



NEWSLETTER

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

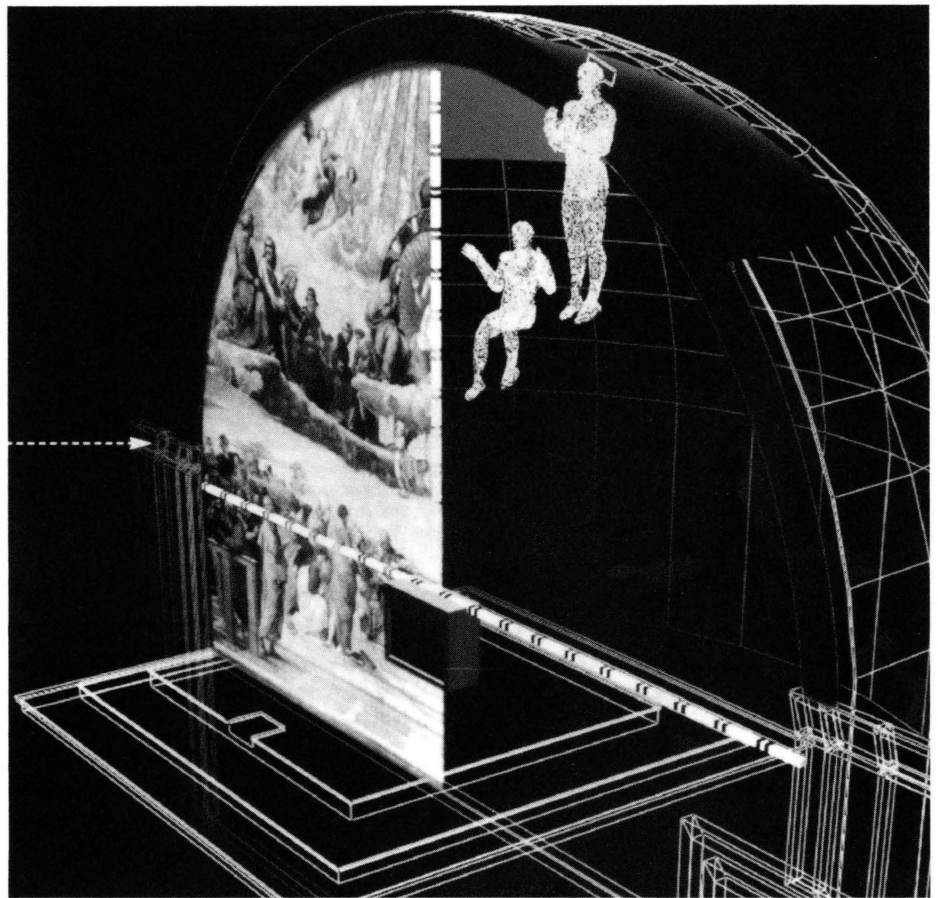
Vol. 12, Spring 1997

Letter from the Chairman

Our department has this year celebrated its seventy-fifth birthday. In 1920, Columbia University received a legacy of \$100,000 from the estate of Hugo Reisinger, a New York art collector, to be used for "establishing a professorship in the history of art." In the following year, a Fine Arts Department came into being with S. Butler Murray, Jr., as the first member of its faculty. Since the president of Columbia at the time was Nicholas Murray Butler, Julius Held, who recently wrote a brief history of the department, has speculated that Butler Murray owed his appointment primarily to his name. That name does not resonate otherwise in the the annals of the discipline (its possessor, in fact, had a Ph.D. from Princeton for a dissertation entitled *Hellenistic Architecture in Syria*), but what started with Murray has survived as our present Department of Art History and Archaeology. It has grown since 1921–22 (in 1996–97, the combined Columbia and Barnard Art History departments had twenty-seven full time faculty members), but the "Art Professor Fund" bequeathed by Hugo Reisinger, which has presumably lain fallow since the retirement of Butler Murray, is still on the books, with an endowment that had crept up to \$228,289 by the end of 1993.

In 1921–22 the one-person department was housed in a room in Avery Hall. As the department grew, it migrated first to the basement of Fayerweather and in 1934 to the eighth floor of Schermerhorn Hall. In Schermerhorn we remain, now occupying the better part of four floors in premises that were substantially renovated in the 1980s to

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Computer rendering of the composition of Raphael's *Disputa* in the Stanza della Segnatura of the Vatican, by the Media Center for Art History

The Meyer Schapiro Visiting Professorship

Meyer Schapiro (1904-1996) began his teaching career at Columbia in 1928 and was awarded his doctorate the following year. He became full professor in 1952, was named University Professor in 1965, and became University Professor Emeritus upon his retirement in 1973. Following his retirement, the

Department of Art History and Archaeology established a Professorship in his name. As part of the campaign to fund the position, twelve artists—Stanley William Hayter, Jasper Johns, Ellsworth Kelly, Alexander Liberman, Roy Lichtenstein, André Masson,

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Letter from the Chairman

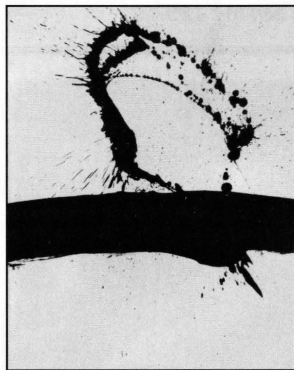
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become the Miriam and Ira D. Wallach Fine Arts Center. This past year saw the renovation and redecoration of our most important classroom, the Frieda and Milton F. Rosenthal Auditorium (501 Schermerhorn), which had suffered heavily from overuse in the preceding decade. Handsomely redesigned by the architectural team of Weiss/Manfredi, it now has bright red seats and state-of-the-art electronic equipment. Meanwhile, across Broadway, Barnard has announced that a major gift in honor of Julius Held by one of his former students, Virginia Wright, will make possible the renovation of its main lecture hall used for Art History classes, which henceforth will be the Julius S. Held Lecture Hall.

In 1997 we are also celebrating both the sixtieth anniversary of the beginning in 1937 of Art Humanities—initially combined with music as a yearlong optional course for sophomores—and the fiftieth anniversary of Art Humanities as we know it—as an independent course that every Columbia undergraduate now takes as an integral part of the core curriculum. Like the department, the course has grown. In addition to the original core course, properly known as *Masterpieces of Western Art*, we also now offer *Masterpieces of Asian Art* as part of the major cultures component of the extended core. These courses constitute an important and remarkably popular part not only of Columbia's undergraduate education (comments such as "I love Art Hum!" appear with astonishing frequency in student course evaluations), but also of graduate education, since teaching as a preceptor within the overall structure of Art Humanities constitutes what we believe to be probably the best and most respected preparation for a career in teaching provided by any major graduate program in Art History. We scheduled sixty sections of *Masterpieces of Western Art* this year, with more than three-quarters of them taught—and taught well—by advanced graduate students.

Alas, three colleagues—Sandy MacGillivray, John Russell, and David

Sensabaugh—will be leaving Columbia at the end of this semester. All three have been successful teachers on both the undergraduate and graduate levels, scholars who have brought credit to the department and the university, and wonderful fellow faculty members who will



Robert Motherwell: *Beside the Sea* No. 30, 1962
Oil on Strathmore paper, 29 x 23"
1997, Dedalus Foundation, Inc.;
From "Robert Motherwell on Paper" (Wallach Art Gallery)

be missed. We will be joined in the coming year by Christina Kiaer, a specialist in Russian twentieth-century art, and by Robert Harriett, who will give instruction in Chinese art. Coming as visitors will be Hiroyuki Suzuki from the National Research Institute of Cultural Properties in Tokyo, who in the autumn will teach Japanese art, and Andrew Stewart from the University of California at Berkeley, who will offer two courses in classical Greek art in the spring. Hans Belting from the Staatliche Hochschule für Gestaltung in Karlsruhe, Germany, who is fondly remembered by many alumni because of two past visits as Meyer Schapiro Visiting Professor, rejoined us this spring to give a seminar on *Art History and Media Anthropology* and will come again next spring, offering a graduate seminar on *Dante and Italian Art*. Filling in for David Freedberg, who is serving as Andrew W. Mellon Professor at the National Gallery in Washington this year and next, Alexander Vergara is at Columbia on a two-year visiting appointment; in addition to teaching, he is the organizer of an exhibi-

tion of posters from the period of the Spanish Civil War that will be shown in the Wallach Art Gallery in the spring.

Since March, we have had a new departmental administrator, Emily Gabor, who has come to us from Barnard, where she ran Barnard's highly regarded summer program for high school students. Nina Wong, our very efficient administrator since 1994, left at the beginning of the year to take another position in the university. We expected chaos during the interval of over two months in which not only did we lack an administrator but the normal office staff of four was reduced to two; nevertheless, our ship was kept afloat and sailing smoothly by the devoted efforts and long hours put in by Amee Pollack, our graduate coordinator, and Lisa Chang, our undergraduate coordinator. The department is indebted to them and also to the hardworking team of work-study students in the office who equally rose to the occasion. I would also like to express my gratitude to Adrienne Baxter, a second-year graduate student, for bearing the responsibility for this *Newsletter*, which she has coordinated and substantially written.

My three-year tour of the duty as departmental chair is at an end; so we will have a new chairman in the fall. I am happy to report that the faculty has elected another Murray, but one who this time is a distinguished teacher and a scholar of international reputation—Stephen Murray—to be the next leader of the enterprise so modestly begun by Butler Murray seventy-five years ago.

—Allen Staley

Note: Julius Held's history of the department, referred to in this letter, can be found in The Early Years of Art History in the United States, edited by Craig Hugh Smyth and Peter M. Lukehart and published in 1993 by the Department of Art and Archaeology at Princeton. An earlier history written by William Bell Dinsmoor, the department's chairman from 1934 to 1954, appeared in A History of the Faculty of Philosophy: Columbia University published in 1957.

