



NEWSLETTER

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

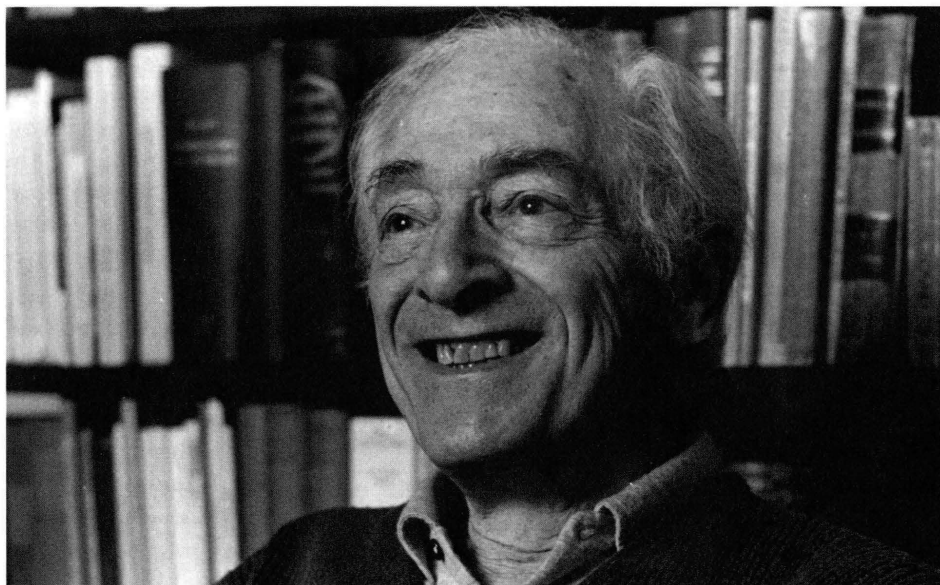
Vol. 11, Summer 1996

Letter from the Chairman

As this Newsletter goes to press at the end of the 1995–1996 academic year, the most recent and significant news to report is that our department is about to receive funding support from the Andrew W. Mellon Foundation. Five years ago the Mellon Foundation undertook to provide financial aid to the graduate programs of a select group of departments in ten leading universities, including Columbia. The purpose was to encourage and support reforms that would lead to more effective and efficient programs, reducing the often inordinately long time graduate students take to complete degrees, and also reducing the rate of attrition among graduate students. While the Art History departments at Harvard, Yale, Princeton, and the Universities of Michigan and California received Mellon support, our department was not among the five Columbia departments initially chosen to participate. Nevertheless, under the energetic leadership of Stephen Murray, our then director of graduate studies, we did start to examine the graduate curriculum and to make changes in our language expectations, the oral examinations, and many other aspects of the program; the effort has continued under Esther Pasztory, his successor in that demanding job, and the results have been noticed. This year, in conjunction with a review of the Mellon's first five years, we were invited to submit a proposal for Mellon support for the coming five years. That proposal has now been approved.

We intend to use Mellon funds primarily to support graduate students in their fourth years, after they have com-

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Meyer Schapiro, photograph by Richard Sandler

On Meyer Schapiro

The humanity of art lies in the artist and not simply in what he represents," Meyer Schapiro said in his lectures on abstract art. "It is the painter's constructive activity, his power of impressing a work with feeling and the qualities of thought that gives humanity to art." These were the values he himself embodied and conveyed, values he shared with the artists whose expressive freedom he so appreciated. Meyer's range as an art historian was universal, for he believed in the universality of art. The range of his knowledge was legendary; however intimidating it may have been to colleagues, it seemed less so to students—perhaps because they never dreamed of comparison, but more, I think, because of the obvious delight he took in knowing and sharing what he knew. There was about him always a joy, a joy in learning and, especially, a joy in art. It came through in his response to the challenges of knowledge and of art, in the spontaneity of his lectures and the sheer animation of his face as he spoke, the smile of pleasure taken in discovery.

An artist himself, Meyer talked about pictures like an artist. His criticism was an act of re-creation, as he reconstructed the decisions made by the artist; every stroke of a painting demanded attention. Choice was important, that freedom of the individual responding to the world around him and to the challenge of his own creation. In the anonymous art of the early Middle Ages, Meyer dis-

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Professor Miyeko Murase Retires

This year an era in Japanese art history at Columbia will come to an end with the retirement of Professor Miyeko Murase. Professor Murase joined the faculty of the Department of Art History and Archaeology in 1962 upon receiving her Ph.D. from Columbia. Teaching courses on the art and architecture of Japan from the 7th to the 18th centuries, the history of Japanese painting of the 17th and 18th centuries, on Zen Buddhism and ink painting, plus many seminars, she shaped the study of Japanese art and culture at Columbia and created one of the most exciting and dynamic programs in Japanese art in the country.

She is the author of four monographs, *Six Centuries of Japanese Painting: From Sesshu to Contemporary Artists* (1993), *Masterpieces of Japanese Screen Painting in American Collections* (1990), *Iconography of the Tale of Genji: Genji Monogatari Exotoba* (1983) and the classic survey *The Arts of Japan* (1977). Professor Murase also organized and wrote the catalogues for the exhibitions *Court and Samurai in an Age of Transition: Medieval Paintings and Blades from the Gotoh Museum, Tokyo* (Japan Society, New York, 1990), *Tales of Japan: Scrolls and Prints from the New York Public Library* (New York Public Library, 1986, with further stops in Kobe and Tokyo), *Emaki: Narrative Scrolls from Japan* (Asia Society, New York, 1983), *Japanese Arts: Selections from the Mary and Jackson Burke Collection* (Metropolitan Museum of Art, 1975, with subsequent showings in Seattle, Minneapolis, and Frankfurt), and *Byobu: Japanese Screens from*

New York Collections (Asia Society, New York, 1971).

Professor Murase is on the editorial board of the *Archives of Asian Art*; on the advisory councils of the Asia House Galleries, the Asia Society, the Japan House Gallery, and the Japan Society; and on the visiting committee of the Department of Asian Art of the Metropolitan Museum of Art.



Miyeko Murase

She has been the recipient of numerous grants and fellowships, including the Japan Foundation Research Grant, the Asia Soci-

ety Research Travel Grant, the Asian Cultural Council Research Grant, a Ford Foundation Area Training Fellowship, a Fulbright, and a Council on Research in the Humanities award from Columbia University. In 1993 Professor Murase

was appointed to the newly established Takeo and Itsuko Atsumi Professorship in Japanese Art History. She has also received publication grants from the Japan Foundation, the Kajima Foundation and the Suntory Foundation. Professor Murase has been a compelling force in Japanese art both in the department and in the larger New York art world; she will be missed by both her colleagues and students.

While retiring from Columbia, Professor Murase is neither retiring from active scholarship nor going very far away. She has been appointed research curator at the Metropolitan Museum of Art, where she will be working on an exhibition and accompanying catalogue of the collection of Mrs. Jackson Burke, scheduled to take place in 1999.

On May 7 Professor Murase received the Bancroft Award for Retiring Professors from the School of General Studies at the School's Annual Dinner in Low Library. And in her honor, owing to the generous initiative of Joan Mirviss, a former student of Professor Murase at Columbia, the Murase Fellowship Fund has been established to support summer travel by students of Japanese art.

The Helene A. Farrow Bequest

We are pleased and honored to announce that the department is the chief beneficiary of the estate of Helene Farrow. This is a bequest that will carry special meaning for the alumnae and alumni of the department. Helene Farrow, who passed away on June 14, 1994, came to Columbia in 1952 and remained until 1987, for most of that time serving as administrative assistant of our department. She was devoted to the department's graduate students and, in turn, was much loved by them. According to the terms of her will, the bequest of approximately \$320,000 will be used to endow a fund for summer travel grants to be known as the Helene A. Farrow Summer Travel Grant Fund for Graduate Students. The first grants from the fund will be made in the summer of 1997.

Former students have good reason to remember Helene with fondness and with gratitude for her genuine concern for their well-being, and it is pleasing to know that future students will have occasion to remember her as well.

Letter from the Chairman

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pleted their course work and oral examinations but before they are in a position to be strong candidates for outside dissertation fellowships. Our students are extraordinarily successful in winning such fellowships, but only in their fifth or sixth or occasionally later years (this past year twenty-eight of our graduate students held some sort of competitive dissertation award). The Mellon funding will allow students to embark on dissertation research at an earlier stage and save them from the unfunded limbo which the fourth year has been for too many students in the past. Students have, of course, served as preceptors in Art Humanities in the fourth year, and we expect that many still will, but we expect that the possibility of Mellon funding will encourage many others to choose to precept after doing a year of dissertation research abroad, rather than putting their dissertations on hold while serving as preceptors because of lack of any other means of support. This is a change that will lead to happier, more experienced, and more mature preceptors. In the long run, that can only be good for the course.

As reported elsewhere in this *Newsletter*, in a recent survey of graduate programs sponsored by the National Research Council, we emerged as the leading Art History program in the country. We are, of course, pleased and proud to see the pre-eminence of our faculty recognized and to have our program described as "distinguished" by more respondents than any other, but we were troubled to discover that the effectiveness of our graduate program was considered only third or fifth best, lagging behind its perceived quality. Exactly what is meant by "effectiveness" is not spelled out in the report. Perhaps if all the reforms initiated by Professors Murray and Pasztor had been in effect when the survey was taken in 1993 we might have been on top in this category as well, but I believe that our falling short was primarily due to our inability to support our students as well as some of our more affluent peers. Because of our size, which reflects the

range of our offerings, I doubt that we will ever have a 100 percent fully funded graduate program, a luxury that would require us to scale ourselves down into a small "boutique" department. Still, it is the goal of the department and of the Graduate School to improve the percentage of students in the Ph.D. program receiving fellowship support. In recent years, by appointing more students as readers and teaching assistants in undergraduate courses, we have increased considerably the number of second- and third-year graduate students that we are able to assist at least partially. With Mellon funding, we will now be in a position to do more for our students at a more advanced stage. We have depended upon the generosity of friends and alumni of the department to provide money for summer travel grants and occasionally much more substantial aid, particularly for dissertation research, and for those responses to our often pressing needs we are genuinely grateful. But our needs remain great.

To generate more money for fellowships, the Graduate School has encouraged departments to establish programs for tuition-paying M.A. students. Accordingly, for the past several years we have had a modest program for students who apply only for the M.A. degree. It has been reasonably successful, but has drawn the criticism of being too loosely structured and without focus. We are now considering expanding the program (from a maximum of ten students a year to perhaps twenty-five), but, if we do so, we must

devote considerable attention to the nature and purposes of a viable and meaningful M.A. program, then make the necessary additions and adjustments to our curriculum to make such a program work. That will be the main item on our curricular agenda in the coming year. Additionally, Columbia College is planning a major increase in the size of the undergraduate body, with an initial installment of eighty more students in September's entering class. We will feel the impact of that growth in myriad ways, starting with a need for more sections of Art Humanities.

Beyond all these practical matters, we do strive to be productive teachers and scholars, and sometimes some of us succeed. The rest of this *Newsletter* gives an account of what we have been up to. It is mainly the work of Vittoria Di Palma, a graduate student who will be the recipient of a Wittkower Fellowship for 1996-1997. I am grateful to her for taking responsibility for the *Newsletter* and for all that she has put into it. I also want to point out that our department is dependent upon Nina Wong, our administrator, and the dedicated staff in our departmental office, upon Linda Strauss and the staff of the Slide and Photograph Collection, and upon Sally Weiner and her team in the Wallach Art Gallery, who do much of the hard day-to-day work that allows us to function. For their support, their good nature, and their enterprise as they saw us through this past year and as they see us into the coming one, we are grateful.

