Formation and the Practice of Painting."

News of Our Students

DEBRA DIAMOND presented a paper *Visual Narrative and Oral Tradition in the Guler Devi Mahatmya* at the Annual American Academy of Religion/Regional Conference in Boston, April 1995. She has received a 1995-6 Fulbright Grant to India for work on her dissertation on 19th century Jodhpur Painting. She is also a Metropolitan Museum of Art Lecture Intern for 1994-5.

LEAH DICKERMAN continues to conduct research on "Utopian Practice and Revolutionary Complexity, 1917-1936: The Work of Aleksandr Rodchenko" as the David E. Finley Fellow, 1993-1996 at the National Gallery of Art's Center for Advanced Study in the Visual Arts.

KIM DRAMER spoke on Han Dynasty Mortuary Practice at the CAA Conference in San Antonio, January 25, 1995.

JUDITH FREDERIKA RODENBECK published the following articles: "Email Space" in *Cybermind*, special issue of *Lusitania* (forthcoming); a review of *The Electronic Disturbance* by Critical Art Ensemble in *Anarchy: A Journal of Desire Armed* (forthcoming, spring, 1995); review of *War and Cinema* by Paul Virilio in *Anarchy* (forthcoming, spring, 1995); review of *Drunken Boat # 2*, Max Blechman ed., in *Anarchy* (Winter, 1995); review of *Invisible Governance: Essays in African Micropolitics* by David Hecht and Maliqalim Simone in *Anarchy* (Winter, 1995); catalog essay for "Five Women

Sculptors," USAID entry to the XI International Art Biennial of Valparaíso, Chile (18 November, 1994 - 14 January, 1995); catalog essay for "Passagers," Sleeth Gallery, West Virginian Wesleyan College, Buckhannon WV (Nov. 7 - Dec. 10, 1994); catalog essay for "Making Evidence," Organization of Independent Artists, Inc. at the Police Building, NY (Jan. 21 - Feb. 26, 1994).

FREDERICK ILCHMAN, following a year working at the Peggy Guggenheim Museum in Venice and the British Museum in London, has returned to Columbia full of vim and vigor. He still lectures with enthusiasm at the Metropolitan Museum on European Paintings of the Renaissance and Baroque. Thanks to an Advisory Council Travel Grant he was able to travel in Germany, Britain and Italy in November 1994, study Italian drawings in London, Oxford and Windsor, and attend the Tintoretto Convegno in Venice commemorating the 400th anniversary of the painter's death.

In addition to winning a fellowship from the National Endowment for the Humanities for his work as co-director of the Amiens Project, doctoral candidate MAURICE LUKER has received two other awards related to his dissertation on the Cathedral of Saint John the Divine. The Laymen's Club of the cathedral appointed him the 1994-95 Canon Edward Nason West Travel Fellow to fund archival research in Boston and

Princeton. Luker has also received \$10,000 from the New York State Council on the Arts for the exhibition about the cathedral he is curating for spring 1997. The award will allow Luker, in collaboration with his dissertation sponsor Professor STEPHEN MURRAY, to experiment with photography, video, and computer modeling in analyzing the building. Murray and Luker are also writing a guide to the cathedral commissioned by the Laymen's Club. Luker also gave a presentation on the Amiens Project at the annual meeting of the Society of Architectural Historians in Seattle this April.

IRIS ORYSHKEVICH, Paul Mellon Fellow, 1994-1997, is working in residence as a Postdoctoral Fellow at the National Gallery of Art's Center for Advanced Study in the Visual Arts.

JOHN PEFFER received a Fulbright fellowship to conduct research in South Africa.

SEAN SAWYER has won the Essay Medal of the Society of Architectural Historians of Great Britain for his essay "Sir John Soane's Symbolic Westminster: The Apotheosis of George IV." He has also received a Columbia University Traveling Fellowship for 1995-6 to research his dissertation entitled "Soane and the Palace of Westminster: Civic Architecture and National Identity."

AMY SCHLEGEL's article "My Lai: We Lie, They Die: Or, A Small History of an 'Atrocious' Photograph" appeared in *Third Text* no. 30 (April 1995), a journal published in London on "third world perspectives on art and culture." Ms. Schlegel is also the recipient of a 1995-96 Whiting Dissertation Grant from Columbia.

JONATHAN UNGLAUB presented a paper, "The Concert Champêtre, the Crises of History and the Limits of Pastoral," at the 1994 Frick Symposium and the 1995 Boston University Symposium. He is also the recipient of a 1995-96 Fulbright Grant to Italy for research on his dissertation, "Poussin and Seventeenth-Century Poetics."