Schapiro Professorship

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Robert Motherwell, Claes Oldenburg, Robert Rauschenberg, Saul Steinberg, Frank Stella, and Andy Warhol—submitted one print each to a portfolio—issued in an edition of 100—that was offered for sale. Significant gifts from the National Endowment for the Humanities, other foundations, and many individual donors contributed additionally to funding the position.

Rather than name a permanent Schapiro Professor, the Department initially decided to invite a series of distinguished international scholars to hold semester-long appointments in Schapiro's name at the University. Between 1983 and 1997, ten eminent scholars have served as Schapiro Visiting Professors, normally offering a lecture course and a graduate seminar.

In 1993, the faculty decided that the Meyer Schapiro Professorship should become a permanent chair within the Department. Professor David Rosand was named Meyer Schapiro Professor of Art in 1995. In 1994, on the occasion of Schapiro's ninetieth birthday, a second chair was established in his name, the Meyer Schapiro Professorship in Modern Art and Theory, to which Professor Rosalind Krauss was appointed.

During the 1996–97 academic year, Anthony Grafton, Dodge Professor of History at Princeton, has been our final

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The Meyer Schapiro Visiting Professors at Columbia University and Subjects Taught

- **1983–84:** WERNER HOFFMAN, Kunsthalle, Hamburg: *Romanticism; Vienna around 1900*
- **1984–85:** TILMANN BUDDENSIEG, Hebrew University of Jerusalem: *Architecture from Schinkel to Mies and Beyond; Topics in Twentieth-Century Architecture*
- **1985–86:** HUBERT DAMISCH, École des Hautes Études en Sciences Sociales, Paris: *The Inventor of Painting; Perspective Stories*
- **1986–87:** MATTHIAS WINNER, Bibliotheca Hertziana, Rome: *Raphael:*



So Pyong-o: *Bamboo and Rock*
Hanging Scroll; ink on paper; 56-1/6 x 30-1/2"
Korea University Museum
From "The Fragrance of Ink" (Wallach Art Gallery)

"pittore universale"; Poussin's *Self-Portraits and Their Allegorical Sources*

- **1987–88:** HANS BELTING, University of Munich: *The Icon in Eastern and Western Society, 400–1400; Public Painting and Literature in Dante's Italy*
- **1988–89:** JAMES ACKERMAN, Harvard University: *Renaissance Rome: Society, the Arts, and Religion in the Sixteenth Century; Italian Renaissance Villas*
- **1989–90:** HANS BELTING, University of Munich: *The Icon in Eastern and Western Society, 400–1400; Public Painting and Literature in Dante's Italy*
- **1990–91:** ROY SIEBER, National Museum of African Art: *Arts, Crafts, and Technology in Africa*
- **1991–92:** LEO STEINBERG, University of Pennsylvania: *Michelangelo*
- **1992–93:** TONIO HÖLSCHER, Archäologisches Institut der Ruprecht-Karls Universität, Heidelberg: *Political Art in Greece, Etruria, and the Roman Empire*
- **1996–97:** ANTHONY GRAFTON, Princeton University: *Art, Science, and Magic in the Renaissance; Leon Battista Alberti*

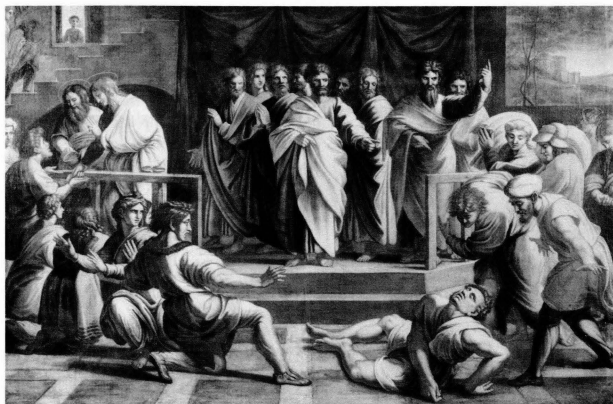
Schama Appointed University Professor

Simon Schama, the historian, author, and critic, has been named University Professor at Columbia, the highest faculty distinction at the University. The appointment was made by the University Trustees. Announcing the appointment, President George Rupp said: "Transporting us around the globe and across millennia, Simon Schama brings the past to vivid life through his broad erudition and incisive intelligence. Columbia looks forward to many more years of his highly original contributions."

Schama, 51, came to Columbia from Harvard in 1993 as Old Dominion Professor of Humanities. He has taught undergraduate and graduate courses in the Departments of History and Art History and Archaeology on writing narrative history, the cultural history of landscape, the politics of nature and the environment in Europe and America, society in Holland during the age of Rembrandt, John Ruskin, and art and power during the Baroque period. His publications include *Two Rothschilds and the Land of Israel* (1978), *The Embarrassment of Riches: An Interpretation of Dutch Culture in the Golden Age* (1987), *Citizens: A Chronicle of the French Revolution* (1989), *Dead Certainties-Unwarranted Speculations* (1991), and most recently, *Landscape and Memory* (1995). Since 1995, he has been art critic of *The New Yorker*. He has written and hosted a television series for the BBC based on *Landscape and Memory* and two other programs on Rembrandt, the subject of a book forthcoming in the fall of 1998 and of a graduate seminar in the Department in the autumn semester.

Born in London, Simon Schama was educated at Christ's College, Cambridge, where he received the B.A. and M.A. in history. In addition to teaching at Harvard, he has taught at Cambridge and Oxford and was director of studies at the École des Hautes Études en Sciences Sociales in Paris.

The Wallach Art Gallery



James Thornhill (after Raphael): *Death of Ananias*, oil on canvas, 66-3/4 x 103-3/4"; Columbia University, Gift of Mrs. Francis Henry Lenigson, 1959

On 6 September, 1996, "The Fragrance of Ink: Korean Literati Paintings of the Choson Dynasty (1392–1910) from the Korea University Museum" was lauded in the *New York Times* as the "lovely, lighter-than-air season opener at the Miriam and Ira D. Wallach Art Gallery of Columbia University." Featuring fifty-nine works including hanging scrolls, folding screens, fans, and album leaves that depicted landscapes, still lifes, and bearded sages, the exhibition revealed the subtle blend of Chinese, European, and native elements that contributed to this glorious period in Korean culture. After its initial showing at the Gallery from 14 August to 21 September 1996, the exhibition subsequently traveled to the David and Alfred Smart Museum of Art at the University of Chicago, the University of Oregon Museum of Art, the Fowler Museum of Cultural History at the University of California in Los Angeles, and the University Art Museum at the University of California in Berkeley.

The season's second exhibition, "Apostles in England: Sir James Thorn-

hill and the Legacy of Raphael's Tapestry Cartoons," centered around the set of copies of the cartoons by Thornhill that belong to Columbia and normally hang in Schermerhorn. Held at the gallery from 16 October to 21 December 1996, it conveyed the profound influence on eighteenth-century English art of the seven large cartoons by Raphael that were made to serve as models for tapestries for the Sistine Chapel. Copies and adaptations of the cartoons were selected by Arline Meyer (Ph.D. '82), Associate Professor of Art History at Ohio State University, who served as curator and who wrote the catalogue. This exhibition incorporated more than ninety works—paintings, drawings, prints, and an important English tapestry lent by the Cathedral of St. John the Divine—and addressed the issue of the use and reuse of the past and the art of copying as a creative as well as a reproductive process. The catalogue is distributed by the University of Washington Press.

"Robert Motherwell on Paper: Gesture, Variation, Continuity" celebrated the Abstract Expressionist's

dynamic response to paper, which he called "the most sympathetic of all painting surfaces." Particularly outstanding in this exhibition were the twenty-four dramatic colored-ink paintings on rice paper from the Lyric Suite series, made in 1965 and spread out along a wall of their own. The *New York Times* praised curator David Rosand's efforts as "an impressive scholarly undertaking" and "as varied and sympathetic a showcase as this material could hope to find." The accompanying catalogue, published by Harry N. Abrams in association with the gallery, contains the following essays: "'My I': Toward an Iconography of the Self" by David Rosand; "The 'Original Creative Principle': Motherwell and Psychic Automatism" by Arthur C. Danto; "Provisional Dualism: Robert Motherwell and Zen" by Stephen Addiss, and "Robert Motherwell: Working Through the Night" by Mary Ann Caws. The exhibition ran at the gallery from 29 January to 29 March 1997 and will subsequently travel to the Marsh Art Gallery at the University of Richmond (17 October to 13 December 1997) and the Spencer Museum of Art at the University of Kansas (14 April to 31 May 1998).

From 23 April through 31 May 1997, the Wallach Art Gallery hosted "26 Positions," works by students in the M.F.A. program in the Division of Visual Arts, School of the Arts, at Columbia. Works in all media from members of the first- and second-year classes were included.

Forthcoming Exhibitions

Barry Bergdoll, Associate Professor of Art History, and Janet Parks, Curator of Drawings and Archives at the Avery Architectural and Fine Arts Library, are the curators of "Mastering McKim's Plan: Columbia University's First Century on Morningside Heights." The exhibition will be on view from 7 October 1997 through 17 January 1998.

It will be followed in the winter and spring of 1998 by an exhibition of Spanish Civil War posters organized by Visiting Professor Alexander Vergara and by an exhibition of contemporary Chinese calligraphy organized by Professor David Sensabaugh and Yiguo Zhang, a graduate student in the Department. In the autumn of 1998 the Gallery will display prints by William Hogarth from the collection of the British Museum in an exhibition curated by Professor David Bindman of the University of London.

Wallach Exhibitions on Tour

"The Old World Builds the New: The Guastavino Company and the Technology of the Catalan Vault, 1885–1962," on view at the Wallach from 1 May to 15 June 1996, moved the following fall to the Octagon Museum, Washington, D.C. Through 20 April 1997, it was at the Heinz Architectural Center, Carnegie Museum of Art, Pittsburgh. Plans for additional venues are under discussion.