—Allen Staley

We Are Number One

For years we have been telling anybody willing to listen that we are the best department of art history in the country. While that may seem evident to us, it has been difficult to muster hard evidence to prove the point. Now, since last autumn, the evidence is in hand in the form of a thick volume devoted to American

doctoral programs: *Research Doctorate Programs in the United States: Continuity and Change*, the report of a survey undertaken in 1993 by the National Research Council in which scholars teaching in graduate programs in every academic discipline were asked to assess and rank the departments that offer a Ph.D. in their discipline. In art

history, thirty-eight departments were ranked according to eight sets of figures. Our department ranked number one in three of the eight categories and tied for first place in two others.

In "Scholarly Quality of Program Faculty" we received a ranking of 4.79 out of a possible 5 and emerged in a numerical tie with the Institute of Fine Arts for the top position. The University of California at Berkeley was third with a ranking of 4.67. The remaining art-history programs in the top ten were Harvard, Yale, Princeton, Johns Hopkins, Northwestern, the University of Pennsylvania, and the University of Chicago, in that order. Another set of figures was devoted to the same question about quality but used only responses from a more select group of judges: faculty from the upper half of the ranked programs, who presumably know more about their peer institutions than would faculty members at schools such as Florida State, Case Western Reserve, and the University of Georgia at the bottom of the list. In the eyes of this group we were clearly first (4.87), Berkeley was second (4.79), the Institute was third (4.75), and Harvard and Yale were again fourth and fifth.

We also led in the percentage of faculty who characterized our program as "distinguished" (79%), followed by the Institute (76%), Berkeley (72%), Harvard (55%), Yale (49%), and so on down to thirteen departments that no one considered distinguished. In a related question about programs considered either "Distinguished or Strong," the Institute of Fine Arts was our equal (both of us were described as such by 96% of the respondents), and by this less rigorous measure even the weakest department was deemed strong by 1% of the judges. That 1% might have been the same 1% who reported they knew nothing about us in a question about "Visibility." Ninety-nine percent reported some knowledge of our department, but in this category we lagged behind Harvard and Berkeley, whose names ring bells for everybody. Four schools, the Institute, Yale, Pennsylvania, and UCLA, tied for fourth place behind Columbia with

98% name recognition.

The final ranking in which we led everybody is in the number of prestigious awards, fellowships, and honors, such as Nobel Prizes, Guggenheims, Fulbrights, and a long list of others, won by our faculty. We received sixteen, a figure that puts us well ahead of our neighbors at the Institute (11), Berkeley and Harvard (each with 7), and Yale (a paltry 2). Our nearest competition in this category came from Northwestern, which pulled off the astonishing feat of reporting more honors won by its faculty members (13) than it has faculty members (12).

Where we did less well was in the ranking of the effectiveness of graduate programs, in which we placed third with 4.29 out of a possible 5, behind Yale (4.36) and the Institute (4.32), but still ahead of Berkeley (4.18) and Harvard (4.11). The same question when answered by faculty members in the top half of the ranked departments put us in a sobering fifth place with 4.07: behind Yale (4.39), Berkeley (4.19), the Institute (4.12), and Harvard (4.08). That is disappointing, but perhaps not quite as bad as the strict order of finish suggests: while we were .01 points behind Harvard and .05 behind the Institute, we were .44 points ahead of the University of Chicago (3.63) in sixth place. Princeton (3.62) came seventh. By the same token, in the less discriminating ranking of effectiveness of programs by all respondents, while we came in third, our score of 4.29 was much closer to the 4.36 and 4.32 of the two leaders than to the 4.18 of the next-ranked school beneath us. The report provides no explanations for rankings (all questions were multiple choice). We suspect that the well-known inadequacies of our financial support for students probably had an influence on opinions about the effectiveness of our program. No Columbia department ranked well in the effectiveness category. Spanish and Portuguese, which was the one other department at Columbia to be ranked first in the quality of its program, fell to tenth in effectiveness.

In a previous survey undertaken in 1982, Columbia placed fourth in

both quality and effectiveness (the Institute was first in both, with Yale and Harvard dividing second and third). So in the eyes of the discipline we have improved, albeit more in quality than effectiveness. Although this is an area in which numbers seem particularly meaningless, a question in 1993 about improvement yielded the response that we were 27% better than we had been five years earlier. Among our chief rivals, the Institute had improved by 5% and Harvard by 7%, while Yale and Princeton had declined, by 32% and 11% respectively. Our 27% was surpassed by Berkeley's 36% and by 58% at Northwestern. Those figures accompanied Berkeley's rise from sixth place in the rankings of 1982 to third in 1993 and Northwestern's from twenty-third to eighth.

The report also provides some interesting (if not always completely trustworthy) details about departments. We are described as having the most students (228) and the largest faculty (35). Fifty-seven percent of our faculty are full professors, as opposed to 84% at the Institute of Fine Arts, 83% at Berkeley, and 80% at Harvard. Seventy-five percent of our graduate students are female as are 71% of the recipients of our Ph.D.s, percentages slightly higher than the national averages. According to the survey the median time from entry to completion of the Ph.D. at Columbia is 12.9 years, whereas according to Columbia's own records for the years 1982 to 1993 it took students an average of 11.07 years to complete a degree in our department. The difference may be because calculations of "median" and "average" do not always produce identical results, and it may also be because the survey based its figure on different years. What is most remarkable about its 12.9 years is that they put us once again in a dead heat with the Institute of Fine Arts, for which 12.9 years are also recorded. For all art-history programs the median time works out to be 12.71 years. The fastest reported time (8.6 years) is at Johns Hopkins; the slowest (17.7 years) at the University of Minnesota.

The Wallach Art Gallery

The Miriam and Ira D. Wallach Art Gallery, located on the eighth floor of Schermerhorn Hall, had a full calendar of exhibitions during the past academic year. *The Post-Pre-Raphaelite Print: Etching, Illustration, Reproductive Engraving, and Photography in England in and around the 1860s* was shown in the fall of 1995. The exhibition was organized by Professor Allen Staley, together with Martha M. Evans, Pamela Fletcher, Yaël Ksander, Lisa Leavitt, and Paul Tabor, graduate students in the Department of Art History and Archaeology, and Jason Rosenfeld, a Ph.D. candidate at the Institute of Fine Arts, New York University. In conjunction with the exhibition, the gallery published a fully illustrated, scholarly catalogue, which included an extensive entry for each work. This undertaking, drawing upon the rich holdings of relevant graphic material in New York collections, was initially conceived as a demonstration of how the exhibition program of the gallery might be integrated with the instructional mission of the department. It was largely the work of the team of students, who started to explore the area's libraries and print collections, define the scope of the exhibition, and write the catalogue in two seminars offered by Professor Staley in the spring and fall semesters of 1992. The exhibition and catalogue were made possible by John Goelet, The Central National-Gottesman Foundation, and Dr. Lee M. Edwards.

Building the Collective: Soviet Graphic Design, 1917-1937: Selections from the Merrill C. Berman Collection opened in February 1996. The exhibition curator was Leah Dickerman, a Ph.D. candidate currently preparing a dissertation on the Soviet avant-garde artist Aleksandr Rodchenko. Drawn from the holdings of Merrill C. Berman, who owns one of the most significant collections of Soviet graphic design in private hands, *Building the Collective* was perhaps the most comprehensive exhibition of Soviet posters and other graphic works ever



John Tenniel, *Alice and the Pack of Cards*, 1865, from Lewis Carroll, *Alice's Adventures in Wonderland*, Rare Book and Manuscript Library, Columbia University. Gift of Solton and Julia Engel, from *The Post-Pre-Raphaelite Print: Etching, Illustration, Reproductive Engraving, and Photography in England in and around the 1860s* at the Miriam and Ira D. Wallach Art Gallery (October 10-December 16, 1995)

to be shown in the United States. Princeton Architectural Press published a major catalogue in conjunction with the exhibition, which featured color illustrations of all the works as well as essays by Ms. Dickerman and Maria Gough; Jonathan K. Crary, associate professor of art history and chair of the gallery's Steering Committee, wrote the foreword. Additionally, the gallery organized a symposium, which was held on March 22, to develop the historical and

theoretical issues explored in the exhibition. The symposium included presentations by Ms. Dickerman, Ms. Gough, Christina Kiaer, and Juliet Koss. Professor Benjamin H. D. Buchloh served as moderator. The exhibition was made possible through the generous support of two anonymous donors.

Other exhibitions include *Kobo Abe as Photographer, with Illustrations and Set Designs for Kobo Abe's Works by Machi Abe*, organized by Noriko Fuku, on

view from April 8 to 21. The exhibition considered an unfamiliar aspect of the work of the late Japanese artist, who is better known as a novelist, playwright, and composer. It was presented in conjunction with other events devoted to Kobo Abe's work, held both on and off campus, celebrating the tenth anniversary of the Donald Keene Center of Japanese Culture at Columbia. The exhibition *The Old World Builds the New: The Gustavino Company and the Technology of the Catalan Vault*, curated by Janet Parks (M.A. '76) and Alan G. Neumann, was presented from April 30 to June 15. Comprising works drawn from the Gustavino Archive assembled by the late Columbia art history professor George R. Collins and now in the Avery Architectural and Fine Arts Library, the exhibition showed a wide range of projects from the firm responsible for a distinctive system of tile vaults, including those in St. Paul's Chapel, the Cathedral of St. John the Divine, and the Oyster Bar in Grand Central Terminal.

Elsewhere at Columbia, beyond the Wallach Art Gallery, two graduate students from our department, Elizabeth Wyckoff and Dulce-Maria Roman,



G. and V. Stenberg, *Subscribe to the Monthly Literary Journal Novyi Mir, 1926 or 1927*, Collection of Merrill C. Berman, from *Building the Collective: Soviet Graphic Design, 1917-1937*, at the Miriam and Ira D. Wallach Art Gallery (February 6-March 30, 1996)

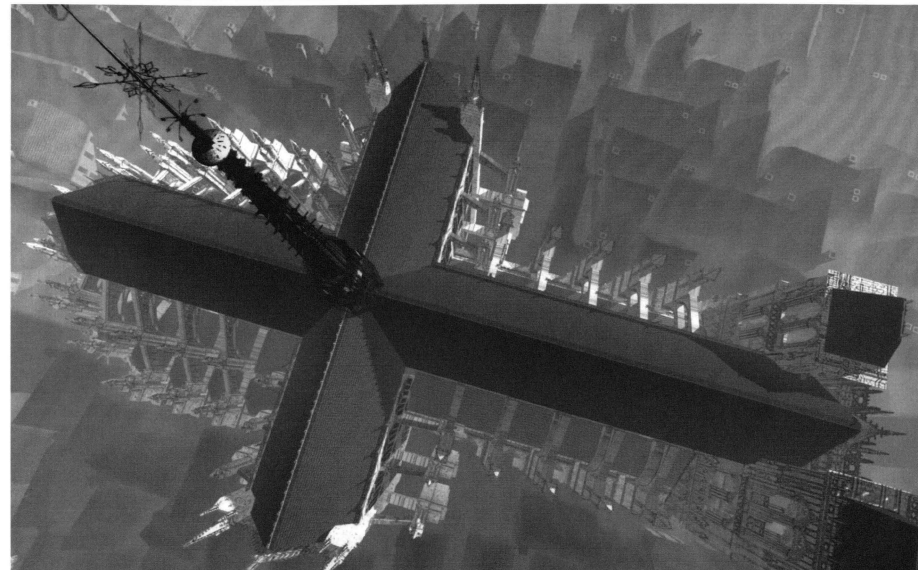
and one student from the Institute of Fine Arts, Paul Crenshaw, served as curators of an exhibition on view in the Rare Book and Manuscript Library in Butler Library from April 10 to July 19: *The Book and the Arts in Seventeenth-*

Century Holland. This exhibition was undertaken to coincide with the Eighth Biennial Interdisciplinary Conference on Netherlandish Studies in New York in June.

