LETTER FROM THE CHAIRMAN

As I entered the Chairmanship of the Department of Art History and Archaeology at the beginning of this academic year I obviously felt that we should continue to do the things that have secured our position amongst the very best Art History graduate programs in the United States. On the other hand, it also seemed to me that there were new issues and problems that should be addressed. Thus, in addition to conserving the best aspects of the Department, I set myself a three point agenda for change, and I shall continue to report to you on progress during my three years in office.

First, there is the question of the way we bring images to the classroom. It is paradoxical that at a time when all aspects of the discipline have come under rigorous scrutiny, the use of slides has not been problematized. As the digital revolution has changed the way that images are created, manipulated, stored and retrieved, we in the Department of Art History and Archaeology have tended to remain on the sidelines, even neglecting our venerable manual collections of slides and photographs. Through the creation of the Media Center for Art History under an NEH Challenge Grant, I have introduced digital technology into the Department, and the faculty is now engaged in a lively conversation about the regeneration of the old and the integration of the new technologies. The outcome of this conversation is still far from evident; similarly, the fund-raising necessary to sustain the Challenge Grant is still far from complete. However, we have been successful in creating several new digital components that are already in use in the Art Humanities course (the Amiens Project; the Raphael Project) and are working on a series of web sites for individual courses. Little by little a vision of a grand new fully integrated image center (digital and manual) is beginning to emerge. I look forward to hearing your response.

The second point involves our undergraduate major. We have, in recent years, endlessly debated the graduate curriculum and many of our faculty meetings are devoted entirely to monitoring the progress of our graduate students. It is time to turn more of our attention to the undergraduate program. With the enlightened leadership of Joseph Connors and Hilary Ballon, I am delighted to report that we have made an excellent start. We are, I think, now addressing the problem of providing the intellectual cement that will bind together the courses taken by the undergraduate student into a coherent experience. A program of evening events has been organized for our majors, and the Department will host a party honoring our graduating seniors this year. We are discussing the possibility of organizing internships and sponsoring a competition for one or more study trips.

(continued on page 3)
September 1997 marked the centennial of Columbia University's Morningside Heights campus. Celebrating the occasion, the Miriam and Ira D. Wallach Art Gallery opened its 1997/98 season with an exhibition examining Columbia's architectural and planning history. Mastering McKim's Plan: Columbia's First Century on Morningside Heights chronicled the story of McKim's master plan and its vicissitudes over the course of a century when the vision of the "City Beautiful" in both architecture and urban design saw a remarkable fall from grace and return to critical reappraisal. The curators, Barry Bergdoll, associate professor of art history, and Janet Parks, curator of drawings and archives at Columbia's Avery Architectural and Fine Arts Library, assembled a wide range of objects that illustrated the birth of a "metropolitan university": architectural renderings and drawings in watercolor, pencil and ink, and computer generated; archival photographs; models; and personal correspondence dating from 1890 to 1997. The exhibition was drawn primarily from Avery Library and the Columbia Collection, supplemented with objects from the New York Historical Society and several architectural firms.

The Wallach Art Gallery

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Page 3
A Spring Break Study Trip in England