"Fields of Vision: The Art of Sotho 'Habitation,' seen at the Wallach from 19 October to 17 December 1995 and from 9 to 28 January 1996, traveled in the fall of 1996 to the Musée National des Arts d'Afrique et Océanie, Paris. In late January through May 1997, it could be seen at the Birmingham Museum of Art, Birmingham, Alabama.

"Building the Collective: Soviet Graphic Design, 1917–1937: Selections from the Merrill C. Berman Collection," which was on view at the Gallery from 7 February to 30 March 1996, traveled to the Busch-Reisinger Museum at Harvard University during the winter of 1997.

Schapiro Professorship

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Meyer Schapiro Visiting Professor. He had been invited to come in 1994, but was unable to serve that year, and so postponed his appointment until this year. In the fall semester, Professor Grafton offered a graduate seminar on *Art, Science, and Magic in the Renaissance*, and in the spring gave a series of six public lectures devoted to the Renaissance architect, theorist, and universal man Leon Battista Alberti.

The Media Center for Art History

The Media Center for Art History, headed by Stephen Murray, has established the Digital Media Studio in 821 Schermerhorn Hall for art history faculty research and teaching using multimedia technologies. Professors David Rosand and Murray are the first to use the new facility. They are applying the techniques of computer animation, video, digital imagery, and networked multimedia to the study in Art Humanities classes of Raphael's Stanza della Segnatura frescoes in the Vatican and Notre-Dame of Amiens.

Funds for the Digital Media Studio came from the Miriam G. and Ira D. Wallach Foundation and were matched by a Challenge Grant from the National Endowment for the Humanities. Additional contributions were made by the Samuel H. Kress Foundation, Graham Foundation for Advanced Study in the Fine Arts, Microsoft/Softimage, other business contributors, and alumni. The NEH Challenge Grant campaign is raising \$2.85 million to equip, operate, and endow the Center.

An agreement with the World Monuments Fund, sponsored by the Lita Annenberg Hazen Charitable Trust and the J. M. Kaplan Fund, is supporting the study, conservation, monitoring, management, and interpretation of endangered world historic sites. The immediate goal is to broaden interest in and deepen the understanding of monuments and to help preserve them as universal and vital cultural treasures. Projects at Ellis Island, St. Emilion, and Ani are underway.

For more information, contact Maurice Luker, executive producer and managing associate director, at (212) 854-4606 or MSL@columbia.edu.

Preserving our Heritage

Two members of the department's faculty remain at the forefront of the effort to preserve and conserve historically significant works of art and cultural monuments.

Professor James Beck is the President of ArtWatch International, Inc., "a watchdog organization in the arena of cultural policy." Beck argues that restorers of Italian art and cultural monuments, most notably Italian fresco cycles, painting, and sculpture, have overdone their work. In the process of cleaning their cultural treasures, they have removed original contributions and have used potentially damaging chemicals, cleaning agents whose ultimate effects on the works of art are unknown. Beck argues that we should "leave the

texts [the original works] alone" and, instead, use computers to generate the effects of restoration. Side-by-side comparisons of the "restored" versions with the originals would then be possible.

King Sennacherib lay claim to Assyria some two millennia ago, and today, Professor John Malcolm Russell is one of the world's leading experts on his palace at Nineveh. Records of this magnificent civilization had been carved on massive stone slabs up to eight feet square; they formed part of a rich archaeological site in Iraq that lay undisturbed for centuries, even through the Iraq-Iran War. Recently, however, fragments from the stone slabs

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News of the Faculty

During her sabbatical in 1996-97, HILARY BALLON completed a book manuscript, *Mazarin's College, Colbert's Revenge*, and began a new project on Frank Lloyd Wright's skyscraper designs and American urbanism in the 1930s. For the *Oxford History of Art*, she is writing the volume on *European Architecture 1600-1750*. She is also the Book Review Editor for foreign topics of the *Journal of the Society of Architectural Historians*.

• JAMES BECK served on the Scientific Committee for the second Conferenza Internazionale Sul Restauro, held in Florence on 4-6 December, 1996. In April, he presented the Dean's Distinguished Lecture for the Graduate School of Arts and Sciences on the subject of "Cultural Politics and Art Restoration: Who's Guarding the Guardians?"

• BARRY BERGDOLL is on leave for the calendar year 1997 after spending the fall term teaching in the Department's Art History program at Reid Hall in Paris. He is a fellow at the Liguria Study Center at Bogliasco (spring 1997) and is continuing work on a volume for the forthcoming *Oxford History of Art on European Architecture 1750-1890*. Together with Janet Parks, Avery Archivist, he is curating an exhibition on the first hundred years of the McKim, Mead, & White master plan for Columbia, which will mark the centennial of the opening of the Morningside Heights campus in 1897 (to be held in the Wallach Art Gallery, October 1997 to January 1998). He is organizing a major conference, "Architecture, History, and the Culture of Science," to be sponsored by the Fondation Jacques Cartier and held in Lyon, France, in December 1997.

• RICHARD BRILLIANT was appointed Director of the Italian Academy for Advanced Studies at Columbia, 1 July 1996 to 30 June 1999. He is Guest Curator for the exhibition "Fac-

ing the New World: Jewish Portraits in Colonial and Federal America," to be held at the Jewish Museum, New York City, during the fall of 1997. He lectured at the University of East Anglia, Norwich (May 1996), the University of Cambridge (three lectures, May 1996), the Institute for Advanced Studies, Hebrew University, Jerusalem (June 1996), Smith College (October 1996), Columbia (December 1996), and the Jewish Museum, New York City (December 1996). This year he lectured at the University of Bologna (31 January 1997), Exeter (May 1997), and Sussex University (May 1997). He has published eight reviews and four articles, with two more in press. He is ("finally") completing a book entitled *My Laocoon*, and has signed a contract to deliver a book entitled *On the Concept of Style* by the end of 1997.

• BENJAMIN BUCHLOH delivered the Frank Davis Memorial Lecture at the Courtauld Institute, London. His subject was "Warburg's Model? The End of Collage in Post-War European Art." This lecture was also delivered at the Museum of Modern Art, at the Institute of Fine Arts, New York University, and at the University of Madrid in November 1996. He delivered "Melancholic Industries: The Photographs of Bernd and Hilla Becher" at the Whitney Museum of American Art and "To Photograph, to Forget, to Remember: Gerhard Richter's *Atlas*," at the Goethe House, New York. He presented the latter talk at the Busch-Reisinger Museum at Harvard University in February 1997 and at the Department of Fine Arts, Yale University. His recent publications include "James Coleman and the Archaeology of Spectacle," in *James Coleman*, Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 1996; "Gabriel Orozco: The Sculpture of Everyday Life," in *Gabriel Orozco*, Kunstverein Zurich/ICA London/DADD Gallery Berlin, 1996; "Structure, Sign,

and Reference in the Work of David Laamela," in *David Laamela*, retrospective exhibition catalogue, published by the Kunstverein Munich and the Witte de With Center for Contemporary Art, Rotterdam, 1997; "Warburg's Model? The End of Collage in Post-War European Art," in Hubertus Gassner, et al, *Deep Storage: The Structure of Memory in Contemporary Art*, Haus der Kunst, Munich, 1997. His awards and grants included a Senior Visiting Fellowship, Center for Advanced Studies in the Visual Arts (CASVA), National Gallery of Art, Washington, D.C.

• JOSEPH CONNORS attended various Baroque conferences last summer in Braga and Berlin and spoke at the SAH meeting in Baltimore in April and John O'Malley's Jesuit conference in Boston in May. He gave the Benenson Lectures at Duke University in September, and the Magill Lecture (on Renaissance and Baroque domes) at the Columbia School of Engineering in April. He co-directed the Columbia Society of Fellows in the Humanities, ran the Howard Hibbard Forum, and served as Departmental Representative to Columbia College. He notes that he "did not get to Italy enough."

• JONATHAN CRARY's recent publications include "Olafur Eliasson: Visionary Events" in the exhibition catalogue *Olafur Eliasson: The Curious Garden*, Basel Kunsthalle; "Television in the Era of Spectacle," in *TV-Kultur: Das Fernsehen in der Kunst seit 1879*, edited by Thomas Gaetgens, Verlag der Kunst, 1997; "Aufmerksamkeit, Langeweile, und Zerstreuung," *Die Tageszeitung* (4 December 1996). Crary was a respondent to the "Questionnaire on Visual Culture," October 77 (Summer 1996). His review of Elizabeth Anne McCauley's *Industrial Madness: Commercial Photography in Paris 1848-1871* was published in *American Historical Review* (June 1996), and his review of John Hutton's *Neo-Impressionism and*

the Search for Solid Ground: Art, Science, and Anarchism in Fin-de-Siècle France appeared in the *Journal of Interdisciplinary History* (Winter 1996). He also lectured at the "Other Geometries" Symposium to mark the opening of Peter Eisenman's Aronoff Center of Art and Design, University of Cincinnati, in October 1996. Following the publication of the German edition of *Techniques of the Observer*, he traveled to Germany in November 1996 to speak at the Einstein Forum in Potsdam, the Hochschule der Künste in Berlin, the Kunstring Folkwang Museum in Essen, the Staatliche Hochschule für Gestaltung in Karlsruhe, and the University of Köln.