A Clarification

An article on "Electronic Imaging and Art History," published in the last issue of the *Newsletter*, described a soft-ware package called *Archaeotype*, a computer simulation of archaeological sites. The article failed to make clear that the New Laboratory for Teaching and Learning at the Dalton School, New York was the creator of the program and holds its copyright. There are two versions of *Archaeotype*, one on Greece and one on Assyria. Columbia Professor John Russell worked with a programmer at the Dalton School's New Lab to create the Assyrian version of the program.

Alumnae/i Notes

WAYNE ANDERSON (Ph.D.'66) has returned to Boston after living six years in Paris. An art historian and a practising artist, he exhibited paintings, monotypes and drawings in his first one man show which opened November 12, 1994, at the Creiger-Dane Gallery in Boston. On August 22, 1994, he was the keynote speaker for the *Fourth International Congress on the History of the European Mind* at Karl-Franzen-Universität in Graz, Austria. His speech was entitled, "A Global Revision of Historical Time." Anderson's recent publications include "Cézanne's Choice of Paris: Schapiro's Amorous Shepherd," *Common Knowledge* (forthcoming); "A Wonderful Early Drawing by Raphael," *Drawing*, Vol. 16, No. 3, Sept.-Oct. 1994; "The Genius of Architecture," a review of Nicolas Le Camus de Mézières, *The Genius of Architecture: The Analogy of that Art with Our Sensations*, in *History of European Ideas*, Vol. 18, No. 5, pp. 741-745 and "Leonardo da Vinci and the Slip of Fools," *History of European Ideas*, Vol. 18, No. 1, 1994.

LILIAN ARMSTRONG (Ph.D.'66), Professor in the Department of Art at Wellesley College is one of the authors of *The Painted Page: Italian Renaissance Book Illumination, 1450-1550* (ed. Jonathon Alexander), a catalogue for The Painted Page exhibition held at the Royal Academy, London, Oct. 27, 1994 — Jan. 22, 1995 and at the J. Pierpont Morgan Library, New York, Feb. 15, 1995 — May 7, 1995. "The show," Armstrong writes, "is very beautiful!"

KEVIN J. AVERY (M.Phil.'81) was promoted to Associate Curator of American Paintings and Sculpture at the Metropolitan Museum of Art. Avery defended his dissertation in May 1994 and received his degree May of this year.

CAROLINE BOYLE-TURNER (Ph.D.'80), who teaches at the Rhode Island School of Design, is also Director of a new summer art school in Pont-Aven, (Brittany, France). Boyle-Turner continues to do research on artists

who worked in Pont-Aven. Her sixth book, *Paul Sérusier et la Bretagne*, was scheduled to come out in March.

An Art Editor/Consultant for design firms, SEBASTIAN J. BUFFA's (M.A.'79) latest projects include *World Tour Magazine*, and *Billboard Magazine's* 100th anniversary issue.

MARK A. CARRABES (B.A.'74) is moving to New Zealand. "Interested in Maori Art?" he asks.

DAVID CASTRIOTA (Ph.D.'81) was recently promoted to tenure at Sarah Lawrence College.

DAVID CHRISTMAN (M.A.'66) became the Director of the Hofstra Museum at Hofstra University in August, 1993.

Rodney, a full length play by MARY DOUGLAS EDWARDS (Ph.D.'86) was produced by Columbia Dramatists in April, 1994 and was staged at Alice's Fourth Floor, an off-Broadway theater on West 42nd St. Edwards taught a seminar in Native American art at Pratt in 1994 and her article, "Semi-circle and Square in Piero della Francesca's *Baptism*" appeared in *Il Santo* this past year.

LISA FLORMAN (Ph.D.'94) spoke on "Myth and the Meaning(s) of Picasso's Minotaurs" at *Picasso and Classicism*, the Third Annual Picasso Symposium at The Spanish Institute, New York.

ILENE H. FORSYTH (Ph.D.'60) is the Arthur F. Thurman Professor in the History of Art at the University of Michigan, Ann Arbor. Her recent publications include "Five Sculptures from a Single Limestone Formation: the Case of Savigny," *Gesta*, 33/1, 1994; "Permutation of Cluny-Paradigms at Savigny: Problems of Historiation in Rhône-Valley Sculpture," *Studien zur Geschichte der Europäischen Skulptur, im 12/13 Jahrhundert*, Liebieghaus Frankfurt, 1994, pg. 335-350.

JOSEPH FORTE (Ph.D.'83) and ELIZABETH WILLIAMS (Ph.D.'81) send their news jointly. Forte is Chair of the Humanities at Sarah Lawrence College and Williams is the Tony Award Win-

ning producer of *Crazy for You*. "Together," they write, "they have produced Alexander, 7."