Book learning does not suffice! During Spring break the students in my graduate seminar on English Baroque architecture and I went to England with a Yale seminar taught by Professor Christy Anderson and visited the extraordinary buildings of Wren, Hawksmoor, and Vanbrugh. Beginning in London, we visited a number of the city churches of Wren and Hawksmoor, spent a day at Greenwich with naval historian Dr. Geoff Hudson, Wellcome Institute, and architectural historian Dr. Christine Stevenson, University of Reading, and marched over the vaults and across the leads of St. Paul’s Cathedral in the company of the head mason and Dr. John Newman of the Courtauld Institute. At Oxford, we stayed at Worcester College, where we enjoyed a marvelous dinner in the lodgings of the Provost, Richard Smethurst and spent hours in the Worcester library, poring drawings by Hawksmoor and books owned by Inigo Jones, including his annotated copy of Palladio. Despite the imposing libraries we saw at Oxford, notably the library at Queen’s and Hawksmoor’s Codrington Library at All Soul’s, none attained the majesty of Trinity College Library, Wren’s masterpiece at Cambridge which riveted the group. After a night in St. John’s College, the trip concluded with a trio of outstanding country houses: Blenheim; Castle Howard, where the curator Dr. Christopher Ridgeway opened the Mausoleum for us, a rare treat since the private lodgings of the Provost, Richard Smethurst and hours in the Worcester library, poring drawings by Hawksmoor and books owned by Inigo Jones, including his annotated copy of Palladio. Despite the impressive libraries we saw at Oxford, notably the library at Queen’s and Hawksmoor’s Codrington Library at All Soul’s, none attained the majesty of Trinity College Library, Wren’s masterpiece at Cambridge which riveted the group. After a night in St. John’s College, the trip concluded with a trio of outstanding country houses: Blenheim; Castle Howard, where the curator Dr. Christopher Ridgeway opened the Mausoleum for us, a rare treat since the private memorial is normally closed; and finally, Vanbrugh’s surprising Seaton Delaval, where Lord Hastings graciously took us through his house. The trip was a huge success: seven days without rain, the opportunity to explore the very buildings we had studied in class, with access to many sites normally closed to the public, and ongoing, lively conversations about the buildings among well-prepared art historians and architects from Columbia and Yale. I am immensely grateful to Raphael Bernstein, who generously underwrote the expenses of the art history students. Thanks to his support, the Department of Art History and Archaeology can look forward to at least two more graduate seminar study trips. — Hilary Ballon

Maya Hieroglyphic Workshop Held

At the beginning of the Spring semester, the Department welcomed Drs. Kathleen Josserand and Nicholas Hopkins of Florida State University. These two anthropologists, at the forefront of Maya epigraphy, led a weekend workshop on the decipherment of the Maya hieroglyphics and the manner in which this system relates to and informs Maya art. The workshop was open to members of the Columbia community and was enlightening for all.

The group atop the leads of St. Paul's, Dr. John Newman reclines at right.

Two Friends of the Department Remembered

In March, Bernice Davidson, a member of the Department of Art History and Archaeology's Advisory Council and a historian of Renaissance art who served as research curator at the Frick Collection for more than three decades, died at age 70. She was a specialist in the art of Raphael and the artists of his circle in Rome. Her book Raphael's Bible: A Study of the Vatican Logge was published by Pennsylvania State University in 1983 and her articles appeared regularly in Art Bulletin, Burlington Magazine, and Master Drawings.

She was chief curator at the Rhode Island School of Design Museum and held teaching positions at Brown University, Harvard University, and New York University's Institute of Fine Arts. Her exhibitions included "Italian Art at the Close of the Quattrocento: Pollaiuolo and Verrocchio" in 1992 and "Severo and the Sea-Monster" in 1997. She also oversaw the Frick Collection's annual graduate student symposium and worked closely with young scholars preparing for museum professions. She will be deeply missed.

Two recent exhibitions, A Seal Upon Thine Heart: Glyptic Art of the Ancient Near East, Circa 3500 - 2100 BC and Circa 2100 - 500BC, at the Pierpont Morgan Library were greatly contributed to by the work of a former professor in the Department, Dr. Earl Porada. She is remembered by all as an avid scholar whose invaluable work continues to educate and bring the ancient past into clear focus in the modern world.

The Media Center for Art History is sending the "community of looking" at Columbia University to faculty of primar­ily undergraduate institutions and Columbia's graduate alumni. This community is defined by the ongoing conver­sation that takes place in the weekly pre­ceptor's brieﬁngs and the undergraduate seminars of the Core Curriculum. The three-year program, which involves video, digital modeling and animation, virtual reality technology, World Wide Web communications, and seminar workshops, is supported by the Andrew W. Mellon Foundation as part of the Media Center's National Endowment for the Humanities (NEH) Challenge Grant campaign.

The first few participants have been selected and are meeting in Paris this summer for a six-week seminar on Gothic in the Ile-de-France led by Professor and Department Chairman Stephen Murray, who is Executive Director of the Media Center for Art History. As part of an intensive media laboratory, they will learn and apply a variety of digital imaging tech­niques in their study of Notre-Dame of Paris and other medieval monuments. The objective is to encourage, collaborate on, and evaluate the use of new tools and methods for teaching about works of art in a variety of disciplines. Select Mellon-NEH consortium institutions will also share images from museum collections as part of a site-licensing tested.