• THOMAS DALE presented "A Tale of Two Cities: Projecting Heaven on Earth in the Romanesque Burial Crypt" at the University Art Association of Canada, McGill University, Montreal, in November 1996. He organized the symposium "Byzantium through Italian Eyes," held on 11-12 April at the Italian Academy for Advanced Studies at Columbia University and the Uris Center Auditorium at The Metropolitan Museum of Art. He gave a paper at the same symposium entitled "Venetian Ostensor: The Display of Byzantine Relics and Images in San Marco after Lateran IV and the Fourth Crusade." On 26 April, he gave a gallery talk at The Cloisters on the cloister capitals of Saint Michel-de-Cuxa. In July, he will chair three sessions on "Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting" for the International Medieval Congress in Leeds and will deliver a paper, "In paradisum deducit te angeli: Shaping Celestial Space in the Burial Crypt of Burgisio." He will travel to Venice in November to present "The Byzantine as a Devotional Mode in Italian Romanesque Mural Painting" at the conference "L'Hellenisme Italiote (7e-12e siècles)," to be held at the Istituto Ellenico dei Studi Bizantini e Post-Bizantini. His book, *Relics, Prayer and Politics in Medieval Venetia: Romanesque Painting in the Crypt of Aquileia Cathedral* (Princeton University Press) will appear in September. He has been awarded a fellowship from the Center for Advanced Study in the Visual

Arts at the National Gallery of Art in Washington, D.C., and a membership in the School of Historical Studies at the Institute for Advanced Study in Princeton to pursue research during the next academic year for his second book, *The Romanesque Body: Form and Meaning in Twelfth-Century Art*.

• DAVID FREEDBERG has been elected a Fellow of the American Academy of Arts and Sciences.

• ROSALIND KRAUSS's recent activities include last summer's exhibition "L'Informe: mode d'emploi" at the Centre Georges Pompidou in Paris (May-August 1996), which she co-curated with Yve-Alain Bois. *Formless: A User's Guide*, the translation of their catalogue, will appear this fall (Zone Books). In addition she has curated the James Coleman exhibition at the Vienna Secession (opened March 1997) and contributed the essay "Perpetual Inventory" to the catalogue of the Rauschenberg retrospective, to open at the Solomon R. Guggenheim Museum in September 1997. Her book, *The Picasso Papers*, will be published by Farrar, Straus & Giroux in late 1997.

• RICHARD MARTIN conducted a tour of his exhibition "Two by Two" at The Metropolitan Museum of Art on 12 October for Columbia College/SEAS Family Day and again on 21 November for GSAS Alumni. In the fall, his book *St. James Fashion Encyclopedia* (Visible Ink, 1996) was published; he is co-author of *Two by Two* (The Metropolitan Museum of Art, 1996) and *Christian Dior* (The Metropolitan Museum of Art and Abrams, 1996); he wrote the introduction to Ruben Toledo, *Style Dictionary* (Treville, Tokyo, 1996); he contributed an essay to *Herb Ritts Work* (Little, Brown/Museum of Fine Arts, Boston, 1996); and he contributed nine essays to the third edition of *Contemporary Designers* (Gale Research, 1996). His 1993 book *Infra-Apparel* (Abrams) has just been published in Korean. His recent essays have been "American Chronicle: J.C. Leyendecker's Icons of Time" in *Journal of American Culture*; "Can Clothes Make a Man? Ask Bob Dole" in *Los Angeles Times*; "Eminence Grise" in *Visionaire*;

"L'Abito da Viaggio: L'Avventura Eterna dell'Immaginazione" in *L'Uomo Vogue*, July-August 1996; "Dress USA," *L'Uomo Vogue* (Milan), October 1996; "[James] Dean of Style" in *Out*, August, 1996; "Popstar Post" in *Mondo Uomo* (Milan), September-October 1996; "A Sexual Statement" in *Mondo Uomo*, November-December 1996; "J.C. Leyendecker and the Homoerotic Invention of Men's Fashion Icons, 1910-1930," in *Prospect*, 1996; and "Warrior's Wardrobe" in "Men's Fashion of the Times," *New York Times*, 22 September 1996. His recent papers have included "A Clear Definition of Fashion: Gianni Versace's Plastic Dress" at a Costume Society of America meeting, New Orleans; "Mainstream Muscle, Homoerotic Sensibility: The Photographs of Herb Ritts" at a semiotics conference, American University, Washington, D.C.; and "For Whom the Hem Rises, 1910-1940," read at an American studies conference in Philadelphia. His recent lectures have included: the Sunday lecture series and his own series "The Great Couturiers" at The Metropolitan Museum of Art; "Italian Fashion since 1945" at the Corcoran Gallery of Art, Washington, D.C.; "Modern Fashion Begins in the Jazz Age" as Stegeman Visiting Professor at the University of Minnesota; "Fashion, Surrealism, and Meret Oppenheim" at the Museum of Contemporary Art, Chicago; "Wrapped in the Medium" at Washington University, St. Louis; "Regency Style" for Sotheby's Institute; "The Blossoming of Dreams: Fashion Photography since 1945" at the Goethe Institut, Boston; "Taking Fashion Seriously" for Bellevue Hospital Faculty and Alumni; and "Fashion as a Figurative Art" at the New York Academy of Art. He is, along with Harold Koda, recipient of a special 1996 award of the Council of Fashion Designers of America.

• BARBARA NOVAK published her article "Transcendentalists, Circles, Democratic Land, and the Indian Self" in *Demokratie und Kunst in Amerika, Demokratie und Art in the U.S.A.*, Festschrift zu Ehren von Martin Christadler (Trieste: Edizione Parnaso, 1996). Her *Nature and Culture, Revised Edition with*

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a *New Introduction* was released by Oxford University Press in Winter 1995–96. She participated in a symposium on Martin Johnson Heade in January 1997, at Eaton Fine Arts in West Palm Beach, Florida, and wrote the essay for the accompanying catalogue. In the fall of 1996, she traveled to Abiquiú and Santa Fe, New Mexico, to complete research for an essay on Georgia O'Keeffe, in press, (Abrams) for the Georgia O'Keeffe Museum, which opened in Santa Fe in June. Her article "Patrick Ireland: Selbst und Betrachter in 'Caligari's Palace'" was published in *Zeitgenössische Kunst und ihre Betrachter, Jahresring 43*, edited by Wolfgang Kemp, (Oktagon, 1996). The Associates of American Art, co-chaired by Fred Hill and Barbara Novak, held a spring meeting at Linda Ferber's invitation at the Thomas Dewing exhibition at the Brooklyn Museum. The fall meeting was a lively round table at Barbara Novak's home.

•ESTHER PASZTORY's *Teotihuacan, An Experiment in Living* (University of Oklahoma Press) was published in February 1997; her "Andian Aesthetics" is included in *The Spirit of Peru*, an exhibition catalogue from the M. H. de Young Memorial Museum, San Francisco (May 1997); and she is currently working on another book entitled *Pre-Columbian Art*.

•DAVID ROSAND returned from a sabbatical leave to assume the chairmanship of the Art Humanities program. Working with the Media Center for Art History, he has been developing the second project in the application of computer technology to the teaching of Art Humanities: "Raphael in the Stanza della Segnatura." During his sabbatical leave last year, in addition to completing a draft of his book (long in the works) *On Drawing: Critical and Historical Studies*, he prepared the exhibition "Robert Motherwell on Paper: Gesture, Variation, Continuity," which opened at the Wallach Art Gallery on 28 January 1997. His essay "'My I': Towards an Iconography of the Self," was included in the accompanying book, *Robert Motherwell on Paper: Drawing, Prints, Collages*. Other recent publications include a memorial,

"Rudolf Wittkower, 1901–1971," in the *Proceedings of the British Academy* 90 (1996); "Tintoretto e gli spiriti nel pennello," in *Jacopo Tintoretto nel quarto centenario della morte*, edited by Lionello Puppi and Paola Rossi (Padua, 1996); "Venice: Time and Conservation," in *Remove Not the Ancient Landmark: Public Monuments and Moral Values*, edited by Donald Martin Reynolds (Amsterdam, 1996). "Remembered Lines" was the title of Rosand's paper at "Memory & Oblivion," the International Congress of the History of Art in Amsterdam, 3 September 1996. At *Seeing Across Cultures: Transformations in World Art*, a seminar at the University of Richmond, Virginia, 12 November 1996, he spoke on the "The Artist in the Work." Other lectures this winter: "Fantasies of the Drawing Hand: From Invention to Capriccio," at the Frick Collection, 19 February 1997, and, the next day, "Titian, Paint, and the Body," at Montana State University, Billings.

•As of January 1, SIMON SCHAMA has become University Professor. He has been on leave for the remainder of the 1996–97 academic year attempting to work on a long-delayed book on Rubens and Rembrandt. His 1996 Tanner Lectures on the same subject, delivered at Oxford University, will be published in the forthcoming volume of Tanner Lectures (University of Utah Press). He continues to write an art column for *The New Yorker* magazine; last year his essays won the National Magazine Award for criticism.

Preserving

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have been hacked out by vandals and sold on the antiquities market, much to the dismay of historians and archaeologists. The lawyer for one prospective buyer contacted Russell to authenticate some of these pieces. Russell, who had photographed the intact slabs during a trip to the site just before the 1991 Persian Gulf War, recognized the fragments immediately. After having assimilated the extent of the

•ALEXANDER VERGARA served as the Managing Editor and one of sixteen contributing authors for *Diccionario de Arte Español*, published last December by Alianza Editorial, Madrid. The work covers the history of art in Spain from prehistoric times until 1990. On 4–5 March, he gave two lectures on Rubens and the Spanish crown in the series "Rubens, Van Dyck, and Velázquez: Court Painters to their Majesties," held at McGill University, Montreal. Vergara directed and wrote the introductory essay for the exhibition catalogue *The Visual Front: Spanish Civil War Posters From the Southworth Collection*, which opened at the Mandeville Special Collections Library, the University of California, San Diego (the same exhibition will come to the Wallach Art Gallery in the winter of 1998). He also recently completed the manuscript of a book on Rubens and Spain and is working on an entry on "Madrid as a center of art patronage, collecting and the art market" for the forthcoming *Oxford Companion to Western Art*.

•MARGARET WERTH was on leave in 1996–97 on a NEH Fellowship. She just published an essay entitled "Representing the Body in 1906," in *Picasso, The Early Years, 1892–1906*, a catalogue accompanying an exhibition at the National Gallery of Art in Washington, D.C. The exhibition will also be seen in the autumn at the Museum of Fine Arts, Boston.

destruction, Russell realized that "what we had here was not just an act of vandalism and looting but a conservation emergency of the first magnitude." Russell continues to work with UNESCO, the United Nations cultural organization, Scotland Yard, and various arts organizations to encourage prospective buyers to refuse pieces of uncertain origin and thereby to dampen the trade in stolen Assyrian antiquities.