JEAN McCLINTOCK GARDMAN, (M.A.'65) is the co-creator of the multi-media computer program *Creating a Culture* on 19th-century literature, painting, and landscape architecture in the United States.

RONA GOFFEN's (Ph.D.'74) Yale University Press publication, *Giovanni Bellini* (1988), has just come out in a second printing.

IRMA B. JAFFE's (Ph.D.'66) new book *Joseph Stella's Symbolism* has just been published by Pomegranate Press (San Francisco, CA). Her first book on Stella (Harvard University Press, 1970; reprinted by Fordham University Press, 1988) developed out of her dissertation under Professor Meyer Schapiro.

LEWIS KACHUR (Ph.D.'88) was tenured at Kean College of New Jersey and received a 1995 N.E.H. fellowship for college teachers to pursue his project "Marcel Duchamp and the development of surrealist exhibition space." After living eighteen years in the Columbia University area, Kachur has moved downtown to the Gramercy Park area.

JEFF KANTROWITZ (B.A.'92) is a Boston-based freelance writer, contributing articles on food, the arts and local news to *Boston Magazine* and *The Boston Globe*.

ELOISE QUIÑONES KEBER (Ph.D.'84) was recently the editor of *Chipping Away on Earth: Studies in Prehispanic and Colonial Mexico*, the co-editor of *Mixteca Puebla: Discoveries and Research in Mesoamerican Art and Archaeology* (both published in 1994), and the author of *Codex Telleriano-Remensis: Ritual, Divination, and History in a Pictorial Aztec Manuscript*, which came out February, 1995. At the 1995 CAA conference, Keber gave a talk entitled "Humboldt and Aztec Art."

KRISTINA VON KESSEL (B.A.'92) is doing work at the Art Auction house Phillips in Düsseldorf Germany. In May,

1994, she received her M.B.A. in Heidelberg Germany and is presently working for Westhouse Trading Consultants in Germany. She is happy to announce her church wedding with Detlev von Kessel held May, 1995.

SUSAN ELIZABETH KLAIBER (Ph.D.'93) received a 1994-5 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for research on "Priest-Architects and Their Education in Mathematics and Philosophy: The Theory and Practice of Architecture in Early Modern Religious Orders."

In 1994, KATHRYN KRAMER (Ph.D.'93) received a Purdue University Scholars Grant and a GTE Foundation Lectureship Grant. She taught a course in British Modernism for the Purdue-at-Oxford Program at Brookes College, Oxford in the Summer of 1994 and was the Session Commentator for *Ut Pictura Poesis: Textual Imagery in Recent German Literature*, held at the German Studies Association in Dallas this past September.

SARAH E. LAURENCE (Ph.D.'94) gave a presentation entitled "Valerio Belli's *Fantasia* of ancient coins" last summer at the American Numismatic Society.

KATHIE MANTHORNE (Ph.D.'86) has recently returned from Denmark, where she was a Fulbright professor of American art and literature at the University of Copenhagen. Her exhibition of Louis R. Mignot (1831-1870) opens at the North Carolina Museum of Art in 1996. In connection with the Americas Society fall exhibition "Life in a Boundless Land: The Gaucho Scenes of Juan Manuel Blanes," Ms. Manthorne gave a lecture on "Brothers Under the Skin: Blanes's Gauchos and Depictions of Life in the American West."

JOAN MURRAY (M.A.'66) is Director of the Robert McLaughlin Gallery in Oshwa, Ontario. She has two books coming out next fall: *Northern Lights: Masterpieces of Tom Thomson and the Group of Seven* (Key Porter, Toronto) and *A Season in Algonquin: The Last Springtime of Tom Thomson* (Dunburn Press, Toronto.)

KATHLEEN NOLAN (Ph.D.'85) teaches in the Art Department of Hollins

College in Roanoke, Virginia. She was the Co-chair for "Primacy of the visual," a session held at the May 1994 meeting of the International Congress on Medieval Studies in Kalamazoo, Michigan. In February 1994, her article "Ritual and Visual Experiences in the Capital Frieze at Chartres" appeared in the *Gazette des Beaux-Arts*. Nolan also sends news of the birth of her second child, Caroline Nolan Cromwell, on February 11, 1994.

A Curatorial Assistant at the Mary and Jackson Burke Foundation in New York City and an Adjunct Instructor in the Art History Department at the Fashion Institute of Technology, NOËLLE KING O'CONNOR (M.A.'85) recently became a Contributing Editor/author for the Columbia Encyclopedia, 5th Ed.

KATE NEARPASS OGDEN (Ph.D.'92) and Warren Ogden are pleased to announce the arrival of Emma Cady Ogden, born Nov. 4, 1994.