The Mellon-NEH program builds on the Media Center's experience with projects on Amiens Cathedral and Raphael's frescoes of the Stanza della Segnatura. Professor Stephen Murray and Meyer Schapiro Professor David Rosand directed these modules for the "core curriculum. These projects serve to enliven the link between research and teaching at Columbia and provide advanced tools for addressing complex subjects and approaches in classroom discussion. Students and preceptors will be testing a new CD-ROM on Amiens Cathedral in classes this fall. Other pro­jects in development will consider Rembrandt, the Parthenon, and Notre­Dame of Paris.

The Media Center for Art History has spearheaded advanced digital media tech­nologies, projects, and resources for research and teaching in the Department of Art History and Archaeology. Permanent, full-time staff include Executive Producer and Associate Director Maurice Luker and Digital Artist, Producer, and Studio Manager Jonathan Snyder (who created the new CD-ROM on Amiens Cathedral). Digital Artist and Producer Stephanie Sakellaris consults on the Mellon-NEH project and works with Research Staff Associate for Cultural Resources Hilary Dunne on Cultural Resources Initiative projects and World Wide Web site design for the World Monuments Fund, Save Venice, and the "Heritage Conservation: Priorities and Confrontations Seminar on Historic Monuments and Sites." 

The first two of four annual goals set by the National Endowment for the Humanities Challenge Grant campaign have been met, contributing about half of the $2.4 million required to match the $577,000 offered by NEH. The final year of fund raising in 1998-99 will concentrate on a special $1 million endowment for digital media and cultural resources projects.

Educational products developed by the Media Center for Art History are available from Crystal Productions at (800) 255-8629. For further information about programs or the Challenge Grant campaign, go to http://www.learn.colum­bia.edu on the World Wide Web or contact Executive Producer and Associate Director Maurice Luker at (212) 854-1090.

The collaborative World Wide Web site for teaching about Notre-Dame of Paris will be developed further by members of the Media Center for Art History's Mellon-NEH consortium. © 1998 The Trustees of Columbia University in the City of New York

The Department’s Two New Faculty Members

Robert E. Harrist, Jr. joined the Columbia faculty in 1997. A specialist in Chinese painting and calligraphy, he was trained at Princeton and taught at Oberlin College for nine years. An exhibition he curated, Power and Virtue: The Horse in Chinese Art, opened in September at the Chinese Institute in New York. In addition to the catalogue for this exhibition, his recent publications include a related article in Arthius Asiae and book reviews in Oriental Art, Journal of Asian Studies, and Ballet Review. His book, Painting and Private Life in Eleventh Century China was published by Princeton University Press this spring. He is also the co-author and editor of the catalogue for a major exhibition of Chinese calligraphy that will open at the Princeton University Art Museum in 1999 and travel to several other venues, including the Metropolitan Museum of Art. His other projects include a paper on the adoption of western clothing in China, delivered at a conference at the University of Chicago in April. In the summer of 1998, with the support of the National Endowment of the Humanities, he will travel to China to conduct research on monumental calligraphy carved on mountains.

Christina Kier also joined the faculty in the fall. She has taught on the Russian avant-garde, the European avant-gardes between the wars, feminist theory and contemporary feminist art. Recently, Professor Kier spent 1996-97 on a J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities working on a book entitled The “Social Objects” of the Russian Constructivist Avant-garde which she expects to complete during the summer of 1998. She is co-editor, with Eric Naiman, of Everyday Subjects: Formations of Identity in Early Soviet Culture (Cornell University Press, forthcoming). Her translation of Boris Arvatov’s Everyday Life and the Culture of the Thing, and her own essay “Boris Arvatov’s Socialist Objects,” appeared in the Summer 1997 issue of October. She lectured on “Constructivist Advertising and the Collective Wish Image” at the Harvard University Art Museums in March of 1997, and on “Everyday Objects” in the Department of Art History at the CUNY Graduate Center in November 1997 and in the Departments of History and Art History at Princeton University in April 1998. Professor Kier has published numerous other articles in October, Art History and Art in America, as well as several Danish publications.

Recent Changes Within the Department: A Retirement, A New Chair and A Tenured Professor

After 40 years of teaching, Barabara Novak, the Helen Goodhart Alscluh Professor of Art History at Barnard College, will retire this year. Her talent and dedication to education will be deeply missed. The Department is also pleased to announce the addition of the Lisa and Bernard Selz Professorship in Pre-Columbian Art History and Archaeology. This new chair enables Columbia to remain at the forefront of Pre-Columbian studies as it is one of only three endowed professorships of this type in the country. It will be occupied by Esther Pasztory. It is also a pleasure to announce that tenure has been awarded by the Department to Jonathan Crary. His continued contribution to education and scholarship is happily anticipated.