Alumnae/i Notes

•MONNI ADAMS (Ph.D. '67) teaches courses on the Art of Africa, Native America, and Indonesia part-time in rotation at Harvard Extension. Her most recent major article is entitled "Négociations entre hommes et femmes dans un village ivoirien," published in *Journal des africanistes*, Paris.

•CYNTHIA BRONSON ALTMAN (M.A. '77) is Curator at Kykuit, the Rockefeller home in Pocantico Hills and at the Rockefeller University, New York.

•LILIAN ARMSTRONG's (Ph.D. '66) article entitled "Benedetto Bordon, Miniatur, and Cartography in Early Sixteenth-Century Venice" was published in *Imago Mundi* 48 (1996). She was on leave from Wellesley College in the spring of 1997 to be a Resident Scholar at the American Academy in Rome for three months (March–May).

•ELIZABETH BARTMAN (Ph.D. '84) anticipates the forthcoming publication, from Cambridge University Press, of her book *Portraits of Livia: Imaging the Imperial Woman in Augustan Rome*, for which she received a publication subsidy from the Millard Meiss Fund. She will be teaching as an adjunct faculty member at Columbia in the autumn.

•The National Academy of Design has recently announced the appointment of ANNETTE BLAUGRUND (Ph.D. '87) as its new Director. Dr. Blaugrund will be the first woman to assume this post in the 172-year history of this prestigious American art institution. Dr. Blaugrund was formerly Andrew W. Mellon Senior Curator of Paintings, Drawings, and Sculpture and Director of Institutional Planning at the New-York Historical Society. She is the co-editor (with Professor Barbara Novak) of *Next to Nature*.

•SUZANNE PRESTON BLIER (Ph.D. '81) writes that she is settling into life in Cambridge and had a productive "if all too short" sabbatical leave from her teaching post at Harvard Uni-

versity. She completed a book entitled *African Royal Art: The Majesty of Form*, which is scheduled for publication in the fall of 1997. "The book addresses the art and architectural histories of seven African kingdoms while also examining theoretical issues of monarchies more generally." In addition, she has worked on a book-length manuscript tentatively entitled *The Art of African Amazons: Essays in Gender, Race, and Colonialism*. The subject is art identified with women warriors in Dahomey in the eighteenth and nineteenth centuries, related illustrations in colonial travel accounts, as well as associated "ethnographic" performances in turn-of-the-century Europe and America. During the course of the year, several of her articles appeared in press, including "a fun piece" entitled "Ritual" in *Critical Terms in Art History* and a "somewhat critical" piece on "Enduring Myths of African Art" in *Africa: The Art of a Continent: 100 Works of Beauty and Power* for the Solomon R. Guggenheim Museum. Another article, "Le Roi Glèlè du Dahomey" appeared in Paris in the Musée Dapper's publication *Magies*.

•BABETTE BOHN (Ph.D. '82) completed two commentary volumes in *The Illustrated Bartsch* series. The first, on Agostino Carracci (volume 39, part 1), was published in 1995. The second, on Annibale and Ludovico Carracci, Bartolomeo Passarotti, Domenico Tibaldi, and Camillo Procaccini, appeared late in 1996 (volume 39, part 2).

•PHYLLIS BRAFF (M.Phil. '80) currently serves as Vice-President of the Paris-based International Association of Art Critics. Aided by a NEA grant, Braff served as guest curator for "The Surrealists and their Friends on Eastern Long Island at Mid-Century," an exhibition held at the Guild Hall Museum, East Hampton (N.Y.) from August to October, 1996. She is in the final stages of preparing a catalogue raisonné of Thomas Moran.

•BARBARA C. BUENGER (Ph.D. '79) edited *Max Beckmann, Self-Portrait in Words*, which was published by the University of Chicago Press in January 1996. Assisted by David Britt, Buenger and Reinhold Heller contributed new translations to the book.

•ELIZABETH C. CHILDS (Ph.D. '89), Assistant Professor of Art History at Washington University in St. Louis, received a 1996–97 National Endowment for the Humanities Fellowship for University Teachers. In the spring of 1997, she was also an Ailsa Mellon Bruce Visiting Senior Fellow at the Center for Advanced Studies in the Visual Arts (CASVA) at the National Gallery of Art, Washington, D.C. Using both grants, she has worked on her book *In Search of Paradise: Painting and Photography in Tahiti in the Time of Gauguin*. Childs has also served as editor of an anthology entitled *Suspended Licenses: Essays in the History of Censorship and The Visual Arts* (University of Washington Press, 1997), to which she contributed an introduction and an essay on Daumier ("The Body Impolitic: Censorship in the Career of Honore Daumier"). Among the other contributors to this publication were three former Columbia University faculty members: Christiane Andersson (on images of Martin Luther), Janis Tomlinson (on Goya's majas), and Gerald Silk (on the sculpture of Edward Keckholz).

•CHRISTIANE CRISEMAN COLLINS (M.A. '54) reports that in April 1996, The International Catalonia Award of 1996 was given to her, and in memory of the late Professor George R. Collins, by the Institut D'Estudis Catalans in Barcelona. The President of Catalonia, Jordi Pujol, presented the award.

•JOHN DAVIS (Ph.D. '91) was promoted to Associate Professor of Art at Smith College in July 1996. Oxford University Press recently issued the National Gallery of Art catalogue,

American Paintings of the Nineteenth Century, of which he was a co-author. His article on Eastman Johnson's *Brown Family* appeared in the summer 1996 issue of *American Art*.

•KIM DRAMER (M.Phil. '94) received a three-book contract to write on the Yellow, Yangtze, and Mekong Rivers for the Children's Press's *Groler Rivers of the World* series. Dramer is also serving as a freelance reporter on China for *Archaeology* magazine.

•MARY D. EDWARDS'S (Ph.D. '86) play entitled *Quality of Life* was a semifinalist in the 1996 Samuel French one-act play competition and was mounted at the Harold Clurman Theater in New York City in May. Edwards also read papers on Altichiero da Zevio at conferences at Western Michigan University in Kalamazoo and at Villanova University.

•AMY ELLIS (M. Phil. '96) contributed to *American Paintings Before 1945* in *The Wadsworth Atheneum*, published by Yale University Press in 1996.

•FULYA ERDEMCI (M.A. '93) is Director of the Istanbul Biennial, of the Istanbul Foundation for Culture and Arts.

•VALERIE J. FLETCHER (Ph.D. '79) served as Curator and author of the exhibition and catalogue *The Human Figure Interpreted* (Taiwan and Japan, 1995) and is co-author of *The Hirshhorn Museum: 150 Works*, published in 1996.

•ALISON HILTON (Ph.D. '79) delivered a paper at the 1997 CAA conference entitled "Turn of the Century, Return of the Senses: Decadence, Archaism, and Primitivism in Russia." Her book, *Russian Folk Art*, was published by Indiana University Press in 1995. She is continuing to work on her study of Russian Impressionism.

•COLTA FELLER IVES (M.A. '66) curated last summer's Toulouse-Lautrec exhibition at The Metropolitan Museum of Art. She is currently working on an exhibition of the Private Collection of Edgar Degas and writing the catalogue of the museum's nineteenth-century French drawings.

•In 1996, KATHRYN E. KRAMER (Ph.D. '93) taught British Modernism

for Purdue at the Oxford Summer Study Abroad Program. She curated the exhibition "Alice Baber and Friends" (Greater Lafayette Museum of Art, 21 July to 30 October 1995). She also delivered several public lectures: "The Genius Myth and Studio Practice" in the Wo-mentoring the Arts session of the Women's Art Caucus, Boston; "German-Texan Landscape Painting" at the German-American Studies Society, Madison, Wisconsin; "Paul Klee and Existentialism" at the Ford Center of the Fine Arts, Galesburg, Illinois; "Marketing Humanism in Cold War America" in the Modern Humanism session of the International Society for the Study of European Ideas conference in Utrecht; and "Reconstructing German Modernism" in the Marketing Modern Beauty session of the American Studies Association conference, Kansas City.

Her recent publications include "Paul Klee's Egyptian Idylls," published in *Paul Klee and the South: His Travels to the Countries of the Mediterranean Sea*, edited by Uta Gerlach (Cologne: Gustav Lübcke Museum).

•ELOISE QUINONES KEBER (Ph.D. '84) received the 1996 Distinguished Scholarship Award from Baruch College (CUNY) and the 1996 Ralph Waldo Emerson Award from the Phi Beta Kappa Society for her book, *Codex Telleriano-Remensis: Ritual, Divination, and History in a Pictorial Aztec Manuscript*. Her recent publications include "Humboldt and Aztec Art," *Colonial Latin American Review* (Fall 1996) and "Creating the Cosmos: The Myth of the Four Suns in the Codex Vaticanus A," *Latin American Indian Literatures Journal* (Fall 1996), as well as entries in the *Dictionary of Art*, *Encyclopedia of Latin American History and Culture*, and *Encyclopedia of Mexico*.

•JONATHAN KUHN (M.A. '83) was the subject of a profile in the 26 August 1996 issue of the *New York Times* entitled "A Man With a Monumental Memory." The article profiled Kuhn in his position as Director of Art & Antiquities for New York City's Parks Department, to which he was appointed in January 1995. Kuhn is also Director of the Arsenal Gallery in Central Park and

oversees monuments and public art citywide. He gave a plenary talk on "Adopt-A-Monument" strategies at the Save Outdoor Sculpture Conference, Washington, D.C., in November 1996, which was sponsored by the National Institute for the Conservation of Cultural Property. He curated "Games People Play" (June–August, 1996) and contributed twenty-six articles to the *Encyclopedia of New York City*, published in October 1995.