From August 14 to September 21, the Wallach Gallery will host *Korean Literati Painting of the Choson Dynasty*, drawn from the collection of Korea University and traveling to several universities in the U.S. This will be followed by *Apostles in England: Sir James Thornhill and the Legacy of Raphael's Tapestry Cartoons*, curated by Professor Arline Meyer (Ph.D. '88) of Ohio State University. The centerpiece of the exhibition is a set of seven large-scale copies of Raphael's cartoons for the *Acts of the Apostles* by the British painter Sir James Thornhill, which have been on view in the Department of Art History and Archaeology since 1959. These works, while familiar to most alumni/ae, have never been exhibited in public before. For the following spring, Professor David Rosand is organizing an exhibition examining the graphic works of New York School artist Robert Motherwell, *Robert Motherwell on Paper*, which will be presented from January 28 to March 29, 1997.

these resources, and almost certainly fundamentally alter pedagogical methods in the process.

To encourage and coordinate these activities, the National Endowment for the Humanities has awarded Professor Stephen Murray, the department's director of visual resources, a challenge grant of \$575,000 to help establish and endow the Media Center for Art History. Professor Murray will serve as the Media Center's first executive director. The grant proposal, approved in Decem-



Softimage Computer Model of Notre-Dame, Cathedral of Amiens

ber, was written by graduate student Maurice Luker, who will serve as the executive producer and managing director.

For the past two years Professor Murray and Mr. Luker have collaborated on the Amiens Project with faculty and students from the Graduate School of Architecture, Planning, and Preservation. Their work, supported by a core curriculum grant from the National Endowment for the Humanities, animates Professor Murray's ideas about Amiens Cathedral drawn from his own intensive study of the building's fabric and documents. As a pilot project for what the Media Center will do, the Amiens Project team has created a World Wide Web homepage, QuickTime Virtual Reality digital panoramas, a Softimage computer model of the cathedral and its medieval urban context, a thirteen-minute computer animation, and a ten-minute video with live footage of the cathedral.

By introducing moving and interactive digital techniques, the Amiens Project challenges the traditional means

of art historical teaching and publishing while serving the most basic of academic pursuits: to distill ideas from fundamental research and present these in fresh and compelling ways to new audiences. The products of the Amiens Project are being used outside Columbia at Princeton University, UCLA, Tulane, the University of Arkansas, Frederick Douglass and Rice High Schools in the Harlem area of New York City, and Washington County Public Schools in the Appalachian region of Virginia, among others.

Operating under the aegis of the vice provost for science and technology, the Media Center for Art History will study, test, implement, and evaluate new strategies for humanistic communication in art, architecture, and archaeology using the power of multimedia technologies for research, education, and publishing. The Media Center will work with a variety of technologies, from CD-ROM to broadcast-quality video.

High-speed communication lines

will link the Media Center's Digital Media Studio in Schermerhorn Hall to cultural institutions and schools in New York and worldwide through the Columbia Learning Network. The Network will serve as an interactive online learning site for college and pre-college students and the public. It will feature research projects by members of the Columbia faculty and invited guests. The Media Center for Art History in collaboration with cultural institutions in New York will connect with schools to provide K-12 curriculum materials in the arts. The Media Center will host an institute on arts education and technology for teachers from participating schools in the summer of 1997.

Columbia must now raise \$2.3 million in matching funds in order to receive the award from the National Endowment for the Humanities. Further information about the challenge grant and the Media Center for Art History is available by contacting Professor Murray or Mr. Luker.

The Media Center for Art History

The glass lantern slides have *not* been discarded and the creaking black machines used to project them are still maintained at the ready, but the century-old technology of teaching art history is surely changing nevertheless at Columbia.

The advances are most evident in Art Humanities. Grainy, black-and-white University Prints are being replaced by hundreds of sharp color images available anytime to students and faculty in their dormitory rooms, offices, computer laboratories, and

on-campus terminals. Professors and preceptors now use video, computer simulations, and "interactive digital panoramas" in a new multimedia classroom to introduce students to Amiens Cathedral.

These are the results of just the first year of a concerted effort by Columbia's libraries, computer information systems, and the vice provost for science and technology to improve the quality of educational materials available to students and faculty, widen access to

Lectures, Conferences, Symposia

This year, the department has inaugurated a new lecture series. The Howard Hibbard Forum, organized by Professor JOSEPH CONNORS, has been established to provide a forum for a wide community of Renaissance and Baroque scholars. It aims to bring together students and faculty from Columbia and other institutions to hear lectures on current work in Renaissance and Baroque art, architecture, and cultural history. This year's series of lectures included: MARVIN TRACHTENBERG, professor at New York University's Institute of Fine Arts, who spoke on "Demythologizing the Pazzi Chapel"; JUERGEN SCHULZ, professor emeritus at Brown University, whose talk was entitled "The Origins of Venice"; CARMEN BAMBACH, associate curator of drawings and prints at the Metropolitan Museum of Art, who presented "The Cartoons of the Italian Renaissance Artists"; TOD MARDER, professor of art history at Rutgers, who spoke on "The Structure of Bernini's Scala Regia in the Vatican"; and CLAUDIA LAZZARO, professor and chair of Cornell University's Department of the History of Art, whose talk was entitled "Visual Images of Cultural Identity in Sixteenth-Century Medicean Florence."

In the fall, the Graduate Student Union sponsored a Friday afternoon lecture series entitled "Shock and Pleasure: Transactions Between Artists and Audiences." The first lecture, "Albrecht Dürer and the Axis of Meaning," was given by PETER PARSHALL, professor of art history and humanities at Reed College. AMITAV GHOSH, visiting professor of anthropology at Columbia University, spoke the following Friday on "The Angel of Chartres Is a Cambodian: Rodin, Revolution, and Cambodian Dance." The third lecture was given by DAVID FREEDBERG and entitled "Bats, Cockfights, and Other Chimera; or, What It Is Like to Be a Turing Machine." SUSAN BUCK-MORSS, professor of political philosophy and

social theory at Cornell University, gave the final lecture, "The City as Dreamworld and Catastrophe."

The Barnard Art History Department's Fall Lecture Series included DIANA FUSS and JOEL SANDERS of the Department of English and the School of Architecture at Princeton University, who gave a joint talk, "Berggasse 19: Inside Freud's Office." GEORGES DIDI-HUBERMAN of the Ecole des Hautes Etudes, Paris, was the second speaker, with a talk on "Reading the Dust: Clues, Details, Symptoms, and Art History." The last lecture was given by T. J. CLARK of the Department of the History of Art, University of California at Berkeley, on "De Kooning's *Suburb in Havana*."

On Friday, September 15, a symposium, "Modern Art Outside the West," organized by Professor ESTHER PASZTORY, included talks by INGRID MUAN, "Citing Angkor: Monumental Painting in Cambodia Today"; SUSAN K. ZELLER, "Gone Modern: The Globalization of Australian Indigenous Art"; JUDITH OSTROWITZ, "Looking Backward at the Latest Thing in Northwest Coast Contemporary Art"; and KATE MORRIS, "Outsider/Insider: The Dilemma of Native American Individualists."

On Thursday, November 30, MOU YONGKANG, professor at the Institute of Archaeology and Cultural Relics, Zhejiang, and ELIZABETH CHILDS-JOHNSON, professor at Hamilton College, gave a talk on "Liangzhu Jades and the Emergence of Chinese Civilization."

At the beginning of the spring semester, the Graduate Student Union sponsored a day-long student symposium on Friday, January 26. The morning session included the following presentations: MOLLY AITKEN, "Marginal Naturalism in Jahangir's Murqaqs, Allegories and Darbar Scenes"; KATE RUDY, "Image and Pilgrimage in a Late Flemish Book of Hours"; JOHN PEFFER, "Who Claims What Com-

munity? The Positioning of Contemporary African Artists in South Africa"; FREDERICK ILCHMAN, "Tintoretto's Judgment"; JUDITH RODENBECK, "Reruns: Happenings"; and DREW ARMSTRONG, "Vico and Venice: Tiepolo and the Iconography of the New Science." In the afternoon the talks were: ALASTAIR WRIGHT, "Trouble rétinien: Fauve Painting and the Ruin of Mimesis"; ANTHONY SCIBILIA, "'Objective' Subjectivity: Moving Cathedrals"; ROGER ROTHMAN, "Kandinsky, Surrealist"; CANDICE BREITZ, "Grave Images (The Tattoo in the Age of its Mechanical Reproducibility)"; MAREK WIECZOREK, "Mondrian's Tragic Touch"; and BENJAMIN BINSTOCK, "Settling Accounts: Riegl, Rembrandt, and the Staalmeesters."

The spring Graduate Student Union lecture series, "Shock and Pleasure II," included the speakers GAYATRI SPIVAK, Avalon Professor in the Humanities, Columbia University, on "The Body as Script: Mahasweta Devi's Breast Trilogy"; CAROLYN ABBATE, professor of music at Princeton University who spoke about "Orpheus and the Trumpet"; MICHAEL CAMILLE, professor of art history at the University of Chicago, who gave a paper entitled "The Pain and Pleasure of the Passion: Meister Francke's Female Man of Sorrows"; and JONATHAN HAY, associate professor at the Institute of Fine Arts, who presented "On the Poetics of Male Same-Sex Desire in Eighteenth-Century Chinese Painting."

The Barnard Art History Spring Lecture Series included talks by ALLAN SEKULA of the California Institute of the Arts on "An Eternal Esthetics of Laborious Gestures"; CHRISTOPHER WOOD, assistant professor of the history of art at Yale University, on "Archaeology and Credulity in the German Renaissance"; and MARTHA WARD, associate professor in the Department of Art, University of Chicago, on "Vuilard, Memory and Modernity."

JANE ROSENTHAL was one of

the speakers in the brown-bag lunch sponsored by the Institute for Research on Women and Gender and the Columbia Medieval Guild, "Pioneering Women Scholars at Columbia and Barnard." The other participants were CAROLINE WALKER BYNUM, of the history department, and JOAN FERRANTE, professor of English and comparative literature.