News of the Faculty

ILARY BALLOON’s book, Louis Le vau: Mazarin’s College, Colbert’s Revenge, which received a Millard Meiss Grant from CAA, will be published by Princeton University Press in 1999. She is now writing a book on European Architecture 1600-1750 for the Oxford History of Art and working on a special end-of-the millenium double issue of the Journal of the Society of Architectural Historians, where she continues to serve as book review editor for foreign topics. A highpoint of the schoolyear was a study trip to England with her graduate students (in conjunction with an exhibition on Queen Victoria, page 2). Off-campus, Hilary was appointed to the Planning Board of Enwood, N.J. by the city’s mayor.

JAMES BECK’s new book Three Worlds of Michelangelo will be published in October 1998, in Italian by Mondadori of Italy (in English by W. W. Norton. His Italian Renaissance Painting will be republished in several languages in an enlarged, all-color and updated edition in early 1999. Currently, he is doing research on a projected book: “Masaccio, Donatella and Brunelleschi and the Beginning of the Renaissance.”

BARRY BERGDOLL returned from a year’s sabbatical, during which he curated the centennial exhibition on the campus master plan with Janet Parks and wrote its accompanying catalogue Mastering McKim’s Plan: Columbia’s First Century on Morningside Heights, published by the Wallach Art Gallery and distributed by Columbia University Press. This term he has begun a two-year collaboration with the Department of Architecture and Design of the Museum of Modern Art which will culminate in an exhibition on Mies van der Rohe’s German years, 1905-1938. Bergdoll and Terence Riley, Chief Curator of Architecture, are conducting a graduate research seminar in the Mies archive at MOMA this spring and again in spring 1999 and offering a research tour of Mies in Berlin this summer. In addition to participation in the Program for Art on Film’s “Architecture on Screen “98” festival at the Brooklyn Museum in January, Bergdoll lectured in Atlanta and Newport later this term. Recent publications include an essay on Schinkel and Natural history in Mythos Bauakademie, published earlier this year in conjunction with an exhibition of Schinkel’s famous architectural school building in the heart of Berlin, and an essay on French architectural books in the Avery library’s centennial volume, Avery’s Choice.

RICHARD BRILLIANT remains the Director of the Italian Academy for Advanced Studies in America at Columbia University until June 1999. He is a member of the National Committee for the History of Art until the year 2000, served as a consultant to Alexandria Productions on a program called The Glory That Was Rome for the Discovery Channel to be distributed this year. He was also the curator of the exhibition Facing the New World: Jewish Portraits in Colonial and Federal New York at the Jewish Museum in New York this past fall, to which he contributed the lead catalogue essay. He has written the usual number of articles and reviews, and lectured at the University of Exeter, Sussex University in Brighton, England, Middlebury College, and the American Numismatic Society in New York. His book, My Laiocion, has been accepted for publication by the University of California Press, Berkeley and should be published within the year, and his eighth grandchild was born early in 1998.

BENJAMIN BUCHLOH recently published a number of articles including “Warburg’s Model? The End of Photomontage in Post-War European Art” in the catalogue Deep Storage: Arsenals of Memory, accompanying an exhibition at Munich’s Haus der Kunst and the National Galerie in Berlin and an essay on the portraits of Thomas Struth for the Trocadero Museum in Hannover. Two of his earlier articles were translated and republished in 1997. The first, entitled “Allan Skela: Photography between Discourse and Documentary,” was translated from English to Dutch by the Netherland Photo Institute in Rotterdam and the second “Leaving the Twentieth Century (or Composing the Past)” which originally appeared in Artforum in 1997, was republished in French translation in the new art magazine Omnibus in and in Dutch in the Flemish magazine De Witte Raaf. In December 1997, he participated in a conference entitled What is art criticism on the left? organized by Humboldt University, Berlin and the German magazine Texte der Kunst. He delivered lectures at Emory University, Notre Dame University, the California Institute of the Arts, the Otis Art Institute and presented a public talk on Piero Manzoni at the Tate Gallery on the occasion of a retrospective exhibition of Manzoni’s work at the Serpentine Gallery in London.