•CARLA LORD (Ph.D. '68) authored "Illustrated Manuscripts of Berchorius before the Age of Printing" in *Die Rezeption der Metamorphosen des Ovid in der Neuzeit: Der Antike Mythos in Text und Bild* (Berlin, Gebr. Mann, 1995).

•VIRGINIA PITTS REMBERT LILES (Ph.D. '70) was appointed as the New York area reviewer of exhibitions of interest to readers of *The Women's Art Journal*. Her photo-watercolors entitled "Riverseries" (views over the Hudson River, photographed and enhanced with watercolor painting and drawing) were exhibited at the University of Montevallo from 16 February to 14 March 1997.

•MARY LUBLIN (Ph.D. '89) has established herself as a private dealer in New York. Her specialty is nineteenth- and twentieth-century American art.

•KATHERINE MANTHORNE (Ph.D. '86) organized the exhibition on Louis-Remie Mignot at the National Academy of Design and was one of the co-authors of its catalogue.

•JAMES MARROW (Ph.D. '75) was elected to two prestigious positions in 1996: President of the United States National Committee for the History of Art, and *Membre Titulaire* and *Membre du Bureau* (Vice President) of CIHA (Comité International de l'Histoire de l'Art).

•In July 1996, WILLIAM B. MILLER (Ph.D. '61) participated in a calligraphy tour in Rome, Florence, Ravenna, and Milan.

•LAWRENCE W. NICHOLS (Ph.D. '90) is Curator of European Painting and Sculpture before 1900 at the Toledo Museum of Art.

•SANDRA MORTON NILES (M.A. '96) is working in the appraisal depart-

ment at Skinner, Inc., the nation's fourth largest auction house, in the Boston area.

•KATHLEEN NOLAN (Ph.D. '85) contributed "Ploratus et Ululatus: The Mothers in the Massacre of the Innocents at Chartres Cathedral" to *Studies in Iconography* 17, 1996.

•LUCY OAKLEY (Ph.D. '95) is Editor of the *Historians of Nineteenth-Century Art Newsletter*. She was at Columbia in April 1997, to give a guest lecture on Edwin Austin Abbey in Professor Allen Staley's course on American Artists in England.

•DORALYNN SCHLOSSMAN PINES (Ph.D. '85) was appointed Associate Director for Administration at The Metropolitan Museum of Art in April 1996.

•GAIL HARRISON ROMAN (Ph.D. '81) recently curated "Harrison Celebrates Art: A Tricentennial Tribute" at The Neuberger Museum, and "The Magic of Storybook Art: Original Illustrations for Children's Books" at the Rye Arts Center.

•C. BRIAN ROSE (Ph.D. '87) had a fellowship for the year at the Center for Hellenic Studies in Washington, D.C. His book, *Dynastic Commemoration and Imperial Portraiture in the Julio-Claudian Period*, was recently published by Cambridge University Press. He continues as Head of Greek and Roman Excavations at Troy (Turkey).

•DONALD ROSENTHAL (Ph.D. '78) is Director of the Chapel Art Center and Lecturer in the Department of Fine Arts, St. Anselm College, Manchester, N.H.

•ALEX ROSS (M.A. '71) is Head Librarian at the Art and Architecture Library, Stanford University. Ross contributed two articles—on "Catalogues" and on "Encyclopedias and Dictionaries"—to the *Macmillan Dictionary of Art*.

•LUCILLE A. ROUSSIN (Ph.D. '85) graduated from the Benjamin N. Cardozo School of Law in June 1996. She practices cultural property law in New York.

•DONALD SANDERS (Ph.D. '84) has published *Nemrud Dagi: The*

Hierthesion of Antiochus of Commagene. He has also founded Learning Sites, Inc., which creates software for education and research using archaeological reconstructions. Sanders writes that, using this system, "computer models of monuments and sites are coded for virtual reality and are linked to information databases, such as problem-solving tasks." The system is designed for the public school user, for excavation reports, and for the serious archaeologist.

•LUCY FREEMAN SANDLER'S (M.A. '57) most recent publication, a two-volume study that includes 850 illustrations, is *OMNE BONUM: A Fourteenth-Century Encyclopedia of Universal Knowledge* (Harvey Miller, 1996).

•JAMES M. SASLOW (Ph.D. '83) was recently promoted to Full Professor in the Department of Art at Queens College, CUNY. His latest publication, *The Medici Wedding of 1589: Florentine Festival as "Theatrum Mundi,"* was issued by Yale University Press in the Summer of 1996.

•AMY SCHLEGEL (Ph.D. '97) was Visiting Assistant Professor at the University of Vermont in the Art Department and Women's Studies Program for the 1996–97 academic year.

•JANE SCHUYLER (Ph.D. '72) became Professor Emerita on her retirement from full-time teaching at York College of CUNY in July 1996.

•JOHN F. SCOTT (Ph.D. '71) recently returned from Bogotá, Colombia, where he was a Fulbright Fellow Senior Lecturer in Pre-Columbian art at the Javeriana University and where he researched Quimbaya collections and excavations.

•CHARLES SHUMAKER (M.A. '79) formed a new law firm in Los Angeles.

•ROBERT SIMON (Ph.D. '82) is a private dealer and appraiser in New York City specializing in old master paintings. In the past year, he has taken part in the International Conference on El Greco in Crete, where he presented a paper on El Greco as a miniaturist in Venice, and in the Sixteenth Century Studies Conference, where he spoke on Bronzino's *Allegory*. Simon

has also given talks on Carlo Crivelli (at the Montreal Museum) and on old master fakes, in New York. He continues to work on a catalogue of Bronzino's paintings.

•HORST UHR (Ph.D. '75) opened the large Lovis Corinth retrospective at the Saint Louis Art Museum on 19 November 1996, with a lecture entitled "Life as Theater—Theater as Life: Metaphoric Disguises in the Art of Lovis Corinth." His most recent article (co-authored with Edwin Hall), "Das Kronenmotiv bei Maria und anderen Heiligen in der altkölnler Malerei," appeared in *Wallraf-Richartz-Jahrbuch* 50 (1995). He is working on a monograph on the Master of the St. Bartholomew Altarpiece, an anonymous Cologne painter of the late fifteenth to early sixteenth century.

•DEBORAH B. WAITE (Ph.D. '69) continues in her position as Professor of Art History at the University of Hawaii. She delivered a paper at the Pacific Architecture session during the annual meeting of the Society of Architectural Historians (Baltimore, 16–20 April 1997). She is working on a monograph on shields of the Solomon Islands in changing social contexts and will deliver a paper at the South Seas symposium, Albuquerque, this coming August.

•GERTRUDE WILMERS (Ph.D. '91) is pleased to announce that her book *Cornelis Schut (1597–1655): A Flemish Painter of the High Baroque* has just been published as part of a new series on Flemish art entitled *Pictura Nova* by Brepols, Publishers, in Antwerp.

•CARTER WISEMAN (Ph.D. '72) is writing architectural criticism as a Contributing Editor of *ArtNews* magazine and is editing the *Yale Alumni Magazine*. W.W. Norton will publish his history of twentieth-century American architecture, entitled *Shaping a Nation*, in the fall of 1997.

•ROBERT WOJTOWICZ (M.A. '84) was recently promoted to Associate Professor of Art History at Old Dominion University. His book *Lewis Mumford and American Modernism* has been published by Cambridge University Press.

Lectures, Conferences, Symposia

The lecture series for autumn 1996, sponsored by the Department of Art History and Archaeology and the Graduate Student Union, took as its theme "The Line of Apelles: The Persistence of the Classical Tradition." The series featured four speakers. Thomas Crow, Robert Lehman Professor of Art History at Yale University, spoke on "Fragonard's Coréus and the Two Iphigenias." Michael Ann Holly, Professor of Art History and Visual Culture and Cultural Studies at the University of Rochester, spoke on "The Melancholy Art." Anthony Grafton, Dodge Professor of History at Princeton University and this year's Meyer Schapiro Visiting Professor, delivered "Some Contexts for Winckelmann: Antiquarianism, Art History, and Desire in the Later 18th Century." Richard Brilliant, Anna S. Garbadian Professor in the Humanities at Columbia, delivered "The Formation and Reformation of the Classical Tradition in Antiquity."

The theme of the Department's spring 1997 lecture series was "Negotiating the Image: From Mythology to Biology." Four scholars were invited to speak. On 2 April, Hans Belting, of the Staatliche Hochschule für Gestaltung, Karlsruhe, formerly Meyer Schapiro Visiting Professor at Columbia, and currently Visiting Professor of Art History and Archaeology at Columbia and Fellow in Residence at the Italian Academy for Advanced Studies, spoke on "Venus in the Orient: The Distant Body in Western Culture." Architect and Artist Elizabeth Diller (of Diller + Scofidio) spoke on 4 April on "Live Bait: The Lure of Real Time." On 18 April David Castriota, Professor of the History of Art at Sarah Lawrence College, delivered "Gods among the Heroes: Mythic Narratives of Greek and Roman Art." On 9 May Carol Armstrong, Associate Professor in the CUNY Graduate Center, spoke on "Biotaxic Negatives: Anna Atkins and the Early Photogram."

This year's Howard Hibbard Forum

has featured four speakers as well. Ingrid Rowland, of the University of Chicago, delivered "Etruscan Fraud in the Renaissance: Antiquarianism, Forgery, and the Crime of Galileo." Matthias Winner, of the Bibliotheca Hertziana and formerly Meyer Schapiro Visiting Professor at Columbia, spoke on "Raphael's Parnassus." Harvard University's John Shearman chose "Titian's *Sacred and Profane Love*" as the subject of his lecture. John Pinto, of Princeton University, spoke on "Juvarra, Bianchini, and Piranesi: Reconstructions of the Capitoline, Palatine, and Hadrian's Villa."

