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...
University of Michigan. We are also continuing a search for a senior professor in Greek art. Professor Hilary Bal­lon was promoted to tenured last autumn, and Benjamin Buchloh has been appointed to a tenured professorship at Barnard. His appointment, fol­lowing the arrival of Rosalind Kraus in 1982, greatly increased the pres­ence in the field of twentieth-century art that seems only appropriate for the leading university in New York City and raises 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 make us feel that we have a preci­tion, 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, by higher education gener­al; nevertheless, we have suffered con­siderably greater shrinkage of our faculty than any other department in the Humanities at Columbia. The department that has always taken pride in its breadth of coverage, this presents real problems. Our other counterpart, admin­istrator, Nina Wong, and our office­nomal have done to keep our depart­ment 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. The department is being faced with a number of new prob­lems 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 the Roman Cathedral and Amiens Cathedral was briefly­-transformed into the Gothic component into a multi-media experience which allows students to move through Amiens Cathedral and see it under construc­tion. Another Columbia recipient of a CAA award in January was former grad­uate student JONAIKOS, 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 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 construc­tion.

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.

1. Unfolded Pageant: Edwin Austin Abbey's Shakespearean Subjects, organized by Lucy Oakley, was held in the spring of 1994. It then traveled 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.

2. 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 comprised of 100 Cibachrome photographs of a traditional Sotho kraal. The paintings 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 Adeline 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 Yiqiu Zhang are the co-curators.

Adjunct professor MARYAN AINSWORTH is co-editor with Jim Cod­ dington (MOMA) of the spring issue of Art Watch Italia. Beck is the President of the organization which has 150 mem­ bers (ArtWatch International has 500). Beck's Art Restoration: the culture, the industry, the public, was first pub­ lished in England, then in Italy, and now in an enlarged and updated paperback edition, being released in May 1995. Beck's other recent works include The Architecture of Space: Pictorial Meditations on the Pas­ sage of Time with Italian historians of the Renaissance and Art History. In addition, she is the editor of the papers presented at the Petrus Christus symposium (July 1994) and is currently editing an address at "Contextualizing the Renaiss­ ance" held at the Center for Medieval and Renaissance Studies, State University of New York at Binghamton. MIYEKO MURASE received a grant from the Kajima Foundation, Tokyo, for joint research with art historians at the University of Tokyo to study Japan­ ese paintings in the collections of the Museums in Lucarno, Switzerland, Berlin, Zurich and Prague, March 10 - 19, 1995. Her article "The evolution of Meito-e and the Case of Masa Tana­ gawa" appeared in the January issue of Okura Art Magazine.

With the help of a grant from the N.E.H., STEPHEN MURPHY is currently working with Edin Mufti, 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 will consist of a multi-media presentation of text on the cathedral through Mosa­ ic; the preparation of three short videos for use in the classroom and the devel­ opment of an accompanying text. In addition, Murphy is directed to an N.E.H. sponsored summer seminar for college teachers at Reid Hall, Paris, "Art and Architecture 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 PASZTORI organized "Art as Identi­ ty in the Americas," a conference sponsored by the University Seminar which brought together scholars in the fields of Native American, Pre­ columbian and Latin American art and culture. Pasztori organized a performance series of contemporary Performance artists dealing with art and identity, includ­ ing former and current graduate stu­ dents at the University of Delaware and Juanita Holland. She spent spring, 1994 traveling in Central Europe and staying in Budapest where she gave lectures at the University of Budapest. "The University of Budapest" at the Eötvös-Loránd University of Budapest. A volume of her
essays is to be published in Hungarian. Pasztor was researching the history of shamanistic ideology in the work of Hungarian anthropologists and plans to interview Romanian scholars about Mirece Eliade this summer. She is working on some aspects of the roots of "Primitivism" as they emerged from the Nicole and Milan of folk art. Her present plans include involvement in a South American exhibition of a Peruvian mosaic artist, and the attribution of another group of his works 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.


News of Our Students


A Clarification

An article on "Electronic Imaging and Art History," published in the last issue of the Newsletter, described a soft-ware package called "Archeotype," a computer simulation of archaeological sites, that will be released in May, 1995. The author is the New Laboratory for Teaching and Learning at the Dalton School, New York. The program is the recipient of a 1995 Fulbright Grant to Italy for research on "Toussain and Seventeenth-Century Poetics."

JOSEPH FORTE (Ph.D. '83) and KRISTINA VON KESSEL (B.A. '92) spoke at the symposium at The Spanish Institute, New York. Forte is Chair of the Department of Humanities at Sarah Lawrence College, and Williams is the Tony Award Winning producer of Crazy for You. Together, they "write, they have produced Alexander, 7." CAROLINE BOYLE-TURNER (M.A. '86) is the Director of the Phoenix Museum of Fine Art in Arizona. She was recently promoted to tenure at Sarah Lawrence College. JOSEPH FORTE (Ph.D. '86) was promoted to tenure at Sarah Lawrence College. DOUGLAS EDWARDS (Ph.D. '86) was promoted to tenure at Sarah Lawrence College. DOUGLAS EDWARDS (Ph.D. '86) was promoted to tenure at Sarah Lawrence College. DOUGLAS EDWARDS (Ph.D. '86) was promoted to tenure at Sarah Lawrence College. DOUGLAS EDWARDS (Ph.D. '86) was promoted to tenure at Sarah Lawrence College. DOUGLAS EDWARDS (Ph.D. '86) was promoted to tenure at Sarah Lawrence College. DOUGLAS EDWARDS (Ph.D. '86) was promoted to tenure at Sarah Lawrence College.
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 BOUCHE, “Theorici­ca via: the frontispiece of the Floreffe Bible (London B.L. add. ms. 17738)” (Robin Middleton)

• BRADLEY COLLINS, Jr., “Psycho­scape and the Course of American Empire.” (David Freedberg)

BARBARA EHRHIT WHITE (Ph.D. ’69) teaches at the Department of Art and History at the University of Hawaii at Manoa. 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 activities 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 her 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 Ancient 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 her in disputes and的合作 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, “What are Cylinder Seals?”, in the December 1993 Art Bulletin, were both masterful pre­sentations of her material aimed at a non­specialist 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 of 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 Hors­eshoe Award” from the Center for Studies and Research on Orien­tal Civilizations in Venice in 1988. In April 1995, the University Seminar for Near Eastern Civilizations sponsored a collec­tional sym­posium at Columbia in memory of Professor Porada.

— John Malcolm Russell
ALFRED KNOX FRAZER

Alfred Knox Frazier died on his 66th birthday, May 23, 1994, after a long illness and a month 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, New York University, Frazier taught at 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.


In the intervening nearly forty years, those tiny creatures had continued to bloom, the three monumental Barberini insects.

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Toward the end of his life, Frazier was a regular visitor to the family—never seemed to inter­vene between the student and the picture. Like few other great teachers, he seemed to become trans­parent as he opened his painting to his students and invited them in.

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

It is typical of the range of Prof. Davis's interests and talents. Many of his students, to whom he was actually most passionately devoted should have been Gianlorenzo Bernini. He was responsible for introducing Bernini and the arts of the early 18th-century Italian Baroque to the American public. Davis's interest in Bernini's work culminated in his publication of Bernini's Tomb of Urban VIII (Source [Fall 1985]). In 1950 he observed the four small, life-size bees on that monument, which, as he was to demonstrate, so importantly complemented the three monumental Barberini insects.

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