JOSEPH CONNORS directed the undergraduate major during the fall semester and divided his sabbatical semester in the spring between New (continued on page 8)
York and Rome. He spoke at a symposium on Pietro da Cortona in Rome in November, where Columbia alumni (Tod Marder, Louise Rice, Alice Jarrard, Sarah McPhee) made an exceptionally strong showing. He delivered the Wallace K. Ferguson Memorial Lecture of the Renaissance Society of America at NYU in December, on aspects of his work on baroque architecture and scientific collecting.

JONATHAN CRARY lectured at Cooper Union School of Art, MIT School of Architecture and the Yale School of Art. He also participated in several conferences and symposia, including The Victorians and the Photographic Eye and Critical Speed at the City University Graduate Center, Visualizing Architecture and Performance and Text at Columbia University and was keynote speaker at Re-imagining the Human Sciences a symposium held at Concordia University in Montreal.

THOMAS DALE is on leave this year as a member of the School of Historical Studies in the Institute for Advanced study at Princeton University (he was also offered a fellowship at CASVA in Washington, D.C. for the same period). He is researching a new book provision­ study at Princeton University (he was THOMAS DALE is on leave this year as the City University Graduate Center, Visualizing Architecture and Performance and Text at Columbia University and was keynote speaker at Re-imagining the Human Sciences a symposium held at Concordia University in Montreal.

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RICHARD MARTIN was the subject of an article, "Seamless Style," in "In Measurements of Byzantine Art in Italy during the Middle Ages and early Renaissance," and "Sharing Sacred Space and Institutional Identity in Romanesque Mural Painting."

NATALIE KAMPEN, Ann Whitney Olin Professor of Women's Studies and Art History at Barnard, spent the spring quarter as visiting professor at Art History and Classics at the University of California at Berkeley. She is working on a book about Roman art and gender, and also published several reviews and an article in Transactions of the American Philological Association on the great historian of Roman art, Otto Brendel, who taught at Columbia in the 1950s and 60s. Another paper "Gender and Desire" appeared in an anthology entitled Naked Truths: Women, Sexuality and Gender in Classical Art and Archaeology, "Onmale, or the Instability of Gender," an article from her 1996 anthology, Sexuality in Ancient Art, won the prize for best article awarded by the Women's Classical Caucus of the American Philological Association. During the spring term, she presented a series of papers on Roman art and gender and Roman provincial relief sculpture to the Universities of Gothenburg and Stockholm in Sweden and at the University of California at Berkeley and at Santa Cruz.


NEWSLETTER OF THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

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History, he continues to work on the Raphael project which was featured in the spring 1997 issue of Columbia College Today. Save Venice, Inc. recently appointed him to the board of directors. A revised edition of his Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto (1992) was published by Cambridge University Press, and his chapter on “La pittura veneziana del Cinquecento” appears in the massive volumes of Arte de Venezia (Udine, 1997). Finally, he has completed his book Rembrandt’s Reach and Other Studies (Cambridge University Press, and his chapter on “Rembrandt and the Classical Ideal: Anatomy of the Other in Greek Art” is also appearing in a new edition of The Classical Ideal: Athens and the Construction of the Other in Greek Art. He is also working on a project called Little Barbarians: A Tale of Twelve Statues. He will be spending the summer in Athens working on this project and upon publication of the Hellenistic sculpture from the Athenian Agora.

Having survived a tour of duty as Department Chair, ALLEN STALEY ALLEN STALEY spent the autumn of 1997 on sabbatical leave. For much of that period, he was in England starting to plan an exhibition of Pre-Raphaelite landscape painting, which will take place at the Tate Gallery early in the next millennium. He is at present writing entries about Turner for an Oxford Companion to Turner. In press are short essays about works by Benjamin West for the New Britain Museum of American Art and the Williams College Museum of Art, and a biographical account of West for the new American National Biography. He lectured at the National Gallery in March 1997 about the Origins of the Aesthetic Movement,” his chief current interest, which, in due course he plans to turn into a book. The Post-Pre-Raphaelist Print: Etching, Illustration, Reproductive Engraving, and Photography in England in and around the 1860s, organized for the Wallach Art Gallery by Professor Staley and a team of graduate students, won an Award of Special Recognition from the New York State Historical Association for outstanding museum catalogues published in New York State in 1995.