The Robert Branner Forum for Medieval Art had another very successful year. The Branner Forum sponsored a Fall Symposium entitled *Center and Periphery: Questioning the Primacy of France in the Study of Medieval Art*, held on November 18. In the morning session, ROBERT O. BORK presented "Openwork Spires and the Fulfillment of Rayonnant Principles," MAUREEN KUPSTAS spoke on "The Luxury of Piety: Reliquary Pendants and Devotional Jewelry in the Late Middle Ages," and MICHAEL GRILLO gave a talk on "Gothic Form as Narrative Device in the Sculpture of Giovanni Pisano." The afternoon session fea-

tured two speakers, SHEILA EDMUNDS with "Demarginating Marginalia" and SARALUTAN who spoke on "The Primacy of the Ile-de-France and Peripheral Western Gothic," and a panel discussion, "Problems of Center and Periphery," moderated by STEPHEN MURRAY. In the spring semester, Professor Murray gave a lecture entitled "Voices in the Cathedral: A Gothic Sermon," and JEFFREY HAMBURGER of Oberlin College presented "By their fruits you shall know them: Image, Imitation, and the Reception of Suso's *Exemplar*."

On March 22, a symposium organized by graduate student LEAH DICKERMAN was held to complement the show she curated at the Wallach Art Gallery, *Building the Collective: Soviet Graphic Design, 1917-1937: Selections from the Merrill C. Berman Collection*. The symposium included presentations by Ms. Dickerman, MARIA GOUGH, CHRISTINA KIAER, and JULIET KOSS. Professor BENJAMIN BUCHLOH served as the moderator.

On April 12, the department held

a ceremony commemorating the inauguration of Professors ROSALIND KRAUSS as Meyer Schapiro Professor of Modern Art and Theory and DAVID ROSAND as Meyer Schapiro Professor of Art History. Professor Rosand gave a talk entitled "The Antic Line: Hogarth and Piranesi," and Professor Krauss spoke on "Picasso: Pastiche." On the same day, graduate student MAREK WIECZOREK represented the Department with a paper on "Mondrian's Tragic Touch" at the Frick Symposium on the History of Art.

The Department's faculty was honored this year by having two members chosen to deliver University Lectures. Professor STEPHEN MURRAY inaugurated the Media Center for Art History, of which he is Executive Director, and gave the 70th University Lecture on April 10, "The Power of Change in Gothic: Notre-Dame, Cathedral of Amiens." Professor SIMON SCHAMA presented the 71st lecture on April 29 with a talk entitled "History and the Literary Imagination."

Columbia at the CAA

This year's College Art Association Annual Conference was held February 21-24 in Boston. A number of Columbia faculty, alumni, and graduate students participated.

- Adjunct Faculty member RICHARD MEYER spoke on "Race and Revision in Paul Cadmus's *Gilding the Acrobats*" in the session *Visual Para-Intentionality: Critical and Forensic Theory*.
- In the session *19th-Century Internationalism*, Professor JANIS TOMLINSON presented "Counter-Identity and the Formation of the National School," and alumna ELIZABETH CHILDS (Ph.D. '89) gave "Revisiting Paradise: Gauguin and the Art of the Travel Journal."
- A paper on MEYER SCHAPIRO, entitled "Meyer Schapiro's Vision of Art: Paradoxes of Historical Understanding," was given by Donald Kuspit of the University at Stony Brook in the

- session *Jewish Identity in Art History*.
- Adjunct Faculty member KEITH CHRISTIANSEN was the chair of the session *Interpreting Quality*.
- Graduate student BENJAMIN BINSTOCK chaired the session *Subject and Vision in Alois Riegl's Art History*, where he presented "Settling Accounts: Riegl, Rembrandt, and the *Staalmeesters*"; and Professor RICHARD BRILLIANT spoke on "Riegl, Roman Art, and Revision."
- ALFRED WILLIS (Ph.D. '84) co-chaired the session *Intellectual Property Rights in the Electronic Age: The Issues for Librarians, Visual Resource Curators, Scholars, and Artists*.
- MARY VACCARO (Ph.D. '94) co-chaired the session *Reintegrating Female Patrons of the Renaissance*.
- Professor THOMAS DALE gave the paper "Text, Image, and Relics in the Apse Mosaic of San Clemente in Rome" in the session *Writing on the Image: Medieval Art and Its Inscriptions*.

- The topic of ANNE E. GUERNSEY ALLEN's (Ph.D. '93) paper was "Buildings as Symbolic Property: Status and Ownership in Samoan Village Architecture" in the session *Buildings as Belongings*.
- CAROL ZEMEL (Ph.D. '78) spoke on "Imaging the Shtetl: Diaspora Culture, Photography, and Eastern European Jews" in *Diaspora and Modern Visual Culture*.
- BETTINA BERGMANN (Ph.D. '86) chaired the session *Arts of Reconstruction: Past and Present*, in which Professor STEPHEN MURRAY gave "Amiens Trilogy, Part Two: Computer Generated Images of Amiens Cathedral."
- Adjunct Faculty member RICHARD MARTIN was the discussant for *Fashion Vs. Art*.
- ANNETTE BLAUGRAND (Ph.D. '87) and ANNE LOWENTHAL (Ph.D. '75) co-chaired the session *Independent/Affiliated Art Historians: Common Problems*.
- MICHAEL KELLEY of Columbia Uni-

versity's Department of Philosophy gave "The Art Object Is Its Resistance to Art Theory: A Genealogical Approach" in *For a Critique of the Political Economy of the Object I*.

- MARY NOOTER ROBERTS (Ph.D. '91) spoke on "Devotional Imagery in Contemporary Urban Senegal: The Aesthetics of Representation in African Islamic Art" in *Expanding the Limits of the Object in the Islamic World*.

- Professor SIMON SCHAMA spoke on "Art and the Limits of History" in *The Limits of Art History*.

- JOHN DAVIS (Ph.D. '91) gave the paper "Children in the Parlor: Eastman Johnson's Brown Family and the Late 19th-Century Commodity Aesthetic" in *The Painting in Late 19th-Century America: Measures of Value II Case Studies: Paintings and History in the United States, 1865-1913*.

- Professor NATALIE BOYMELKAMPEN chaired the session *Naming, Taxonomy, and Category: Debates on the Status of the Object in the History of Art in the Ancient Mediterranean*, in which alumnae ELIZABETH BARTMAN (Ph.D. '84) and SARA HE. LAWRENCE (Ph.D. '94) gave the papers "Face-Match-Set: Typing Roman Portraits" and "Emulation and Imitation in the Numismatic Fantasie of Valerio Belli."

- Professor HILARY BALLON gave the paper "When in Paris...: The Case of Cardinal Mazarin" in *De Cardinalatu: The Cardinalate and Patronage of Art*.

CHARLES S. MAYER (Ph.D. '76) gave "The Artist-as-Moralist?" in *Art and Morality*.

- Professor KEITH MOXEY chaired the session *Constructing the Object*, for which Professor ROSALIND KRAUSS was the discussant.

- JACQUELINE E. KESTENBAUM (Ph.D. '96) gave the paper "From Greater East Asia to Hiroshima: Tange Kenzo and the Creation of a Japanese Monumental Modernism" in *Constructing "Tradition": Modern Japanese Architecture and the Formation of a Viable Past*.

- JUDITH OSTROWITZ (Ph. D. '96) spoke on "The Map and the Territory" in the Grand Hall at the Canadian Museum of Civilization and at "Mystery Lodge" at Knott's Berry Farm" in *Making Scenes: De-Limiting the Object*.

- Former Faculty member SUZANNE PRESTON BLIER (Ph.D. '81) gave "Historicizing Creativity, or How Society Makes Its Art Object" in *Historicizing the Art Historical Object*.

- MICHAEL KOORTBOJIAN (Ph.D. '91) presented "Derivation" in *Truth in Advertising: Labeling Greco-Roman Sculpture*.

- Professor MARGARET WERTH gave the paper "The Matter of Seeing: Histories of Modernist Painting" and alumna RAQUEL DA ROSA (Ph.D. '94) "Reaction-Formations: Matter and Antimatter in 19th-Century Art" in the session *Art History and the Matter of Art*. In the same session newly appointed

faculty member CHRISTINA KIAER spoke on "Tatlin and the (Art-Historical) Artifact."

- JOHN KLEIN (Ph.D. '90) spoke on "The Dispersal of Modernist Series" in *The Installation of Series*.

- Graduate student HOLLAND COTTER of *The New York Times* was a speaker in the session *On the Social Responsibility of the Art Critic*.

- ALICE KRAMER (Ph.D. '91) was co-chair of the session *Artists' Writings about Art*, where she presented "Privileging Painting: Vasari's First Edition of the *Lives*."

- CHARLES W. HAXTHAUSEN (Ph.D. '76) spoke on "Anti-Formalism as Survival Tactic: The Early Photo-Paintings of Gerhard Richter" in *Material Resistance: Aspects of European Anti-Formalism in the 1960s*.

- Graduate student LEAH DICKERMAN presented "The Radical Oblique: Camera-Vision and Revolutionary Subjectivity in the Work of Aleksandr Rodchenko" in the Open Session *Issues of Service, Religion, and Society*.

- Professor SHEILA MCTIGHE co-chaired the session *The Visual Cultures of the Early Modern City, Ca. 1600-1800*, where alumna ALICE JARRARD (Ph.D. '93) spoke on "Questioning the Authority of the Seicento Amphitheater."

- IRENE WINTER (Ph.D. '73) gave "Art History or Visual Culture: Must We Choose?" at *Teaching Art History After History*.

ish Catacombs of Rome, Utrecht, and is completing his six-year term as a member of the *Art Bulletin* board. He was a discussant on the panel "Rethinking Roman-Period Judaism: Using Architectural Space," at the Annual Meeting of the American Schools of Oriental Research in Philadelphia (November 1995), presented "Riegl, Roman Art, and Revision" at the Annual Meeting of the College Art Association in Boston (February 1996), spoke on "From Violence to Virtue: The Roman Triumph on Parade" at a Conference on Spectacle at the National Gallery in Washington (May 1996), and gave the Gray Lectures at Cambridge. The three were entitled "Violence as Metaphor," "Bodies in Pain," and "War." He also published an article, "Self-Portraiture and the American Self," in *Common Knowledge* (Winter 1996) and is currently completing a book on validating interpretation entitled *My Laocoon*, as well as numerous book reviews. In addition, he will soon be involved in an extensive Anglo-American TV project on Ancient Rome.

JOSEPH CONNORS traveled to Rome and Venice briefly in November for a meeting of the Beirat of the Bibliotheca Hertziana and for a lecture in the awesome "Aula Manfredo Tafuri" of the Architectural History Faculty of the University of Venice. In April he gave the annual Levine Lecture at the Middle Atlantic Symposium at the University of Maryland on Borromini's palaces seen in the light of the "culture of curiosity." An article proposing the 26th interpretation of the spiral of S. Ivo, and putting to rest the previous 25, will appear shortly in the *Burlington Magazine*. The high point of the year is a new undergraduate lecture course, taught jointly with Simon Schama on "The Baroque" from the point of view of the historian and the art historian.

JONATHAN CRARY delivered a paper in a symposium entitled "Body Sights" at the Department of Fine Arts at Harvard (April 1995), participated in a colloquium in Paris at the Centre Georges Pompidou (May 1995) to mark the French publication of his book *Techniques of the Observer*, and presented a paper on Seurat at a Histories of Sci-

ence/Histories of Art conference sponsored jointly by the Harvard History of Science Department and the Boston University Art History Department (November 1995). In November he was the 1995 Benenson Lecturer at Duke University, where he delivered a series of five lectures on material covering work by Manet, Seurat, and Cézanne taken from his forthcoming book. As co-director of Zone Books, he is editing a translation of Pierre Francastel's *Art et Technique aux 19e et 20e siècles*. Recent publications include "Dr. Mabuse and Mr. Edison" in the catalogue of the exhibition Art and Film at the Los Angeles Museum of Contemporary Art; "Visual Technologies and the Dispersal of Perception" in the catalogue of the traveling exhibition *Along the Frontier: Nauman, Torres, Viola*, from the International Center of Photography; and "Interzone," an interview with Hannah J. L. Feldman, an Art History graduate student, in *World Art*, n. 4; plus various book reviews.