In December, JUDITH OLIVER (Ph.D.'76) was promoted to full professor in the Department of Art at Colgate University, Hamilton, N.Y. In addition, she is serving on the A.K. Porter Prize Committee for the C.A.A.

JEANETTE FAVROT PETERSON (M.A.'65) received the Charles Rufus Morey Book Award for her book *The Paradise Garden Murals of Malinalco: Utopia and Empire in Sixteenth-Century Mexico*, (University of Texas Press, 1993). She is currently in her third year of teaching at the University of California, Santa Barbara.

On July 1, 1994, DORALYNN PINES (Ph.D.'85) was appointed Arthur K. Watson Chief Librarian of the Thomas J. Watson Library of the Metropolitan Museum of Art.

May, 1994, HOLLY PITTMAN, Associate Professor at the University of Pennsylvania, (Ph.D.'90) gave a talk entitled "Sumer and Egypt: Interconnections in the Protoliterate Period, late 4th millennium B.C." at the Metropolitan Museum of Art in its Charles K. Wilkinson Lecture Series, *From the Desert to the Twin Rivers*.

BARBARA A. PORTER (M.Phil.'87) taught a survey of Ancient Egyptian Art in the Fall of 1993 and 1994 in the Fine Arts Department of New York University.

She continues to lecture at the Metropolitan Museum and plans to finish her dissertation this spring. A former Art History/Pre-Med student, MICHAEL A. ROBINSON (B.A.'73) now practices Foot Surgery/Sports Medicine in Boston. Robinson's wife Elaine, is an accountant and his child, Mikey, is now age 11. He writes: "I will always be glad I was an Art History major at Columbia."

GAIL HARRISON ROMAN (Ph.D.'91) has put research on hold to make time for fund raising and administration for the arts. Her work on Russian art of the past decade has "proved fruitful," she writes, leading to new friendships with Slavic artists and engendering an exhibition which she curated at the Rye Arts Center in October, 1993.

JANE M. ROOS (Ph.D.'81) has finished an essay on landscape painting, for an exhibition entitled *The Landscape of France (1860-1890)*, for the Hayward Gallery in London in May, and the Museum of Fine Arts in Boston. She spent a month in France, funded by a grant from the Research Foundation of City University, and completed work on a book entitled *Early Impressionism and the French State*, which will be published in January 1996 by Cambridge University Press.

KAREN S. RUBINSON (Ph.D.'76) has been elected a Trustee of the Archaeological Institute of America.

LUCY FREEMAN SANDLER (M.A.'57), the Helen Gould Sheppard Professor of Art History at New York University was appointed in 1994 to the Editorial Boards of both *The Art Bulletin* and *Speculum*.

With a graduate seminar he conducted in '92 at Queens College, JAMES MAXWELL SASLOW (Ph.D.'83) curated the exhibition "Goddess, Worker, Mother, Symbol: Images of Women in World Art" at the Queens College Godwin-Ternbach Museum (March 14-April 26, 1994).

A self-employed artist, LIBBY W. SEABERG (M.A.'64) showed work in a solo exhibition held March, 1995 at the Queens College Art Center. The exhibition was entitled "Libby Seaberg, Private Papers: A Decade of Drawings."

JENNY HELENE SHAFFER (Ph.D.'92) received a 1994-5 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities for work on "Issues of Aachen."

JEFFREY CHIPPS SMITH (Ph.D.'79) teaches at the Department of Art and Art History in the University of Texas. He is now working on a new book about the Jesuit contribution to German art and culture in the late 16th and the first half of the 17th centuries.

CARL BRANDON STREHLKE (Ph.D.'86) recently wrote entries on Fra Angelico and Zanobi Strozzi as well as an essay on Fra Angelico for the Metropolitan Museum catalogue: *Painting and Illumination in Early Renaissance Florence, 1300-1450*.

DEBORAH B. WAITE (Ph.D. '69) teaches at the Department of Art and Art History at the University of Hawaii. She is currently working on research for a monograph on shields from the Solomon Islands where she plans to return this summer. In addition to this and other research, Waite is occupied with

teaching and departmental committees (Art Gallery and Personnel). Two other Columbia Art History graduates, Waite reports, are making major contributions to the University of Hawaii Art and Art History Department and to their fields—LEW ANDREWS (Ph.D. '88) and WILLA TANABE (Ph.D. '83).

With William Truettner (NMAA), ALAN WALLACH (Ph.D.'73) is co-curator of the exhibition "Thomas Cole: Landscape into History." Organized by the National Museum of American Art, the exhibition travelled to Hartford and Brooklyn. In addition to numerous other publications, Wallach is co-editor of the exhibition catalogue which includes four essays, including his "Thomas Cole: Landscape and the Course of American Empire."