ANDREW STEWART is visiting the department while on leave from the University of California at Berkeley. He has recently given guest lectures at the University of Texas, Austin, Tafts University among others. In collaboration with one of Berkeley students he is completing an essay for the book edited by Beth Cohen entitled Not to be heir: The Classical Ideal: Athens and the Construction of the Other in Greek Art. Also appearing in a new edition of The Classical Ideal: Athens and the Construction of the Other in Greek Art. He is also working on a project called Little Barbarians: A Tale of Twelve Statues. He will be spending the summer in Athens working on this project and upon publication of the Hellenistic sculpture from the Athenian Agora.

JUDITH PAINE MCBRIEN, MA ’75, published Pocket Guide to Chicago Architecture with W.W. Norton and Company in 1997. In 1990, she founded Perspectives International Inc. to produce fine films, videos, guidebooks, and other media about architecture, history and design. Skyline: Chicago is an award-winning series of five programs exploring Chicago’s history, development, and urban design being produced for Public Television Broadcast.

JEFFREY CHIPPS SMITH (Ph.D. ’79) currently the Ruth Head Centennial Professor in Fine Arts at the University of Texas at Austin, was awarded a John Simon Guggenheim Memorial Foundation Fellowship in the Humanities for his project Reinvesting the Aztec.

ALEXANDER VERGARA has written an essay on “Rubens and his Spanish Patrons” that will be published by Cambridge University Press in the Winter of 1998-99. He is also curator of an exhibition on the art in the Spanish Netherlands under the Archivists (1558 – 1633), which will take place at the Prado Museum in the winter of 1999, and will include numerous works by Rubens, Jan Brueghel and Van Dyck, among others. He is also writing an essay on “Rubens as Itinerant Court Painter” for the catalogue of the exhibition Rubens, Velasquez and Van Dyck as Court Painters to be held at the Prado from May to August 2000.

ALISSA LAGAMMA (Ph.D. ’95) is currently preparing a new edition of Anglo-Saxon Manuscripts 900-1066, volume 2 in the series devoted to Manuscripts Illuminated in the British Isles published by Harvey Miller, London. She has also been asked to supervise the publication of Meyer Shapiro's Lectures on Insular Art. In addition, she is about to submit an article on an important unpublished 14th century Sienese antiphony illuminated by Niccolo di ser Sozo. She is currently researching the books used by Queen Margaret of Scotland in her private devotions. She has delivered two talks on this subject, one at a Symposium held in Toronto, May 1996, in memory of Robert Deschman, and the other in April 1998, to the Robert Ranner Forum at Columbia University. She also chaired a session at the symposium The Bible and the Liturgy held at Fordham University.

SIMON SCHAMA is completing his book on Rubens and Rembrandt entitled Rembrandt's Eyes to be published by Knopf in 1999. He continues to write art criticism for The New Yorker and an anthology of his columns, Kunstzaken, was published in Dutch in 1997. He was the Dora and Harry Rubin Lecturer on American Art at the Metropolitan Museum of Art, where he lectured in the fall of 1997 on American Trompe Loeil artists and their relationship to modernism. In fall 1998, he will teach a graduate seminar entitled “Earth Art: Art and Nature in the 20th Century.” He is also about to start writing and production on a sixteen-part history of Britain for the BBC.

JOAN MURRAY (M.A. ’66) is currently the Director to the Robert McLaughlin Gallery in Oshawa, Ontario. Her most recent book is In Search of the Celebration of Family Life by Canada's Best-Loved Painters.

MARIA GRAZIA PERNIS (Ph.D. ’90) recently conducted a short field study in Ethiopia and delivered talks in New York, San Francisco, and Los Angeles. Her book, Inventing Masks: Agency and Creativity among Yoruba Sculptors was published in 1997 by the National Gallery in the winter of 1999, and will include numerous works by Rubens, Jan Brueghel and Van Dyck, among others. She is also writing an essay on “Rubens as Itinerant Court Painter” for the catalogue of the exhibition Rubens, Velasquez and Van Dyck as Court Painters to be held at the Prado from May to August 2000.

MARGARET WERTH has completed a book manuscript with the working title ‘Temporarities of Redemption: Pastoral and Utopia in French Painting, 1891-1907’.

MICHAEL FITZGERALD (Ph.D. ’87) is currently Chairman, Department of Fine Arts at Trinity College in Hartford, Connecticut.