THOMAS DALE has recently been promoted to the rank of associate professor. His book, *Relics, Prayer and Politics in Medieval Venetia: The Romanesque Murals of Aquileia Cathedral*, will be published by Princeton University Press in 1997. His article, "Vers une iconologie de l'ornement dans la peinture murale romane: la signification allégorique du voile fictif dans la crypte de la cathédrale d'Aquilée," will appear next year in a supplementary volume of *Cahiers de civilisation médiévale*. He has recently given papers on "The Enigma of Enrico Dandolo's Tomb in Hagia Sophia" at the Byzantine Studies conference in New York and on "Text, Image and Relics in the Apse Mosaic of San Clemente in Rome" at the CAA in Boston. In May he presented "Simulated Textiles as an Allegorical Mode in Romanesque Mural Painting" at the Conference on Medieval Studies in Kalamazoo. He is also preparing a paper on "Byzantinism as a Devotional Mode in Italian Romanesque Painting" for the conference *I Hellenismi Italici* to be held at the Istituto Ellenico next November.

On leave for the spring 1996 semester, NATALIE KAMPEN worked on a

number of projects, including an essay on gender studies for a new introduction to *Classical Archaeology* being edited by, among others, our former colleague Tonio Hölscher. She is also working on two new books, one on gender and Roman art, as yet without a title; the other, *Clothing the Unnatural Woman*, is a study of the theme of women in men's clothes in Roman literature and art. An anthology she edited for Cambridge University Press, *Sexuality in Ancient Art*, appeared in January. In February she chaired a panel at the College Art Association meeting in Boston, "Naming, Taxonomy and Category: Debates on the Status of the Object in the History of Art in the Ancient Mediterranean," where two of the department's former students, Elizabeth Bartman and Sarah Lawrence, presented papers.

On May 21, 1996, ROSALIND KRAUSS's exhibition, *L'Informe: Mode d'emploi*, co-curated with Professor Yve-Alain Bois of Harvard University, opened at the Centre Georges Pompidou, to run until August 26. The exhibition explores the concept of "formlessness" as articulated by Georges Bataille in the later 1920s, using it as a way of understanding a range of art (including Duchamp, Fontana, Mazoni, Rauschenberg, Twombly, Hesse, Smithson, Matta-Clark, and Nauman) that attacks the supposedly "modernist" mastery of form, resisting at the same time any alliance with a recuperation of narrative or theme or "content." The catalogue for the exhibition, initially published in French, will be translated by MIT Press, to be called *Formless: A User's Guide*.

RICHARD MARTIN, adjunct professor, has recently published "Gay Blades: Homoerotic Content in J. C. Leyendecker's Gillette Advertising Images" in *Journal of American Culture*, "Our Kimono Mind: Reflections on Japanese Design: A Survey Since 1950" in *Journal of Design History*, "Versace's South Beach Retreat" in *Metropolitan Home*, "Design: Jewelry: Betty Cooke" in *American Craft*, "Calvin Klein Culture" in *Art Issues*, "Identity: George Platt Lynes's Photography of Carl Carlsen" in *Dress*, and essays in *Artforum* and *Mondo Uomo*. He is the subject of interviews in the February 1996

News of the Faculty

JAMES BECK participated in the *Conferenza Internazionale sul Restauro in Florence* as a member of the roundtable discussion on "Restauro: Attualità e prospettive della disciplina" (November 1995). More recently he was seen on the television program "60 Minutes" discussing the restoration of Leonardo da Vinci's *Last Supper*.

BARRY BERGDOLL has lectured widely in the last academic year, in Houston, Charlottesville, Glasgow, and

Venice. After taking the helm of the department's undergraduate semester abroad at Reid Hall in Paris this fall, he will devote a sabbatical year in 1997 to a number of projects, including completion of the manuscript of the volume on European Architecture 1750-1890 for the new *Oxford History of Art*, curating in collaboration with Avery Archivist Janet Parks an exhibition for the Wallach Art Gallery for the centennial of McKim, Mead, & White's Morningside Heights cam-

pus of Columbia, and beginning new research for a project on the influence and critical reception of "Haussmannism" in nineteenth-century European town planning. A series of articles on the French Romantic architect Félix Duban are due in a major publication and exhibition to be held in Blois and Paris this summer.

RICHARD BRILLIANT became a member of the Academic Advisory Board of the Research Project on the Jew-

issue of *L'Uomo Vogue* and the March 1996 issue of *Artforum*. His essay, "Au-delà de l'apparence et au-delà de la costume: la sensibilité de l'avant garde dans la mode et l'art depuis 1960" was published in the *Art et Mode*, 1960-1990 catalogue of the Palais des Beaux-Arts, Brussels. In December his essay "Clothing" appeared in *The Dictionary of the Future* (Macmillan); the Metropolitan Museum of Art and Abrams published his *Haute Couture*; and his preface to *This Is a Pair of Levi's Jeans* was published by Levi Strauss & Co. He is editor of *Contemporary Fashion* (Gale Research) published in November, 1995. He is also co-author with Harold Koda of the foreword to *Geoffrey Beene* (Abrams) and *Bare Witness* (Metropolitan Museum of Art), the catalogue accompanying their spring 1996 exhibition. His 1996 lectures include the four-part series "The Great Couturiers" at the Metropolitan Museum of Art. His recent papers include "Array and Disarray," read at a conference on clutter in London, and "The Push and Pull of Beauty in Fashion," read at Dia Art Foundation, New York. Recent awards include Pratt Institute's "Excellence by Design," honoring his work in fashion history, and the Costume Society of America's 1996 Fellow, for achievement in costume study.

SHEILA MCTIGHE's book, *Nicolas Poussin's Landscape Allegories*, has just been published by Cambridge University Press. She gave a lecture, "Le Caravage, Annibale Carrache et la peinture religieuse," at the Musée du Louvre, Paris, as part of a lecture series entitled *Peintures d'histoire, fortunes d'une ambition*, organized by Philippe Bordes (October 1995). She chaired a session at the College Art Association convention in Boston entitled "Visual Cultures in the Early Modern City, 1600-1800." In April she lectured on "Caravaggio's Mirror" in a mini-symposium at Tufts University where she and Michael Fried were the invited speakers.

KEITH MOXEY was appointed a fellow of the Society for the Humanities of Cornell University for the academic year 1996-97. In the fall of 1996 he will be teaching a weekly seminar titled "Motivating History" at the Folger Shakespeare Library in Washing-

ton D.C. Recent publications include "Perspective, Panofsky, and the Philosophy of History" in *New Literary History* 26 (1995); "Motivating History" in *Art Bulletin* 77 (1995); and a review of Christopher Wood, *Albrecht Altdorfer and the Origins of Landscape in Print Quarterly* 12 (1995). In addition he chaired a session "Inventing the Object" at the College Art Association meeting in Boston (February 1996).

STEPHEN MURRAY was on sabbatical leave for the 1995-1996 academic year. Nevertheless, he was present and active on Morningside Heights for much of the year as he played the central role in the establishment of the Media Center for Art History, founded in December 1995 with a \$575,000 challenge grant from the National Endowment for the Humanities. The Center is now ensconced on the eighth floor of Schermerhorn. On April 10, Professor Murray gave Columbia's seventieth University Lecture: "The Power of Change in Gothic: Notre-Dame, Cathedral of Amiens."

THEODORE REFF is currently completing a comprehensive, critical edition of the letters of Edgar Degas for Flammarion in Paris. Recent publications include "The Morbid Content of Degas's Sculpture," *Apollo* (August 1995), "Le Petit Forain et Monsieur Degas" for Jean-Louis Forain, *Les Années Impressionnistes et Post-Impressionnistes* (Paris: 1996), and "Cézanne et Chardin," *Actes du Colloque Cézanne* (Paris: 1996). In addition he has given numerous lectures including "Cézanne et Chardin" at the Colloque Cézanne, Musée d'Orsay, Paris (November 1995), an interview on Cézanne for "Three Colours Cézanne" for BBC Television (December 1995), "Cubism, Classicism, and Nationalism: Braque and the French Tradition" at the Bruce Museum, Greenwich (May 1996), "Cézanne's Cardplayers," which was the keynote lecture for the Cézanne Symposium at the Philadelphia Museum of Art (May 1996), and will present "Peut-on Voir des Métaphores Anatomiques dans les Paysages de Cézanne?" for the Colloque Rewald-Cézanne at the Musée Granet in Aix-en-Provence (July 1996) and "Impressionism Now" for the Anderson Executive Program in Nord-

wijk (July 1996).

On sabbatical leave in 1995-96, DAVID ROSAND has been working on two projects: the completion of a book, long in the writing, still with the working title *On Drawing: Critical and Historical Studies*; and the preparation of an exhibition, *Robert Motherwell on Paper: Gesture, Variation, Continuity*, scheduled to open in the Wallach Art Gallery in January 1997. Recent lectures he has given include "Gestures of Love: From Michelangelo to Monteverdi" in the St. Paul's Chapel Music Program, *Perspectives in Music and Art* (April 1995); "Venetian Drawing Lessons" in *Drawing and Sixteenth-Century Venice: A Symposium in Memory of Janos Scholz* at the Pierpont Morgan Library (October 1995); and "The Antic Line: Hogarth and Piranesi" for the Meyer Schapiro Professorship inaugural lecture (April 1996). Recent publications include "La nuova pittura e la visione pastorale" in the exhibition catalogue *Tiziano: Amor Sacro e Amor Profano* (Rome: Palazzo delle Esposizioni, 1995), and "Titian's Saint Sebastians," *Artibus et historiae*, n. 30 (1994), as well as reviews in the *TLS* and *Speculum*.

During JANE ROSENTHAL's sabbatical in the spring of 1995, she began work on a new edition of Temple's volume on late Anglo-Saxon manuscripts in the Harvey Miller series, *Illuminated Manuscripts in the British Isles*. She has recently published an article on the gospel books of Judith, Countess of Flanders, in the last issue of *Anglo-Saxon England*, co-authored with Patrick McGurk. After a leave of absence last summer, she has returned to organizing the curriculum for and chairing the department's summer school program. She also hosted and helped organize a symposium on the Bible and the visual arts at Barnard (April 1995) and served as the art consultant for Bill Moyer's forthcoming book, *Genesis: A Continuing Conversation*, to be published by Doubleday next fall in conjunction with Moyer's new television program on the subject.

SIMON SCHAMA published *Landscapes and Memory* in May 1995. The book won the W. H. Smith Literary Award in Great Britain and the Lionel

Trilling Award at Columbia. Schama delivered the Tanner Lecture at Oxford University in January on "Rembrandt and Rubens: Humanism and History." He is currently art critic for the *New Yorker* magazine, where he has written essays on Mondrian, Rembrandt, Hockney, and *Haute Couture*. He will be on leave during the academic year 1996-97 attempting to complete a book on Rembrandt.