BARBARA EHRLICH WHITE (Ph.D.'65) teaches art history at Tufts University. Her book *Impressionists Side by Side: Relationships, Art, and Letters* will be published by Knopf and will come out with Droemer Knaur Verlag in the fall of 1995.

LEE ANNE WILSON (Ph.D.'80) is currently Chair and Professor of Art in the Art Department at Central Michigan University, Mt. Pleasant, Michigan. She is in the process of restoring a ca. 1865 Greek revival house in Mt. Pleasant.

Last year, SUSAN WOODFORD (Ph.D. '66) published her fifth book with the Cornell University Press, *The Trojan War in Ancient Art*, "designed to entice beginners (undergraduates etc. . .) into the joys of art history." She continues to produce articles for the *Lexicon Iconographicum Mythologiae Classicae*. Her article "Palamedes Seeks Revenge" appeared in this year's *Journal of Hellenic Studies* and she was invited to give the opening address at the Annual Summer Conference of the Classical Association of Ireland.

GEORGE SOMMERS WRIGHT has just completed the writing, directing and editing of his second video, "Three English Cathedrals: Norwich, Lincoln, Wells" (45 minutes) with a generous grant from the NEH.

Recent Dissertations (1994-5)

The following dissertations have been defended since our last Newsletter:

- KEVIN AVERY, "The Panorama and its manifestations in American landscape painting, 1795-1870," (Barbara Novak)
- ANNE-MARIE BOUCHÉ, "Theorica vita: the frontispiece of the Floreffe Bible (London B.L. add. ms. 17738) and twelfth-century contemplative theory," (Jane Rosenthal)
- BRADLEY COLLINS, Jr., "Psychoanalytic biography and art history: a critical study of psychobiographical approaches to Leonardo da Vinci," (Theodore Reff)
- ELIZABETH DE ROSA, "The religious landscapes of Louis C. Tiffany," (Barbara Novak)
- SARAH KSIAZEK, "The mature works of Louis Kahn," (Robin Middleton)
- CAROL ANN LORENZ, "Ishan sculpture: Nigerian art at a crossroads

of cultures," (Esther Pasztory)

- LUCY OAKLEY, "Edwin Austin Abbey's Shakespearean paintings, illustrations, and costume designs, 1888-1909," (Allen Staley)
- MASAKO WATANABE, "Narrative framing in handscrolls: Japanese Emaki tradition," (Miyeko Murase)
- MEGAN CIFARELLI, "Enmity, Alienation, Assimilation: The Role of Cultural Difference in the Visual and Verbal Expression of Assyrian Ideology" (John Russell)
- SARAH COBB, "Dimensions of Identity: The Art of the Ogoni in the Late Twentieth Century" (Richard Brilliant and Suzanne Blier)
- FIONA DONAVAN, "Rubens, England, and the Whitehall Ceiling" (David Freedberg)
- TRACY EHRLICH, "The Villa Mondragone and early Seventeenth-Century *villeggiatura* at Frascati" (Joseph Connors)

- SAMUEL HEATH, "The Renaissance Choir Stalls of Toledo Cathedral" (David Rosand)
- BERNADETTE HUVANE, "Wenzel Cobergher, Theodorian Loon & the Pilgrimage Church at Scherpenheuvel" (David Freedberg)
- PAULINE MAGUIRE, "Paul Freart de Chantelou: Friend and Patron of Nicolas Poussin" (Hilary Ballon)
- ADRIANA PROSER, "Moral Characters: Calligraphy and Bureaucracy in Han China" (David Sensabaugh)
- PATRICIA SARRO, "The Function of Ornamentation in Tajin Chica, El Tajjin, Mexico" (Esther Pasztory)
- ANDREW SCHULZ, "Perception, Satire and the Grotesque Body in Goya's *Caprichos*" (Janis Tomlinson)
- EUGENIE TSAI, "Robert Smithson Unearthed" (Johanna Drucker)
- GARY VAN WYK, "Patterns of Possession: The Art of Sotho Habitation" (David Freedberg)

In Memoriam

EDITH PORADA

Edith Porada, 81, Arthur Lehman Professor Emeritus of Art History and Archaeology, died on March 24, 1994, after a brief illness in Honolulu, where she was staying with her sister. She was an art historian and archaeologist, and the world's leading authority on ancient cylinder seals. Her scholarship on these cultural artifacts in the Near East contributed greatly to the historical understanding of religion and social conceptions of the ancient world.

In her classic *Mesopotamian Art in Cylinder Seals* (1947) and *Corpus of Ancient Near Eastern Seals in North American Collections* (1948), she created a

framework for scholars to determine date, style and origin of cylinder seals. Her *Corpus* is still one of the standard reference works on seals. Similarly, her book *The Art of Ancient Iran* (1965), covering a wide range of art history and archaeology from pre-history to the appearance of Islam, remains the standard introduction to the field. In addition to ten books, her publications include well over one hundred articles and numerous book reviews.