Anthony Grafton, the 1996-97 Meyer Schapiro Visiting Professor, offered a series of six public lectures in the spring semester. His theme: "The Winged Eye: Leon Battista Alberti." The subjects of his lectures included "Who Was Alberti? The Making of an Identity in the 1430s," "De Pictura: the Painter and the Critic," "Interpreting Florence: From Reading to Rebuilding," "De re aedificatoria: The Architect and City Planner," "His Lost City: Alberti the Antiquary," and "What Became of Alberti? The Making of the Renaissance in Historiography."

The Robert Branner Forum for Medieval Art featured two talks this year. Hans Belting spoke on "Portrait and Memory: New Views of Late Medieval Portrait Painting." Renata Eikelmann, of the Germanisches Nationalmuseum, delivered a talk entitled "Enamel in the Round: The Goldenes Rössl in Altötting."

The Barnard College Art History 1997 Spring Lecture Series featured three speakers. Margaret Iversen, Professor of Art History at the University of Essex, delivered "In the Blind Field: Hopper and the Uncanny." Martha Rosler, Professor of Art at Rutgers University, presented "Recent Photography and Video Work." Hollis Clayson, Professor of Art History at Northwestern University, spoke on "Degas's Motivations."

A symposium "Byzantium Through

Italian Eyes" was held on Friday, 11 April at the Italian Academy for Advanced Studies in America on the campus of Columbia University, and Saturday morning, 12 April in the Uris Center Auditorium of The Metropolitan Museum of Art. Papers examined the Italian perception and appropriation of Byzantine art in the Middle Ages and early Renaissance. Speakers included Hans Belting, Carlo Bertelli, Robin Cormack, Anthony Cutler, Thomas Dale, Marina Falla Castelfranchi, Henry Maguire, Robert Nelson, Debra Pincus, Alessandra Ricci, William Tronzo, and Annabel Wharton. The symposium was organized by Professor Thomas Dale.

Columbia University's representative at the Frick Symposium in the History of Art this year was Anthony Scibilia, who delivered a talk on 11 April entitled "Moving Cathedrals: An Experiment."

On 15 April 1997, Professor Joseph Connors delivered the Columbia School of Engineering's fourth annual Magill Lecture in Science, Technology, and the Arts. As part of his talk, entitled "The Renaissance and Baroque Domes in Cultural Context," Connors discussed the domes of Brunelleschi in Florence, Michelangelo and Borromini in Rome, Guarini in Turin, Christopher Wren in London, and Soufflot in Paris.

The Fiftieth Anniversary of Art Humanities was celebrated during Parents' Weekend this year (11-12 April) with several lectures by Columbia professors. "The Cathedral and the Electronic Media: Amiens into the Twenty-first Century" was the title of Professor Stephen Murray's talk. Murray also lectured on "The Core for the Twenty-first Century." Professor David Rosand delivered "The Raphael Project: Phase Two of the Electronic Syllabus." Professor David Freedberg delivered a lecture entitled "A Class on Rembrandt," and Professor Joseph Connors offered "A Class on Frank Lloyd Wright."

Columbia at the CAA

This year's Annual Conference of the College Art Association was held on 12-15 February in New York City. A number of Columbia faculty, alumnae/i, and graduate students participated. The Department also hosted a reception at the Wallach Art Gallery on Wednesday, 12 February, to celebrate the exhibition "Robert Motherwell on Paper—Gesture, Variation, Continuity." There was also a well-attended luncheon reception in Schermerhorn Hall on Saturday.

•Adjunct Faculty member RICHARD MARTIN (M.Phil.'73) chaired the session *The 50th Anniversary of the Dior "New Look,"* which was hosted by the Fashion History Association. Martin also delivered a paper entitled "Fashion in the Folds" as part of the *Art in the Folds* session.

•Professor MARCIA WELLES, of the Department of Spanish and Latin American Cultures at Barnard College, presented a paper entitled "Paintings Are Women: Vandalism and the Gendered Victim" in the session entitled *Negating the Image: Iconoclasm, Vandalism, and Art Censorship.*

•BRIDGET L. GOODBODY (Ph.D.'96) chaired the session *Creating Order Out of New World Chaos: "Savage" Native American Arts and "Civilized" Anglo-American Society in the Early 19th Century.* Also participating in the session was LYNNE ELIZABETH SPRIGGS (M.Phil.'95), who delivered "Hide Shirts, Field Sketches, Enlightened Perspectives: Re-Viewing Cultural Portraits of the Blackfeet, 1833-34."

•MARY SHEPARD (Ph.D.'90) delivered a talk on "Alexandre Lenoir, the Musée des Monuments Français, and the Reclamation of French Heritage," in *Medievalisms, Art, and Art History: Decadent Subversion or Renascent Conservatism?*

•LISA FLORMAN (Ph.D.'90) served as the chair of *Art History Open Session—Prints, Drawings, and Photography.*

•Graduate student CANDICE

BREITZ presented "Orlan: The Pain of Beauty" in the session entitled *The Beauty of Pain.*

•Two Columbia graduates participated in *Culture as Process: Representation, Exchange, and Transformation in the Early Modern Netherlands.* CATHERINE LEVESQUE (Ph.D.'87) spoke on "Wilderness Places: Interpretive Communities" and JAMES CHENEY (M.Phil.'91) delivered "Saving Appearances: Jan David and the Contested Imagery of Religious Propaganda."

•SAMUEL GRUBER (M.Phil.'93) served as both chair and participant for the session *Preservation of Jewish Monuments in Central and Eastern Europe.* His paper was entitled "Restoring Memory: Krakow's Tempel Synagogue, Warsaw's Prózna Street, and Other Projects." Gruber also delivered "Back to the Future? The Origins of Our Urban Millennium" in the session *Art and the Year 1000: Views from the End of the Second Millennium,* where C. EDSON ARMI (Ph.D.'73) spoke on "'The White Mantle of the Churches': Were Southern First Romanesque Churches Plastered?"

•DAVID CAST (Ph.D.'70) spoke on "Vasari beyond Vasari" in the session *From the Historians of Art Criticism: Works in Progress.*

•Professor KEITH MOXEY served as a Discussant in the session *Constructing an Archive, Producing a Context.*

•ANNE D'ALLEVA (Ph.D.'97) spoke on "Dance Grounds and Sacred Space in 18th-Century Tahiti" in the session entitled *Architectural Prehistory: The Social Construction of Space in Early Cultures.*

•LESLIE BUSSIS TAIT (Ph.D.'90) delivered a paper entitled "From Romanesque to Gothic or Gothic to Romanesque?" in the session *The Notions of Progress and Decline in Art History: Their Importance and Their Function.*

•HELEN M. SHANNON (M.Phil.'95) chaired the session *Modernism and the Reception in the United States of the Arts*

of Africa and the Americas.

•Columbia was represented three times in the Art History Open Session on Renaissance and Baroque art. JESSICA WINSTON (M.Phil.'92) delivered a paper "The Urgency of Similitude: Real Presence in the 15th Century"; JONATHAN UNGLAUB (M.Phil.'95) spoke on "Poussin's *Coriolanus* and Rhetorical Elocution in the 17th Century"; and MICHAEL YOUNG (Ph.D.'90) offered "Santa Casa in Bohemia Sacra: Czech Baroque Copies of the Holy House of Loreto."

•As part of the session entitled *Europe Ca. 1500: Beginnings and Ends in the Visual Arts,* JONATHAN RIESS (Ph.D.'77) spoke on "Envisioning the End During the Early Age of Printing: Luca Signorelli's Orvietto Prophecies."

•Yael Even (Ph.D.'84) delivered the paper "Reflections of Female Prowess in Trecento Art" in the session entitled *Aphrodite/Amazon: Female Bodybuilding as Aesthetic Discipline.*

•EUGENIE TSAI (Ph.D.'95) was a speaker in the session *Researching the Subject: Strategies for Visual Artists.*

•Two Columbia Ph.D.s, PATRICIA SARRO (Ph.D.'95) and JOANNE PILLSBURY (Ph.D.'93) co-chaired the session *Art History and Archaeology: Merging Methodologies or Uneasy Allies?*

•Professor ZOE STROTHER chaired the session *Genre and the Rethinking of the "Traditional Arts."*

•ARTHUR C. DANTO, Johnsonian Professor Emeritus in the Department of Philosophy, spoke on "Criticism and Advocacy" in *Art Criticism: Valuation and Reevaluation.*

•MARNI KESSLER, Visiting Assistant Professor of Art at Barnard College, delivered a paper "Painting Over: The Case of Berthe Morisot and Edouard Manet" in *Joint Ventures and Takeovers: Collaboration and Copy in the Production of Art.*

•ALISON HILTON (Ph.D.'79) delivered "Turn of the Century/Return

of the Senses: Decadence, Archaism, and Primitivism in Russia" in *Emerging from the Millennium: Gender as a Logic of Decadence and Renewal in Europe, 1900-1930*.

•Professor BENJAMIN BUCHLOH delivered a paper "Painting Found Photographs: Andy Warhol and Gerhard Richter" in *Postwar Identities: Reflective/Projective Definition: America and Germany in Artistic Interaction, 1945-89*.

•AMY SCHLEGEL (Ph.D.'97) delivered the paper "Codex Spero: Rethinking the Monograph as a Fem-

inist" in *The Politics of Rediscovery: The Monograph in Feminist Art History*.

•ELIZABETH VALDEZ DEL ALAMO (Ph.D.'86) served as a Discussant in the session *Spain Before "Spain": Cultural Diversity and the Nature of "Spanish" Art Before 1492*.

•JUDITH E. MEIGHAN (Ph.D.'97) delivered "In Praise of Motherhood: The Promise and Failure of Painting for Social Reform in Late 19th-Century Italy" in the session entitled "The Golden Age is Not in the Past, It is in the Future": *Decadence, Renewal, and Social Activism in Art at the Millennium*.

Student Fellowships

SUMMER TRAVEL GRANTS FOR 1997

MICHELE FAGUET (Chile), LORY FRIEDFERTIG (London, Paris, Stuttgart), CLAUDIA GOLDSTEIN (Belgium, Holland), CELESTE LOVETT (Greece), and PAUL PAPILLO (France) are our first five recipients of Helene Farrow travel awards.