ALLEN STALEY has been keeping himself busy as departmental chairman. For the exhibition *The Post-Pre-Raphaelite Print: Etching, Illustration, Reproductive Engraving, and Photography in England in and around the 1860s*, which took place in the Wallach Art Gallery in the autumn, he wrote the

introductory essay and several catalogue entries, as well as overseeing the group of graduate students who bore most of the responsibility for the venture. In the spring of 1996 his essay "'Art is upon the Town!': The Grosvenor Gallery Winter Exhibitions" appeared in the catalogue of the exhibition *The Grosvenor Gallery: A Palace of Art in Victorian England* at the Yale Center for British Art in New Haven.

ZOE STROTHER has been awarded an Andrew Mellon Fellowship at the Metropolitan Museum of Art for the summer. She is currently finishing the last revisions on *Inventing Masks: Structures of Artistic Innovation among the Central Pende of Zaïre*, to be published by Chicago University Press in 1997, and

has recently published "Suspected of Sorcery," in *In Pursuit of History: African Fieldwork* (Heinemann: 1996) and "Invention and Reinvention in the Traditional Arts" for *African Arts* 28:2 (Spring 1995). In addition, in February she gave a talk entitled "Reading Faces and Pende Masking (Zaire)," sponsored by the Columbia University Seminar in the Arts of Africa, Oceania, and the Americas.

MARGARET WERTH gave a talk at the College Art Association meeting, "The Matter of Seeing: Histories of Modernist Painting" in the panel "The Matter of Art." She also received a National Endowment for the Humanities Fellowship for University Teachers for 1996-97 and will be on leave for the academic year.

Student Fellowships and News

SUMMER TRAVEL GRANTS FOR 1996

Advisory Council Fellowships for summer travel were awarded to JEAN-FRANÇOIS BEDARD (Paris and Lorraine), T. J. DEMOS (Paris), ANTHONY GERBINO (Paris), JACQUELINE JUNG (Germany and France), TERE-SALAI (art collections around the United States), RICHARD PEGG (Continental U.S.), and JUDITH RODENBECK (Dartmouth College summer course), and Evelyn Younes (Continental U.S.).

This year's recipients of Lewine Summer Travel Grants are ALESSIO ASSONITIS (England and Italy), SHEILA BARKER (Seville, Madrid, London, and Munich), LYNN CATTERSON-SILVER (Italy), IL KIM (Italy), JULIE ROTH (Northern Italy), ANTHONY R. SCIBILLA (Spain, France, Italy), and JEAN L. SORABELLA (Copenhagen, Vienna, Munich, and Italy).

The Sheldon Weing Fellows are EILEEN HSU (Anyang City and Henan Province, China), GRATIA C. WILLIAMS (Japan), FRANCES YUAN (Taiwan and China), and YIGUO ZHANG (Beijing, Shanghai, and Liaoning, China).

Other fellowships for summer trav-

el were awarded to ELLEN BELCHER (Northern Syria), a recipient of the Hariman Excavation Grant; LAUREN F. EBIN (Ecuador), a recipient of the Douglas Fraser Award; JULIA ASSANTE (Paris and Berlin), a recipient of the Edith Porada Award; LISA STRONG (continental U.S.), a recipient of the Associates in American Art Award; and MIWAKO TEZUKA (Japan), a recipient of the Miyeko Murase Award.

DISSERTATION FELLOWSHIPS FOR 1996-1997

For dissertation research the department made five awards: A grant from the Fund for Aegean Archaeology was awarded to SENTA GERMAN, whose dissertation title is "Gendered Gems: The Representation of Men and Women on the Seal Stones and Sealings of Late Bronze Age Aegean." MARGARET KOSTER was awarded a Held Fellowship for her thesis on "The Portinari Altarpiece: An Early Netherlandish Painting in Renaissance Florence." ANNAPURNA GARIMELLA, whose topic is "Speaking Stones: Representing Self-Sacrifice in Pre-Modern India," was named the C. V. Starr Fellow, and the two Rudolph Wittkower Fellows

are MOLLY AITKEN, whose dissertation title is "Style and Political Affiliation in Eighteenth-Century Mewar Painting," and VITTORIA DI PALMA whose thesis is "The Science of Aesthetics in Eighteenth-Century English Landscape Design."

Beyond the department, our graduate students were quite successful in the competitions for Columbia University dissertation research and writing fellowships. KARL FUGELSON won a Wollemborg Family Fellowship for research on his dissertation "Engaging the Viewer: Reading Structures and Narrative Strategies in Illuminated Manuscripts of Dante's Divine Comedy."

Three of our students were awarded Whiting Foundation Fellowships for the writing of their dissertations: MICHELLE BASSETT, whose topic is "The Patronage of Catherine de' Medici: Imaging Authority and Power"; DIANA MINSKY for "The Baths of Diocletian: Responses to a Ruin"; and EDWARD WENDT, who was also awarded a Sir John Soane Museum Foundation Traveling Grant for his thesis "Constructing the Sublime: Architecture, Industry, and Aesthetics in Nineteenth-Century Britain."

Outside of the University, a num-

ber of our students have been successful in national competitions for dissertation support. LEILA WHITTE-MORE was named the Paul Mellon Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, for her dissertation "Theory, Practice and the Architectural Imagination: Filarete's *Treatise on Architecture* and Early Sforza Urbanism, 1450-1466"; where IRINA ORYSHKEVICH is a continuing Paul Mellon Fellow for her thesis on "Christian Reclamation: Rediscovery of the Catacombs in Counter-Reformation Rome."

ANNE WOOLLETT was awarded a Fulbright for research on her dissertation "Artistic Production and the Guild of Saint Luke in Counter-Reformation Antwerp, 1585-1609," and JONATHAN UNGLAUB has had his Fulbright award extended for another year.

Columbia students also number among the Metropolitan Museum of Art Fellows in 1996-97: FREDERICK ILCHMAN has been named the Rousseau Fellow for his dissertation "Tintoretto's Judgment: Artistic Ambition in Counter-Reformation Venice," and SUSAN KENNEDY ZELLER is the Whitney Fellow for her thesis on "The Native Response to the 1992 Columbus Quincentennial in the United States and Canada."

Getty Postdoctoral Fellowships

This year Columbia heads the list of The J. Paul Getty Trust Postdoctoral Fellowship recipients. Three alumnae of the department and one newly named Columbia faculty member have been awarded Getty grants for the 1996-97 academic year: MEGAN CIFARELLI (Ph.D. '95), currently a curatorial consultant/lecturer at the Metropolitan Museum of Art, whose topic is "Art and Alterity: The Representation of Foreigners in Imperial Assyria"; MARIA ANN CONELLI (Ph.D. '92), chair of the Masters Program in the History of Decorative Arts, Cooper-Hewitt National Design Museum and Parsons School of Design for "The Gesù Nuovo in Naples: Politics, Property and Religion"; MARY NOOTER ROBERTS (Ph.D. '91), scholar affiliate, University of Iowa, for "Popular Islamic Art and the Inscription of Memory in Urban Senegal"; and CHRISTINA HILLEBOE KIAER, who has been appointed assistant professor at Columbia to start in 1997, for "Socialist Objects of Desire: Russian Constructivism and Consumer Culture in the 1920s."

Both JOSEPH DISPONZIO, writing on "Jean-Marie Morel and the Invention of Landscape Architecture," and VICTORIA SANGER, whose dissertation is entitled "Vauban's Cities: Urbanism and Fortification in Late 17th-Century France," will be in Paris next year as winners of Chateaubriand Fellowships.

JONATHAN APPLEFIELD was awarded a Getty Research Support Grant for research related to his dissertation on the American artist Robert Watts (1923-88); NICOLETTA LEONARDI has won a Bruth Fellowship for Graduate Studies in Foreign Institutions from the Università degli Studi, Catania; JUDITH RODENBECK has been awarded the Luce/ACLS Fellowship for a Doctoral Dissertation in American Art for her thesis on "Crash: Happenings and the Imaging of Disaster, 1958-1963"; GEN SAKAMOTO will be a Fellow at The Metropolitan Center for Far Eastern Art Studies for a dissertation entitled "Paintings of Odawara Kano and Shokei School of the 16th Century"; PAUL STERNBERGER won a Kress Foundation Fellowship for his dissertation "Photography and Landscape in America, 1880-1900: Between the Amateur and Aesthete"; and RICHARD WITTMAN will be in Paris as the recipient of a French-American Foundation Bi-Centennial Fellowship for dissertation research.

OTHER GRADUATE-STUDENT NEWS

LARA FERB published an article, "Dialectic Negation and the Object of Nihilism in the Painting of Sigmar Polke," in *Art Criticism*, vol. 11, n. 2, (Spring 1996).

MAURICE LUKER wrote the challenge grant to the National Endowment for the Humanities that has established the Media Center for Art History, for which he serves as executive producer and managing director. He recently compiled a video and QuickTime Virtual Reality model of the Cathedral of Saint John the Divine under a grant from the New York State Council on the Arts.

JOHN PEFFER spent 1995 in South Africa on a Fulbright IIE Research Grant and was a visiting associate at the Centre for African Studies at the University of Cape Town, where he presented a seminar paper on his research. In October he gave a talk on "The Use and Abuse of Community Arts for South Africa" at the Ninth Annual Conference on Liberal Arts and the Education of Artists at the School of Visual Arts. He has also just completed two children's books, on the Chewa of Malawi and on the Kingdom of Benin for the Rosen Publishing Group. This semester he has been asked to give occasional lectures on visual material for the African Civilizations course at Columbia College.

RICHARD A. PEGG published an article entitled "Kuncan: Man, Monk and Painter" in *Oriental Art*, v. XL, n. 4 (Winter 1995).

YASUKO TSUCHIKANE recently published an article, "Japonisme Among the Photo-secessionists: Studies on the Critiques by Caffin and Hartman," in the Japanese-language journal *Society for the Study of Japonisme*, Report n. 15 (December 1995).

MARGARET MCENCHROE WILLIAMS presented a paper entitled "Depictions of Contemporary Costume in Irish High Crosses" at the Thirty-First International Congress on Medieval Studies in Kalamazoo, Michigan.

YIGUO ZHANG gave a lecture on "Contemporary Chinese Calligraphy" at the China Institute in New York.

Alumnae/i Notes

ANTHONY ALOFSIN (Ph.D. '87) spent fall 1995 as a Fellow at the Internationales Forschungszentrum Kulturwissenschaften in Vienna conducting research in cultural identity and architecture of the Austro-Hungarian Empire.

STANFORD ANDERSON (Ph.D. '68), head since 1991 of the Department of Architecture at MIT, is also currently the chairman of the Harvard/MIT Program Committee of the Aga Khan Program in Islamic Architecture, a member of the Board of Directors of the Boston Society of Architects, and of the Designer Selection Panel of the Massachusetts Port Authority. His *Hermann Muthesius. Style-Architecture and Building-Art: Transformations of Architecture in the Nineteenth Century and its Present Condition*, published by the Getty Center for the History of Art and the Humanities and the University of Chicago Press in 1994, was awarded an American Institute of Architects International Book Award. He also co-authored *Kay Fisker* with Tobias Faber and others.

Recent articles include "Matthew Brettingham the Younger and Fooks Cray Place: The Secularization of Palladio's Villa Rotonda in England" in *Journal of the Society of Architectural Historians* LIII, 4 (December 1994); "Public Institutions: Louis I. Kahn's Reading of Volume Zero" in the *Journal of Architectural Education*, XLIX 1 (September 1995); and "Memory in Architecture" in *Daidalos*, currently in publication.