Born in Vienna on August 22, 1912, she wrote: "For as long as I can remember, I have liked things that could tell me something about their past, like petrified shells or stones." Porada wrote her doctoral thesis on Akkadian cylinder seals, receiving the Ph.D. from the University of Vienna in 1935. She immigrated to the United States in 1938 and held posts at Queens College and the Metropolitan Museum of Art before coming to Columbia in 1958. With her colleagues Meyer Schapiro, Rudolf Wittkower, Julius Held and others, she created a world-renowned department of art history and archaeology and made Columbia a major center for the study of ancient

Near Eastern art and culture.

She was made a full professor in 1964. Ten years later, in 1974, she was named Arthur Lehman Professor and in 1981 she was designated Lehman Professor Emeritus. In 1983, Columbia established a chair in her honor; the Edith Porada Professorship of Ancient Near Eastern Art History and Archaeology. In 1989



Columbia awarded her the Honorary Degree of Doctor of Letters, citing her "profound connections between the human experience and the interpretation of cylinder seals. For three decades you have inspired Columbia students with the beauty and wisdom of the Orient, leavened by your sparkling wit."

She brought an incredible degree of commitment to her research and teaching, and her students found this enthusiasm infectious. Her years of teaching have produced students who hold positions in universities and museums throughout the world, and few are the scholars in the field who have not been molded in some way by her influence. She was always teaching new things, always asking new questions of familiar works, always seeking different perspectives and approaches, always pushing towards new horizons. As an emeritus professor, she continued to offer classes to Columbia students at the Morgan Library every semester through Fall 1993. In her final week, two students made the trip to Honolulu to join her at her bedside. She made the most of this opportunity, conducting on the spot the final cylinder seal seminar of her career.

She had been Honorary Curator of Seals and Tablets at the Pierpont Morgan Library since 1956. During her tenure there, she made its collection available to both scholars and the public, and the Morgan Library became the primary center for cylinder seal research in the

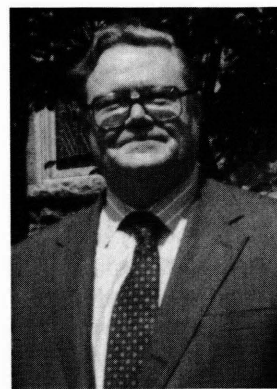
United States. In 1966 she founded the Columbia University Seminar for the Archaeology of the Eastern Mediterranean, Eastern Europe and the Near East and remained its chair until her death. Her activities with Columbia, the Morgan Library, and the University Seminar regularly brought scholars in disparate fields together to investigate Near Eastern issues. One of her greatest legacies is the closely-knit Near Eastern scholarly community in the New York area that was fostered by this continuous interaction.

She was much in demand as a speaker and particularly relished addressing audiences unfamiliar with ancient Near Eastern art. The creation of a wide, appreciative audience for ancient Near Eastern art was, she felt, the best prescription for the health of the field. Her last public talk, "Men and Images in the Ancient Near East," which was delivered at the Frick Collection in February 1994 and will soon appear as a monograph, and one of her final articles, "Why Cylinder Seals?", in the December 1993 *Art Bulletin*, were both masterful presentations of her material aimed at a non-specialist audience.

Her many fellowships include awards from the American Philosophical Society, the American Schools of Oriental Research, the Bollingen Foundation and the Guggenheim Foundation. She was elected to the American Academy for Arts and Letters, the British Academy, the American Philosophical Society and the Austrian Academy of Sciences. She received an honorary degree from Smith in 1967, a gold medal for Distinguished Archaeological Achievement from the Archaeological Institute of America in 1977, and the "Golden Horses of Saint Mark" award from the Center for Studies and Research on Oriental Civilizations in Venice in 1988. In April 1995, the University Seminar for Archaeology held an international symposium at Columbia in memory of Professor Porada.

— John Malcolm Russell

ALFRED KNOX FRAZER



Alfred Frazer died on his 66th birthday, May 23, 1994 after a long illness and a month short of his retirement as Professor of Art History and Archaeology,

Columbia University. Trained in architecture at Alabama Polytechnic Institute and in architectural history at the Institute of Fine Arts, NYU, Frazer taught the history of Greek, Roman, and Early Christian architecture at Vassar College (1962-66) and at Columbia (1966-94), where he also served as departmental chairman (1972-78). Active in the College Art Association as a Director (1974-77) and similarly in the Society of Architectural Historians (1965-72), he also served on the Executive Committee of the Society of Fellows of the American Academy in Rome, on the Advisory Board of the Center for Advanced Study in the Visual Arts in Washington, on the Board of Senior Fellows of the Program in Landscape Architecture, Dumbarton Oaks, and on several Columbia University committees.

