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 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...

(continued on page 2)

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,
Letter from the Chairman

(continued from page 1)

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 past fifteen years. 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 Julian Held by one of its 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, that is, 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. As a component of the extended core, these courses constitute an important and remarkably popular part not only of Columbia’s undergraduate education but of the overall structure of Art Humanities consi­stutes what we believe to be probably more than three-quarters of them being 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 be missed. We will be joining in the coming year by Christina Kiaer, a specialist in Russian twentieth-century art, and by Robert Harrist, 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 exhibi­tion of posters from the period of the Chinese Civil War that will be shown in the Wallach Art Gallery in the spring.

Since March, we have had a new departmental chair, 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 administrative assistant since 1994, left at the beginning of the year to take another position in the university. We expected chaos during the first months of her absence, but our ship was kept afloat and sailing smoothly by the devoted efforts and long hours put in by Amee Pollack, our graduate coordinator, and Linda Chang, our undergraduate coordinator. The department is indebted to them and also to the hardworking team of work­study 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 her assistance with 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 and the federal government has approved the responsibility for this Newsletter, which she has coordinated and substantially written.

During the 1996-97 academic year, Anthony Grafton, the Meyer Schapiro Professor of Art History at Princeton, has been our final

(continued on page 5)

Robert Moehlman, Bride He No. 30, 1962
Oil and graphite on paper, 29 x 22" 1997, Delacourt Foundation, Inc.; From "Robert Moehlman on Paper" (Wallach Art Gallery)

The Meyer Schapiro Visiting Professors at Columbia University and Subjects Taught

1983-84: Werner Hoffman, Kunsthalle, Hamburg; Romanticism; Vienna around 1900
1984-85: Ulman Bundesen, Hebrew University of Jerusalem; and Peter M. Lukehart and published in 1993 by the Department of Art and Archaeology at Princeton. An earlier his­torian of art was William Bell Dinsmoor, the department’s chairman from 1934 to 1954, who appeared in A History of the Faculty, Philadelphia and Columbia University published in 1857.

To: Peter M. Lukehart

Philosophy: Columbia University

March 29, 1997

Dear Professor Lukehart:

I write to convey to you that the William F. Albright Professorship at the Department of Art History and Archeology is now open and to express the hope that you will find the position an attractive continuation of your distinguished career in the study of the ancient Near East. The University, and I hope this time on Strathmore paper, 29 x 22" (Wallach Art Gallery)

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 narrations of the 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 Banque period. His publications include <i>Two Roshchists and the Land of Israel</i> (1997), The Embarrassment of Riches: On the European</i> English 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
1991-92: Leo Steinberg, Univer­sity of Pennsylvania: Michelangelo
1992-93: Tino Holscher, Architec­tological Institut der Ruprecht-Karls Universität, Heidelberg; Political Art in Greece, Etruria, and the Roman Empire
1994-95: John Lowie Museum of Anthropology: The Icon in Eastern and Western Society, 400-1400; Public Paint­ing and Literature in Dante’s Italy
1997-98: Hong-Nga Tran, Univers­ity of Chicago: Magic in the Renaissance; Leon Battista Alberti
1994-95: Jane Alexander: From Fragrance of Ink“ (Wallach Art Gallery)
The Wallach Art Gallery

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 Metropolitan Museum of Art."


The season's second exhibition, "The Old World Builds the New: The Guastavino Company and the Technology of the Catalan Vault," opened at the University of Chicago, the University of California, and the University of Kansas. Plans for additional venues are under discussion.

"Fields of Vision: The Art of Soho Restoration," seen at the Wallach from 19 October to 17 December 1995, could be seen at the Birmingham Museum of Art, Birmingham, Alabama.


For more information, contact Maurice Luer, 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 President of ArtWatch International, Inc., which is 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.

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 with 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.

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During her sabbatical in 1996–97, HILARY BALLON completed a book manuscript, Degas: His Time and Ours, to be published by Cambridge, Col­bert’s Revenge, and began a new pro­ject on Frank Lloyd Wright’s skyscraper designs and American urbanism in the 1920s-1930s. She is also editing 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 Con­ference 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 Lig­nana, 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 Krin Ganz and Hilla Becher” at the Whi­ney Museum of American Art and “To Photographic, to Forget, to Remember: Gerhard Richter’s Atlas,” at the Goethe Institut in New York. He has been the latter writer 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, Musee National d’Art Moderne, The Metropolitan Museum of Art, New York, 1996. For the 1997–98 academic year, he is a Visiting Professor at the University of California, Berkeley.

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 “Frank Lloyd Wright’s skyscraper designs and American urbanism in the 1920s–1930s.” He 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.