After a brief but enjoyable teaching stint at Tulane University in New Orleans, GAIL S. ARONOW (Ph.D. '85) has accepted a new position as executive director of the International Fine Print Dealers Association in New York City.

CAROL BENNETT (M.A. '72) is an adult education lecturer for Nottingham University and Hull University and a part-time exhibitions officer for the Lincoln Cathedral Library. She lives in Lincoln, England.

PAOLO BERDINI (Ph.D. '94), currently teaching at Stanford University, was awarded a Millard Meiss Grant from the CAA for his *Painting as Visual Exegesis: The Religious Art of Jacopo Bassano*, published by Cambridge University Press.

Two Columbia alumni spoke at *Lux et Cosa: A Cleo Rickman Fitch Italian Symposium* sponsored by the American Academy in Rome on May 20, 1995, in New York: LARISSA BONFANTE presented "An Etruscan Relief From Chiusi," and VINCENT BRUNO (Ph.D. '69) spoke on "Cosa's Maritime Neighbors."

PERRY BROOKS (Ph.D. '90), of the University of Southeastern Louisiana, presented a paper at the Georgia Museum of Art's conference *Early Italian Art: 1250-1425* (April 1996) entitled "On Painting and Learning in Trecento Siena."

ELIZABETH C. CHILDS (Ph.D. '89) and JOHN KLEIN (Ph.D. '90) recently completed their first scholarly collaboration, an article entitled "Oceanic Escapes: Travel, Memory and Decoration in the Art of Henri Matisse," published in *Matisse*, a catalogue for an exhibition sponsored by the Queensland Art Gallery and Art Exhibitions Australia Limited. Their earlier collaboration, *Willy Childs-Klein*, is now almost 3 years old.

DAVID CHRISTMAN (M.A. '66) is continuing as the director of the Hofstra Museum, as the dean of the New College of Hofstra University, and as associate professor of art history.

As of December 1, 1995, BENTE M. DAHL (M.A. '92) is the art book editor for the Norwegian publishing house of Grøndahl Dreyer in Oslo.

JOHN DAVIS (Ph.D. '91) has just published *The Landscape of Belief: Encountering the Holy Land in Nineteenth-Century American Art and Culture* with

Princeton University Press.

DENNIS P. DOORDAN (Ph.D. '83) is an associate professor of the School of Architecture at the University of Notre Dame. He has recently edited an anthology entitled *Design History* (MIT Press; 1996)

CAROL DUNCAN (Ph.D. '69) recently published *Civilizing Rituals: Inside Public Art Museums* (Routledge; 1995).

LEE M. EDWARDS (Ph.D. '84) is busy writing book and exhibition reviews and newsletter information for *The Art Book*, an English publication devoted to critical reviews of newly published art and photography books.

MARY DOUGLAS EDWARDS's (Ph.D. '86) one-act play, *Quality of Life*, enjoyed a short off-off-Broadway run in April 1995. Her article on the *Exorcism of the Demons at Arezzo* in San Francesco at Assisi appeared in *Studies in Iconography* (v. 14), and she has recently read two papers, one on Altichiero in Charleston (October 1995) and a psychoanalytic paper at Villanova (September 1995).

MICHAEL C. FITZGERALD's (Ph.D. '86) *Making Modernism: Picasso and the Creation of the Market for 20th-Century Art* was published by Farrar, Straus & Giroux in 1995.

ILENE H. FORSYTH (Ph.D. '60) was Distinguished Professor of Medieval Studies at the University of California at Berkeley during the spring of 1996.

AMY GOLAHNY (Ph.D. '84) has edited *The Eye of the Poet: Studies in the Reciprocity of the Visual and Literary Arts from the Renaissance to the Present*, published by Bucknell University Press in 1996, for which she wrote the article "Paired Poems on Pendant Paintings: Vondel and Oudaan Interpret Lastman." The

volume also included articles by other Columbia alumni, including JAMES M. SASLOW's "The Unconsummated Portrait: Michelangelo's *Poems* about Art" and REBEKAH SMICK's "Evoking Michelangelo's Vatican Pietà: Transformations in the Topos of Living Stone."

JUDITH S. HULL (Ph.D. '85) was the guest curator of "A Century of Women Landscape Architects and Gardeners in Pittsburgh," March–May 1996, at the Heinz Architectural Center, Carnegie Museum of Art.

IRMA B. JAFFE (Ph.D. '66) was recently honored with the rank of Cavaliere in the Order of Merit of the Republic of Italy by the Italian Government. This honor was bestowed in recognition of her books and articles on Italian and Italian-American art and symposia she has organized, such as the series on "The Italian Presence in American Art." She has written the entry "Art" for a new encyclopedia, *Italian American History and Culture* (Garland Press), now in preparation; is organizing an exhibition on Italian Heritage Artists in America, 1794 to the present; and is doing research for a book on Italian *cinquecento* poetry.

ALICE GRIER JARRARD (Ph.D. '93) was awarded a Getty Postdoctoral Fellowship for her project "Theaters of Power: Art, Architecture, and the Spectacle of Absolutism at the Ducal Court in Modena" in 1995–96.

RACHEL KNECHT (M.A. '94), after having worked at Exit Art/The First World for one and a half years, left to begin working with the Luhring Augustine Gallery.

After five years as a curator at the Walker Art Center, PHILIP LARSON (Ph.D. '71) "broke ranks to become an artist and designer." Since 1975 he has been teaching art and architectural history at the Minneapolis College of Art and Design.

MEREDITH P. LILLICH (Ph.D. '69) published *The Armor of Light: Stained Glass in Western France, 1250–1325*, a Cen-

tennial Book of the University of California Press, which was written with the support of a Getty grant and dedicated to Robert Branner. Her previous book, entitled *Rainbow Like an Emerald: Stained Glass in Lorraine in the Thirteenth and Early Fourteenth Centuries*, was published in 1991 by the Penn State Press. She has been teaching art history at Syracuse University since 1968.

CLAIRE LINDGREN (Ph.D. '76) has been selected to be a member of Hofstra University's Center for Teaching Excellence.

MAXINE MAISELS (M.A. '62) has been made a full professor in the Department of Art History at the Hebrew University in Jerusalem, where she holds the Alice and Edward Winant Chair for Modern Art.

KATHERINE E. MANTHORNE (Ph.D. '86) is the author of the publication and co-curator of the exhibition *Infinite Spaces: The Landscapes of Louis Rémy Mignot (1831–1870)*, sponsored by the Luce Foundation, scheduled to open at the North Carolina Museum of Art in October 1996 and subsequently at the National Academy of Design in New York City.

KATHLEEN NOLAN is the chair of the Art Department of Hollins College. She presented a paper, "The Queen's Body and Institutional Memory: The Tomb of Adelaide of Maurienne," at the International Congress on Medieval Studies, Western Michigan University (May 1995) and co-chaired a session at the February CAA meeting in Boston.

JUDITH OLIVER (Ph.D. '76) was promoted to full professor at Colgate and is the new department chair. She will also be the newsletter editor for the International Center for Medieval Art and is in the process of soliciting news and encourages everyone to write her c/o Department of Art, Colgate University, Hamilton NY 13346.

In March 1996, BARBARA A. PORTER was the guest lecturer on the Metro-

politan Museum's Ancient Civilizations tour to Egypt, Jordan, and Syria. Last fall she taught "Painting and Sculpture in New York—A Field Study" at NYU's Department of Fine Arts, a course usually taught by MOSETTE BRODERICK.

In October ADRIANA PROSER (Ph.D. '94) started a new position as the Chinese Art Scholar in Residence at the Philadelphia Museum of Art (1995–1997)

JONATHAN B. REISS of the University of Cincinnati presented "The Life of the Virgin in the Arena Chapel and Giotto's Anti-Judaism" at the Georgia Museum of Art's conference *Early Italian Art: 1250–1425* in April 1996.

LOUISE RICE's (Ph.D. '92) *The Altars and Altarpieces of New St. Peters*, published by Cambridge University Press, was awarded a CAA Millard Meiss Grant. She currently teaches at Duke University.

JAMES M. SASLOW's (Ph.D. '83) *The Medici Wedding of 1589: Florentine Festival as "theatrum mundi,"* published by Yale University Press, was awarded a Millard Meiss publication subsidy by the CAA. His article "The Unconsummated Portrait: Michelangelo's Poems about Art" was published in *The Eye of the Poet: Studies in the Reciprocity of the Visual and Literary Arts from the Renaissance to the Present*, edited by AMY GOLAHNY. He teaches at Queens College.

LAURIE SCHNEIDER (Ph.D. '67) of the City University of New York gave a paper at the Georgia Museum of Art's conference *Early Italian Art 1250–1425* entitled "Giotto's Arena Chapel: Psychological Perspectives" in April 1996.

JANE SCHUYLER (Ph.D. '72) has had two articles selected for inclusion in *Michelangelo: Selected Scholarship in English: The Sistine Chapel* (Garland, 1995).

LIBBY W. SEABERG's (M.A. '64) solo exhibition "Brushes with Sculpture" was at the 55 Mercer Gallery in New

York from November to December 1995.

JEFFREY CHIPPS SMITH (Ph.D. '79), whose book *German Sculpture of the Later Renaissance c. 1520–1580* (Princeton University Press, 1994) received the Phyllis Gordon Book Prize of the Renaissance Society of America, was elected to the Board of Directors of the College Art Association for the 1996–2000 term. He teaches at the University of Texas at Austin.

DAVID SIMON SOKOLOW (M.A. '71) taught art history for three years at several colleges before returning to Columbia for a law degree. For the last fourteen years he has been a professor of law at the University of Texas School of Law in Austin, Texas, teaching contracts, partnership, and corporate law, and two courses in entertainment law. He has twice been awarded the Texas Excellence Teaching Award, most recently in 1994. For the last three summers he has taught a course on international art transactions, twice in Innsbruck and once in Paris, and will

teach it again next summer in Florence. For six years he has been married to Tobi Deutsch, a professional bridge player who is representing the United States at the World Bridge Championships in Beijing this fall.

PAULASPIELNER (Ph.D. '87) of the University of Delaware participated in the Georgia Museum of Art's conference *Early Italian Art 1250–1425*, presenting a paper on "Bernardo Daddi's *Maestà* for Florence Cathedral: New Documents and a Proposal" in April 1996.

LAURA SPITZER (Ph.D. '92) was awarded a Getty Postdoctoral Fellowship for her project "Imago/Imitatio: Images and Persuasion in Twelfth-century France" for 1995–96.

ALAN WALLACH (Ph.D. '73), who teaches at the College of William and Mary, was elected to the CAA Board of Directors for 1996–2000.

MASAKO WATANABE (Ph.D. '95), who is assistant curator of Asian

art at the Herbert F. Johnson Museum of Art at Cornell University, curated *Playfulness and Fashion: Inro from the Weston Collection* (March 16–May 12, 1996).

BARBARA EHRLICH WHITE (Ph.D. '65) wrote *Impressionists Side by Side: Their Relationships, Art, and Letters*, to be published by Knopf in September 1996. She teaches art history at Tufts University, Medford, MA.

IRENE J. WINTER (Ph.D. '73) has been named the William Dorr Boardman Professor of Fine Arts at Harvard. Next year, she will spend her sabbatical at Cambridge University, delivering the Slade Lectures during the Winter term.