Advisory Council Fellowships for summer travel were awarded to ELLEN BELCHER (Southeastern Anatolia), JAMES FRANKS (France), CLAIRE GILMAN (France and Italy), HEATHER O'LEARY (Italy), MARGARET WILLIAMS (Ireland), and TARYN MATUSIK (Belize).

This year's recipients of Lewine Summer Travel Grants are FABIO BARRY (Turkey), ANDREA BEGEL (Italy), DENISE BUDD (Florence and Venice), ALISON D. CRANE (France), and JENNIFER MALONE (Italy).

The Sheldon Weinig Fellows are CHIN-SUNG CHANG (Shanghai, Beijing) and KIM DRAMER (China).

Other fellowships for summer travel were awarded to JOSEPH LOH (Boston and Tokyo), this year's recipient of the Miyeko Murase Award; ELIZABETH CORNWELL (within the United States) and MARTHA EVANS (Cincinnati), both recipients of Luce travel awards; and HANNAH FELD-

MAN (Paris and Oslo), a recipient of a Blitz travel award.

DISSERTATION FELLOWSHIPS FOR 1997-98

For dissertation research the Department awarded sixteen fellowships this year. MICHELLE NEVIUS, whose dissertation is "Sacred Mountain, Sacred Place: Topography, Ritual, and Symbol on Minoan Crete," and SENTA GERMAN, whose thesis is "Gendered Gems: The Representation of Men and Women on the Seal Stones and Sealings of the Late Bronze Age Aegean," were both awarded grants from the Fund for Aegean Archaeology. Three students were named C.V. Starr Fellows: JULIA ELISE ASSANTE, whose dissertation is entitled "Sex in Mesopotamia"; JEAN-FRANÇOIS BÉDARD, whose topic is "Gilles-Marie Oppenord and the Debate over the Rococo in Eighteenth-century France"; and ANNE CASSIDY, who is working on "The Borja Group of Pre-Hispanic Mexican Manuscripts." The Rudolph Wittkower Fellow this year is RICHARD WITTMAN, whose dissertation is "The Birth of an Architectural Public in France, 1745-1789." LYNN CATTERSON-SILVER has been awarded a Howard Hibbard Fellowship for her dissertation on "Florentine Sculptural Practice of the Late 15th century and the Origins of Michelangelo." ROGER ROTHMAN

•Graduate student KIMBERLY RHODES spoke on "Degenerate Detail: John Everett Millais and Ophelia's 'Muddy Death'" in the session entitled *The Roots of Decadence: Mortality and Morbidity in Pre-Raphaelite Art*.

•In the session *Interpreting Titian: Feminist Art History and Philosophies of Art*, MARIA RUVOLDT (M.Phil.'97) delivered the paper "Adonis's Metamorphoses: Gender Identity in Titian's *Venus and Adonis*." She was followed by RONA GOFFEN (Ph.D.'74), who delivered "Anonymity and Possession: Titian's Flora as 'Agent Pornocratique.'"

received a Matisse Fellowship for his dissertation entitled "Surrealism's Lamentable Expedient: Painting and Irony in Picabia, Dalí, and Magritte."

Five students were awarded Melton Fellowships this year: DREW ARMSTRONG for work on his dissertation entitled "The Greek Ideal and the Construction of Architectural History in the 18th century"; HEATHER COLBURN for her thesis entitled "Tombs and Funerary Arts in Northern and Southern Dynasty China"; T.J. DEMOS for "Marcel Duchamp and Exhibition Design: Surrealism and Homelessness"; JACQUELINE JUNG for "Vision, Memory, Response: A New Look at the Naumburg West Choir"; and YILING MAO for "Weaving Words: The Cult of Su Hui's Embroidered Cosmograph and the Gentry Women Artists in Late Imperial China."

Wallach Art Gallery Fellowships were granted for two forthcoming exhibitions to JONATHAN APPLEFIELD and JUDITH RODENBECK for "Donald Judd-Allan Kaprow-Robert Watts: Three Columbia Alumni" and to YIGUO ZHANG for "Calligraphy in Contemporary China."

Recipients of fellowships awarded by Columbia University included LAURA AURICCHIO, who was granted a Reid Hall Fellowship for "Adelaide Labille-Guiard and the Careers of

Women Artists in France: 1747-1789"; GEORGE BAKER, recipient of a Luce Fellowship for "The Psychopathology of the Work of Art: The Avant-Garde, Commodity, and Everyday Life in France, 1918-1938"; and JAMES FRANKS, recipient of a Thompson Fellowship for his work on Decorative Programs of Civic Buildings in Provincial Roman Gaul. Whiting Fellowships were awarded to JODI CRANSTON for "Dialogues with the Beholder: The Poetics of Portraiture in the Renaissance" and to SEAN SAWYER for "Sir John Soane and the Palace of Westminster: Civic Architecture and National Identity, 1789-1834."

Outside of the University, ETHAN ROBEY won a Luce/ACLS Fellowship for a Doctoral Dissertation in American

Art for "The Utility of Art: Mechanics' Institute Fairs in New York City, 1828-1870." A CASVA/Chester Dale Fellowship at the National Gallery of Art, Washington, D.C. was awarded to MAX GROSSMANN for his dissertation on "Architecture and Ideology in the Sieneese Contado from the Age of Frederick II to the Fall of the Nine." MARGARET KOSTER is a Metropolitan Museum of Art Fellow; her dissertation will be on "The Portinari Altarpiece and Its Florentine Content." NINA LEWALLEN was the recipient of a Samuel H. Kress Foundation Dissertation Fellowship for "Hotel Planning in Paris, 1700-1725." ANNE WOOLETT, who is working on "Artistic Production and the Counter-Reformation Altarpiece in Antwerp," was awarded a Metropol-

itan Museum of Art Fellowship. VITTORIA DI PALMA won a Dumbarton Oaks Fellowship to work on "The Science of Aesthetics in Eighteenth-Century English Landscape Design." A Predoctoral Smithsonian Institution Fellowship was awarded to ANNAPURNA GARIMELLA for her dissertation entitled "Speaking Stones: Representing Self-Sacrifice in Pre-Colonial South India." AMANDA BADGETT was awarded a Few Dissertation Fellowship for "Gothic Revival Churches in the Antebellum South." KAI GUTSCHOW, whose thesis is entitled "Architectural Criticism and the Crusade for a Modern German Culture: Adolph Behne and Walter Curt Behrendt," was the recipient of a Fulbright Scholar Award.

Recent Dissertations (1996-97)

•ROBERT GATES BARDIN: "Posing as a Fine Art: William M. Chase's Portrait Enterprise" (Barbara Novak)

•BENJAMIN BINSTOCK: "Becoming Rembrandt: National, Religious, and Cultural Identity in Rembrandt's History Paintings" (David Freedberg)

•SUSAN L. BRAUNSTEIN: "The Dynamics of Power in an Age of Transition: The Mortuary Remains of Tell el-Far ah (South) in the Late Bronze and Early Iron Ages" (John Russell)

•FLORINA H. CAPISTRANO: "Under the Sign of the Conquering Calf: Myth and Reality in West Sumatran Architecture" (Suzanne Blier)

•ANNE ELIZABETH D'ALLEVA: "Gender, Status, and Power in 18th century Tahitian Art: Shaping the Body Politic" (Natalie Kampen)

•LEAH ANNE DICKERMAN: "Aleksandr Rodchenko's Camera Eye: Lef Vision and the Production of Revolutionary Consciousness" (Richard Brilliant)

•JUANITA MARIE HOLLAND: "Co-workers in the Kingdom of Culture: Edward Mitchell Bannister and the Boston Community of African-American Artists, 1848-1901" (Suzanne Blier)

•MARISA R. KAYYEM: "Thomas Eakins' Late Portraits: Identity and Typology in Turn-of-the-Century Portraiture" (Barbara Novak)

•TERRY ROSSI KIRK: "State, Church, and Architecture: The Palazzo di Giustizia of Nineteenth-Century Rome" (Robin Middleton)

•DOMINIQUE NICOLE MALAQUAIS: "Constructing Power: Architecture, Landscape, and the Design of Space in a Chieftaincy of the Bamileke Highlands" (Suzanne Blier)

•JUDITH ELLEN MEIGHAN: "The Stati D-Animo Aesthetic: The Influence of Gaetano Previati on Umberto Boccioni and Italian Futurist Painting" (Richard Brilliant)

•SARAH COLLYER MCPHEE: "Bernini's Bell Towers for St. Peter's and the Politics of Architecture at the Vatican" (Joseph Connors)

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

•NINA L. ROSENBLATT: "Photogenic Neurasthenia, Aesthetics, Modernism, and Mass Society in France, 1889-1929"

(Jonathan Crary)

•MINA ROUSTAYI: "Myths and Orientalism: The Revival of Pre-Islamic Egyptian and Near Eastern Art among European Artists from the 1880s to 1920" (Theodore Reff)

•PAUL S. STERNBERGER: "Between Amateur and Aesthete: The Legitimization of Photography as Art in America 1880-1900" (Barbara Novak)

•LISA M. STRONG: "Images of Indian-White Contact in the Watercolors of Alfred Jacob Miller 1837-1860" (Barbara Novak)

•NANCY A. STULA: "Lured by the Muses: Christopher Pearce Cranch (1813-1892)" (Barbara Novak)

•CLAUDIA SWAN: "Jacques de Gheyn II and the Representation of the Natural World in the Netherlands circa 1600" (David Freedberg)

•KRZYSZTOF MAREK WIECZOREK: "Space and Evolution in Piet Mondrian's Abstract Paintings" (Rosalind Krauss)

•ALASTAIR IAN WRIGHT: "The Deconstructive Drive in Henri Matisse's Painting, 1904-1914" (Rosalind Krauss)

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THIRD CLASS