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a New Introduction was released by Oxford University Press in Winter 1995-96. She participated in a symposium on Mar-
kin Johnson Heade in January 1997, at Eaton Fine Arts in West Palm Beach, Florida, and wrote the essay for the accom-
panying catalogue. In the fall of 1996, she traveled to Abiquiu and Santa Fe, New Mexico, to work on a book, and wrote an essay for a book on Georgia O'Keeffe, in press, (Abrams) for the Georgia O’Keeffe Museum, which opened in Santa Fe in late June. Her most recent article, "Selbst und ihre Betrachter in ‘Caligari’s Palace’" was published in Zeitschpisser Kunst and ihre Betrachter, Jahresring 43, ed-
ited by Wolfgang Kemp, (Oktagon, Memorial Museum, San Francisco 1996). The Associates of American Art, co-chaired by Fred Hill and Bar-
bara Novak, held a spring meeting at Linda Ferber’s invitation at the Thomas Moran House in January 1997, at which Novak de-
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American Paintings of the Nineteenth Cen-
tury, of which he was a co-author. His article on Eastman Johnson's "The Human Figure Interpreted in The Wadsworth Atheneum," published in Century, was the subject of a profile in the New York Times.

JAMES MARROW (Ph.D. '75) formed a new law firm in Los Angeles. He has been practicing cultural property law in California since 1990.

AMY SCHLEGEL (Ph.D. '97) is currently working on her dissertation for her Ph.D. at the University of Pennsylvania. She has served as a cataloguer at the Metropolitan Museum of Art and is currently working on a monograph on the art of the late fifteenth to early sixteenth century.

DEBORAH B. WAITE (Ph.D. '69) continues in his position as Professor of Art History at the University of Hawaii. He has been a professor at the University of Hawaii since 1976.

GERTRUDE WILMERS (Ph.D. '69) is currently working on a new series of paintings entitled "Pictura Nova" for the upcoming exhibition at the Metropolitan Museum of Art. She has been a professor at the University of Hawaii since 1980.

CARTER WISEMAN (Ph.D. '72) is writing an architectural history of the late fifteenth to early sixteenth century architecture in southeastern Europe. He has been working on this project since 1981.

ROBERT SIMON (Ph.D. '82) is currently working on a new series of paintings for the upcoming exhibition at the Metropolitan Museum of Art. He has been a professor at the University of Hawaii since 1983.

LUCY OAKLEY (Ph.D. '95) is a visiting assistant professor at the University of California at Berkeley. She has been a professor at the University of Hawaii since 1990.

DONALD ROSENTHAL (Ph.D. '85) is currently working on a new series of paintings for the upcoming exhibition at the Metropolitan Museum of Art. He has been a professor at the University of Hawaii since 1987.

ALEX ROSS (M.A. '71) is currently working on a new series of paintings for the upcoming exhibition at the Metropolitan Museum of Art. He has been a professor at the University of Hawaii since 1972.
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, alumni, and graduate students participated in the conference. The theme of the conference was "The Core for the Twenty-first Century: Renewal: Decadent Subversion or Renascent Heritage:" in the session "The Notions of Progress and Decline in Art History: Their Importance and Their Function." The conference also featured a paper "The Urgency of Similitude: Representation in Culture as Process: Representation, Exchange, and Transformation in the Early Modern Netherlands: CATHERINE LEVESQUE (Ph.D. '97) spoke on "Wilderness Places: Interpretive Communities" and JAMES CHENEY (Ph.D. '91) delivered "Saving Appearances: Jan David Sica, the Image: Iconoclasm, Vandalism, and Art Censorship." RENATA EIKELMANN (Ph.D. '95) spoke on "The Making of the Renaissance and Baroque Domains in Cultural Context;" DAVID CAST (Ph.D. '70) spoke on "Dance Grounds and Sacred Space in 18th-Century Tahiti" in the session "The Notions of Progress and Decline in Art History: Their Importance and Their Function." The conference also featured a paper "The Urgency of Similitude: Representation in Culture as Process: Representation, Exchange, and Transformation in the Early Modern Netherlands: CATHERINE LEVESQUE (Ph.D. '97) spoke on "Wilderness Places: Interpretive Communities," and JAMES CHENEY (Ph.D. '91) delivered "Saving Appearances: Jan David Sica, the Image: Iconoclasm, Vandalism, and Art Censorship." SICA WINSTON (M.Phil.'92) delivered a paper "The Urgency of Similitude: Representation in Culture as Process: Representation, Exchange, and Transformation in the Early Modern Netherlands: CATHERINE LEVESQUE (Ph.D. '97) spoke on "Wilderness Places: Interpretive Communities," and JAMES CHENEY (Ph.D. '91) delivered "Saving Appearances: Jan David Sica, the Image: Iconoclasm, Vandalism, and Art Censorship."
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MICHELE FAGUET (Chile), LORY FREDERTING (London, Paris, Stuttgart), CLAUDIA GOLSTEIN (Belgium, Holland), CELESTE LOVETT (Greece), MATUSIK (Belize).

A BETH CORNWELL (within the (Boston and Tokyo), this year's recipients of Luce travel awards; and HANNAH FELD-SMITH is a recipient of the National Endowment for the Arts Fellowship in Art for "The Utility of Art: Mechanics of American Art, 1826-1870".)

Recent Dissertations (1996-97)

• ROBERT GATES BARDEN: "Posing as a Fine Art: William M. Chase's Portrait Engravings" (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 Mediterranean Villas of Tell el-Farah South (in the Late Bronze and Early Iron Ages)" (John Russell)


• TERRY ROSSI KIRK: "State, Church, and Architecture: The Palazzo Contado from the Age of Frederick II to the Eighteenth Century" (Suzanne Blier)


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