SUSAN WOOD (Ph.D. '79) received Oakland University's research excellence award this year for her work on the portraiture of Roman imperial women. Her article "Diva Drusilla Panthea and the Sisters of Caligula" recently appeared in *AJA*.

Recent Dissertations (1995–6)

The following dissertations have been defended since our last Newsletter:

• PATRICIA CAVAZZINI: "Palazzo Lan-cellini ai Coronari and its Fresco Decoration" (Joseph Connors)

• MAURENE S. DONADIO: "Transfig-ured Wasteland: The Sculpture of Richard Stankiewicz" (David Rosand)

• BRIGET L. GOODBODY: "George Caitlin's Indian Gallery: Art, Science, Power" (Barbara Novak)

• JACQUELINE E. KESTENBAUM: "Modernism and Tradition in Japanese Architectural Ideology, 1931–1955" (David Rosand)

• ALISA T. LAGAMMA: "The Art of the Punu Mukudj Masquerade: Portrait of an Equatorial Society" (Suzanne Blier)

• CONSTANTINA MARINESCU: "Mak-

ing and Spending Money Along the Bosphorus: The Lysimachi Coinages Minted by Byzantium and Chalcedon and their Socio-cultural Context" (Richard Brilliant)

• JUDITH M. OSTROWITZ: "Privileging the Past: Art, History, and Historicism on the Northwest Coast" (Esther Pasztory)

• JORDANA POMEROY: "Collecting the Past to Create a Future: The Old Masters, Artists, and Patrons in Early Nineteenth-Century England" (Allen Staley)

• AMY INGRID SCHLEGEL: "Acting Out Of Line: Nancy Spero and Feminist Art Practices in New York City Since 1969" (Benjamin Buchloh)

• JANETE SNYDER: "Costume as Communication: Textiles and Clothing in Northern French Early Gothic Sculpture,

1135–1160" (Stephen Murray)

• LYNN E. SPRIGGS: "Images of the Blackfeet: Strategies for the Visual Articulation of Identity and Power" (Suzanne Blier)

• CATHRYN P. STEEVES: "The Hotel de Ville of Paris: The Architecture, Urbanism, and Politics of François I" (Hilary Ballon)

• BOR-HUA WANG: "Su Shih's Art of Writing and His 'Han-Shih T'ieh'" (David Sensabaugh)

• VIRGINIA-LEE WEBB: "Framing Time: Photographs of New Guinea from the Crane Pacific Expedition 1928–1929" (Keith Moxey)

• NANCY Y. WU: "Uncovering the Hidden Codes: Geometry of the Reims East End" (Stephen Murray)

In Memoriam

JOSE LUIS BARRIO-GARAY

Alumnus José Luis Barrio-Garay, professor of art history and criticism at the University of Western Ontario, died on December 18, 1995, at the age of 63. Born in Zaragosa, Spain, Professor Barrio-Garay held degrees in fine arts and in design from the Escuela de Bellas Artes de San Fernando of the University of Madrid and received a Ph.D. in art history from Columbia University in 1971. The focus of his work was the theory and criticism of art with special interest in nineteenth- and twentieth-century art and Spanish baroque art. His skill and influence as a professor was evident in the reputation of his introductory course, Understanding the Visual Arts, which he continued to offer throughout his career. Before coming to Canada as professor and chair of the Department of Visual Arts at the University of Western Ontario, he was professor and director of the School of Art, Ohio University, assistant professor at the University of Wisconsin-Milwaukee and at the University of Southern Mississippi. Professor Barrio-Garay published and presented papers on Picasso, Goya, George Segal, Antoni Tapies, and Jack Chambers, among others. His book on José Gutiérrez Solana remains the definitive study of that artist's painting and the relationship between his paintings and writings. Since 1972, Professor Barrio-Garay was a foreign correspondent for the Madrid publication *Goya* for the United States and Canada. When he died, he was preparing an exhibition of the master drawings from the Biblioteca Nacional in Madrid of Goya and his contemporaries for the Biblioteca Nacional and the National Gallery of Canada.

LOUIS HAWES JR.

Louis Hawes Jr., professor of art history at the University of Indiana, died November 8, 1993, in Bloom-

ington, Indiana. He was 62. Professor Hawes taught at Columbia from 1958 to 1968 in eighteenth- and nineteenth-century European painting before going to the University of Indiana. After attending the Eastman School of Music and receiving his B.A. from the University of Rochester, in 1963 Professor Hawes was awarded his Ph.D. from Princeton University's Department of Art History. A symposium, entitled "Presences of Nature" after his best-known work, was held in his memory at the University of Indiana on April 1, 1995.

ALICE MANHEIM KAPLAN

Alice Kaplan, longtime chairwoman of this department's Advisory Council, died at her home in Manhattan on Sunday, May 14, 1995, at the age of 91. Mrs. Kaplan was involved with New York City civic groups and with many museums throughout her life, and in 1982 she received the Mayor's Award of Honor for Arts and Culture. She was born in Budapest in 1903, and two years later her family moved to New York City where she grew up. She attended Teachers College at Columbia University but left school to marry in 1925. Years later, she resumed her studies and received a master's degree in art history from Columbia in 1966. For ten years, from 1967 to 1977, she was the president of the American Federation of the Arts, where she developed many traveling exhibitions. She also served on many boards, including those of the Museum of American Folk Art and the Whitney Museum of American Art. In addition to chairing the Advisory Council of the Department of Art History and Archaeology at Columbia University, she served on the visiting committees of the Fogg Art Museum at Harvard University, the Museum of Modern Art, and the Metropolitan Museum of Art.

MEYER SCHAPIRO

Meyer Schapiro, University Professor Emeritus at Columbia University, died at his home in New York City on Sunday, March 3, 1996, at the age of 91. He was born September 23, 1904 in Siauliai, Lithuania, and emigrated to the United States with his family when he was three. He grew up in the Brownsville section of Brooklyn, where he was first exposed to art in evening classes taught by John Sloan at the Hebrew Settlement House.

He entered Columbia College in 1920 at the age of 16, having won both Pulitzer and New York State Regents Scholarships, and received his A.B. in 1924. Five years later he submitted his dissertation for the Ph.D., the first in fine arts and archaeology awarded by Columbia. "The Romanesque Sculpture of Moissac," parts of which were published in *The Art Bulletin* of 1931, opened an entirely new critical perspective on Romanesque art; recognizing its creative and expressive imperatives, Schapiro's study articulated the aesthetic qualities of that art as well as situating it historically and culturally with new precision. Schapiro began his teaching career at Columbia in 1928 as a lecturer and rose through the professorial ranks, becoming full professor in 1952; he was named University Professor in 1965 and became University Professor Emeritus in 1973. Throughout his career, he moved between the University campus on Morningside Heights and his home neighborhood of Greenwich Village. Lecturing as well at the New School for Social Research, he reached the larger community of the New York art world, especially the artists, in the years when New York was becoming the most dynamic center of contemporary art.

It is often said that Schapiro never published the single magnum opus to stand as eternal testimony to his achievement, but that could have hardly been the goal of a scholar in perpetual search of "the principles of form construction

and expression" and so aware of the elusiveness of "a unified theory of the processes of social life in which the practical means of life as well as emotional behavior are comprised" (to quote the closing words of his magisterial essay on "Style"). Four volumes of his selected papers appeared before his death: *Romanesque Art* (1977), *Modern Art: 19th and 20th Centuries* (1978), *Late Antique, Early Christian, and Medieval Art* (1979), and *Theory and Philosophy of Art: Style, Artist, and Society* (1994). *Modern Art* received the National Book Critics Circle Award (1978) and the Mitchell Prize for Art History (1979). A complete bibliography of Schapiro's work, compiled by his wife, Dr. Lilian Milgram Schapiro, was published by George Braziller last year, and further volumes as well of his unpublished lectures are being prepared for publication. Meyer Schapiro represented the very best of American art history to the world; he brought to the discipline an originality of vision founded on profound learning and the keenest sensibility.

In addition to the department's two endowed Meyer Schapiro professorships, which were established in his honor, a Meyer Schapiro Fellowship Fund has been created, to which friends and former students are invited to contribute. His office in Schermerhorn Hall will be maintained to serve eventually as the center in which the ongoing publication of his works will continue.

There will be a memorial service at Columbia, in St. Paul's Chapel, on Friday, September 27, at 2:30 P.M.

MARGOT WITTKOWER

Margot Wittkower, widow of Rudolf Wittkower, died at her home in Manhattan on July 3, 1995, at the age of 93.

Mrs. Wittkower was married in 1923 to the scholar who, for American academics, became synonymous with Columbia University's Department of Art History and Archaeology from 1956 to 1971. Eclipsed by her association with her famous husband, Mrs. Wittkower's career remained largely unknown. She was, in fact, one of the first women to study (1919-22) and practice interior design in Berlin (1928-33) and London (1933-39). Born in 1902 into an upper-middle class family, Margot Holzmann went to extraordinary lengths to enter a profession reserved at the time to men. Her efforts, including a cabinet-making apprenticeship, paid off, and she found work with the well-known Berlin developer Adolf Summerfeld.

Like many German-Jewish intellectuals of their generation, the Wittkowers left Berlin in the 1930s for London, where Margot continued her design work with a number of established architects specializing in apartment interiors and furniture design. She and her husband became fascinated by the history of Neopalladian architecture, and she eventually became a leading expert in the field.

Throughout her husband's career, Mrs. Wittkower played a major role as her husband's collaborator for the many books and articles he published. Two books, *Born Under Saturn* (London: 1963) and *The Divine Michelangelo* (London: 1964) were co-authored.

In her final years, she continued to work on a monograph on Lord Burlington, the outstanding figure of the Neopalladian movement. She remained strong-willed and attentive to detail until a peaceful end.

The sixth annual Samuel Dorsky Symposium on Public Monuments, "Respect for Human Life and the Obsolescence of Violence," organized on March 21, 1996, by Donald M. Reynolds of Columbia University, was dedicated to her and included a talk by Morrison H. Heckscher, "Margot Wittkower Honored: A Student's Recollection."

—Victoria Newhouse

On Meyer Schapiro Continued from page 1

covered the artist, the human maker; he intuited the feeling individual responsible for the invention of such expressive form. The most distant art took on life and became accessible precisely through his recognition of and insistence on its humanity.

As a College student aspiring to become a painter, I had my most important lessons in the art of painting in Meyer's art history classes. To me, in the 1950s, the legendary Professor Schapiro seemed like the best art teacher imaginable; he spoke about the making of pictures and he discovered meaning, deep personal and social meaning, in the very processes of that making. Studying with him at Columbia then offered a way into the vital art world of New York; he brought the artists to Morningside Heights, and their presence in his classroom, in some way validating his wisdom, added a further aura to the experience.

Meyer Schapiro may have been a scholar's scholar, but among scholars he was a poet.

—David Rosand

Alberti Lectures

During the 1996-1997 academic year, Anthony Grafton, Dodge Professor of History at Princeton, will be the Meyer Schapiro Visiting Professor of Art History at Columbia. In the spring semester, he will give a series of public lectures devoted to the great Renaissance architect Leon Battista Alberti. These lectures are scheduled to take place on Wednesday afternoons at 4:30 in the newly renovated and redecorated Rosenthal Auditorium (501 Schermerhorn). Alumni and friends of the department are invited and encouraged to attend. Please call the department (212-854-4505) closer to the time for information about the exact dates of the lectures and other details.

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