For many years he participated in excavations on Samothrace; those efforts culminated in his publication of *The Propylon on Ptolemy II, Excavations Conducted by the Institute of Fine Arts, New York University* (2 vols., Princeton 1990). Earlier he contributed to the *Corpus Basilicarum Christianarum Romae*, vol. V, pt. 2, *S. Paolo fuori le Mura*, pt. 3, *S. Pietro in Vaticano*, with Richard Krautheimer, his teacher (Vatican City 1977), and to *The Age of Spirituality*, an exhibition with catalogue on Late Roman and Early Christian Art at the Metropolitan Museum of Art 1977/8, organized by Kurt Weitzmann. Frazer also published articles on Maxentian building at Rome, on Michelangelo's first design for the Tomb of Julius II, on the Imperial fora and their afterlife, and on the Roman villa, the last preparatory to a synthetic book on the subject for which he had received a Senior Fel-

lowship from the N.E.H., a project prematurely halted by his final illness.

Alfred Frazer was an excellent teacher at all levels of instruction; his lectures were models of clarity, leavened with wit and pungent observation. A superb raconteur, drawing on his southern heritage, Alfred was welcome in any society. He leaves behind many colleagues and former students who considered themselves his friends and he theirs.

— Richard Brilliant

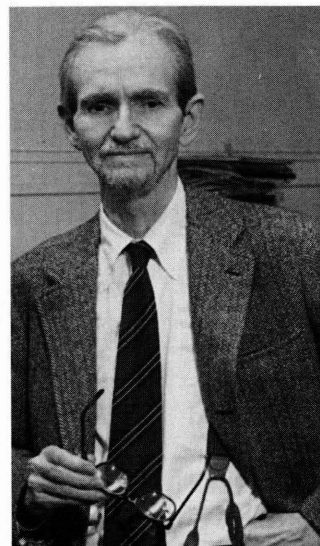
HOWARD MCPARLIN DAVIS

Howard McParlin Davis, Moore Collegiate Professor Emeritus of Art History at Columbia University, died on September 9, 1994, at the age of 79. Professor Davis was a legendary teacher at Columbia. His classes on Italian Renaissance painting and on Northern European painting were considered an essential part of a Columbia education, and generations of Columbia College students graduated with an especially deep appreciation of the art of Giotto and of Jan Van Eyck. Often honored for his teaching, he received Columbia's Mark Van Doren Award in 1968 and the Great Teacher Award of the Society of Older Graduates of Columbia in 1970; in 1984 the College Art Association—of which he served as secretary (1957-59) and as vice president (1959-60)—presented him with its award for the Distinguished Teaching of Art History.

Prof. Davis was one of the early designers of Art Humanities, "masterpieces of Western art," which is an integral part of Columbia College's core curriculum. He remained committed to it and making visual literacy a serious goal of general education. "Supervising younger colleagues participating in the Humanities program, he initiated generations of graduate students and new assistant professors into the art of teaching and the humane values of the study of art,"

as the College Art Association citation recognized.

His course on Italian Renaissance painting was famous as a nearly monographic exploration of the art of Giotto. His students were taken through the frescoes of the Arena Chapel panel by panel by a master who intuitively recognized and understood each of the painter's decisions; he was sensitive to the subtlest nuance of pictorial structure, in which he always discerned the creative intervention of the artist. Exploring the interior of a painting by Jan Van Eyck with him, as one former student put it, one felt obliged to remove one's shoes at the threshold and enter with a sense of discovery and wonder. It was, in some fundamental sense,



precisely Prof. Davis's personal modesty that allowed him such privileged access to a painting. He never seemed to intervene between the student and the picture. Like few other great teachers, he seemed to become transparent as he opened a painting to his students and invited them in.

Although he published little, Prof. Davis's early article on "Fantasy and Irony in Pieter Bruegel's Prints" (1943) offered new critical precision in the understanding of that art, and his paper on "Gravity in the Paintings of Giotto" (1971) has become one of the classics in the literature.

It is typical of the range of Prof. Davis's interests and tastes that the artist to whom he was actually most passionately devoted should have been Gianlorenzo Bernini. He was responsible for introducing Bernini into the syllabus of Art Humanities long before the Baroque master became a standard part of the art history curriculum. Prof. Davis won a Fulbright grant to Italy in 1950-51 for a study of theatricality in the art of Bernini, and only his own modesty may have deprived us of a book of the most penetrating and original insight. In Rome he met Rudolf Wittkower, who was then working on his own Bernini monograph;

that encounter with the great scholar (who was to become his colleague and chairman only five years later) led him to shelve his own project. Toward the end of his career, however—and appropriately at a symposium to commemorate the twentieth anniversary of Wittkower's retirement from Columbia—Prof. Davis presented "Bees on the Tomb of Urban VIII" (*Source* [Fall 1989]). In 1950 he had observed the four small, life-size bees on that monument, which, as he was to demonstrate, so importantly complemented the three monumental Barberini insects. In the intervening nearly forty years, those tiny creatures had continued to go unobserved, despite the incredible blossoming of Bernini scholarship. Such careful observation was typical of Prof. Davis—as was the modesty that allowed him to remain so silent about his discovery for so long.

Howard Davis was born on September 18, 1914, in Baltimore. He studied at Princeton, earning his BA in 1936 and his MFA in 1939, when he joined the curatorial staff of the Metropolitan Museum of Art. In 1944 he was appointed to the faculty at Columbia, where he served as chairman of the Department of Art History and Archaeology from 1969 to 1972 and was named Moore Collegiate Professor of Art History in 1980. On the occasion of his retirement a symposium was held in his honor at Columbia in 1985, with papers presented by ten of his former graduate students; the proceedings were published in *Source* [Fall 1985].

— David Rosand

ALBERT ELSÉN

Distinguished Columbia alumnus Albert Elsen died this year at the age of sixty-seven. Elsen was known for his scholarship on late 19th- and early 20th-century sculpture. His specialty and greatest passion were the works of Auguste Rodin. A long-time professor of Art History at Stanford, Elsen received

his B.A., M.A., and Ph.D. degrees from Columbia University where he wrote his dissertation, "Rodin's 'Gates of Hell'" under the supervision of Meyer Schapiro. A past president of the CAA, Elsen curated exhibitions at the National Gallery, the Guggenheim Museum, the Baltimore Museum of Art, the Museum of Modern Art and the LA County Museum and wrote books on Matisse, Seymour Lipton and Paul Jenkins. Enjoying close friendships with contemporary artists, Elsen concerned himself with important issues of art production: he created the first course on art law at Stanford, helped to set up art departments at African-American colleges and lobbied for legislation to remove toxic pigments from paints.

JANE HAYWARD

Jane Hayward, Curator of Medieval art at the Metropolitan Museum of Art and Adjunct Professor in the Department of Art History and Archaeology at Columbia, passed away last November at the age of 76. Ms. Hayward received her Ph.D. from Yale in 1958. A renowned authority on stained glass, she was the founder of the American Committee of the Corpus Vitrearum, a committee of scholars dedicated to the study of Medieval and Renaissance glass, and was responsible for the first comprehensive exhibition of the Metropolitan Museum of Art's Medieval and Renaissance stained-glass collection.

HELENE FARROW

Helene Farrow, who passed away June 14, 1994, held the position of Administrative Assistant in the Department of Art History and Archaeology from 1952 until 1987. For many in the Department, Ms. Farrow was not only a dedicated administrator but a cherished friend. At a memorial service on June 17, 1994, speakers remembered her fondly: "The early 1970s at Columbia—was culturally if not chronolog-

ically "the Sixties" with all the raggedy vibrance that suggests," reminisced Steven C. Wheatley, director of American Studies at the American Council of Learned Societies, who as a Columbia College student worked part-time in the Department's office. "Helene's daily entrance to this drama contrasted with the scenery. The stage was almost monumental and she small. The other players were boisterous and flamboyant and she was almost prim. . . . In the somewhat fantastic setting of post-68 Columbia, Helene seemed to represent another New York and another Columbia: versions more settled, less angry, and more dignified than the contemporary ones." Yet, Mr. Wheatley recalled, "It is part of Helene's aura of patient urbanity that she endowed simple pleasures with celebratory importance. She presented you with curious souvenirs from her sea travels, items which were more exotic for her selection of them than for their origin. Helene took such wicked delight in a drink that you might have thought that prohibition had just lifted and threatened to return. It became our custom in the Art History office to mark Fridays with a late afternoon pizza and surreptitious tipples. . . . Helene made us feel as if this snack—which I assure you was one of the more innocent consumed at Columbia in those days—was the forbidden fruit and it seemed to us all the more delicious because of her infectious attitude."

"The world seems a little empty without Helene," concluded Anna Lee Spiro, a graduate student in the Department. "She was a person we knew would always be there. She was a constant, in a world in which people are not reliable. She was more than a friend, more a cousin—a member of the family—someone who didn't disappear from one's life just because you weren't always around when she needed your help, or because you disagreed with her. That is why we all shall miss her."

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