NEWSLETTER OF THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
Columbia at the CAA

This year’s Annual Conference of the College Art Association was held on February 25 - March 1 in Toronto. A number of Columbia alumni and graduate students participated.

• JOANNE PILLSBURY (Ph.D. '93) delivered a talk entitled “Palaces of the Lords of Chimor” in the open session on Pre-Columbian Art.

• EMILY UMBERGER (Ph.D. ’81) presented “New Blood from an Old Stone: The Tizoc Stone and the Aztec Temple Rebuilding of 1487” in the same session.

• ANN C. GUNTER (Ph.D. ’80) chaired the session Art in Post-Colonial Periods in the Ancient Mediterranean World.

• ADRIANNA G. PROSER (Ph.D. ’95) presented “Collectors of Chinese Art: A Ming Dynasty Reception Hall from the Palace of Duke Zhao” in the session Art of Collectors:

Taste: Collectors in East Asia.

• PETRA TEN-DOESSCHATE CHU (Ph.D. ’72) talked on “The Construction of Childhood in Nineteenth-Century Artists’ Biographies” in the Representations of Childhood and the Construction of Childhood in the Nineteenth Century: a session for which LAURIE SCHNIEDER ADAMS (Ph.D. ’67) served as the Discussant.


• KEN TADASHI OSHIMA another current graduate student presented “The Reception and Perception in Post-War Japan of Le Corbusier’s Museum of Infinite Growth” in the session The Appeal of International Modernism.

• JAMES MARROW (Ph.D. ’75) chaired the open session Fifteenth-Century Netherlandish Art.

• JANE C. LONG (Ph.D. ’88) presented “Franciscan Liturgy and Family Chapels at S. Croce in Florence” in Medieval Architecture and Liturgy.

• ELLEN HANDLER SPITZ (Ph.D. in Education ’83) talked on “The Role of Images in Establishing Sexual Stereotypes” in the session The Visual Representation of Child Sexuality.

• KATHERINE MANTHORNE (Ph.D. ’86) served as co-chair of the session The Colonized Construction of American Art/History.

• ALAN WALLACH (Ph.D. ’73) delivered a paper entitled “Rereading an Anti-Catalogue: Radical Art History During the Decline of the Left” in From Aesthetics to Politics, New York, ca. 1975.

• ANNE E. GUERNSEY-ALLEN (Ph.D. ’93) chaired the session Artistic Agency in the Colonial/Post-Colonial Pacific.

• ELIZABETH CHILDS JOHNSON (Ph.D. ’89) presented “Sanctifying Power: The Written Word and Ritual of Proto- and Early Historic China” in the session Rereading Chinese Art (History).

• Graduate student JOHN PFEFFER delivered a paper entitled “Hybridity, Multiculturalism and Traditional African Art” in Facing the Surface II: Writing A Theory of Practices in the Frame of Cultural Interaction and was also a speaker in the Arts Council of the African Studies Association session entitled Categories in Flux: The Arts of Africa and the Diaspora.

• RICHARD MARTIN (M.Phil ’73) served as the Discussant for the session Dandies: Sartorial Fine and Cultural Identity.

• DEBRA HASSIG (Ph.D. ’93) chaired Art and Alterity: The Pictorial Expression of Social Outcasts.

• TERRY ROSSI KIRK (Ph.D. ’97) talked on “Symbols of Justice in Early Modern Italian Art: An Assessment of the Classical Tradition in the Making of National Institutions” in the session sponsored by the Italian Art Society entitled Italian Art of the Nineteenth and Twentieth Centuries: A Legacy of Continuity and Dissonance.

• JUDITH OSTROWITZ (Ph.D. ’96) presented “Amateurs Copy, Professionals Steal: Contemporary Northwest Coast Art and Modernist Value Continuum” in Modernism, Aboriginality and the Northwest Coast.

• CATHERINE LEVESQUE (Ph.D. ’87) chaired a session sponsored by the Historians of Netherlandish Art entitled The Experience of Place: Landscape in Northern Europe 1540-1650 in which DAVID R. SMITH (Ph.D. ’78) presented “Rembrandt’s Metaphysical Win: The Three Trees and The Onward.”

• JUDITH C. ROHRRER (Ph.D. ’84) talked on “Tradition, Modernity and Colonial Nationalism in Gaudinista Theory and Practice” in the session Modernity and Tradition in Spain, 1898-1945.


• ELIZABETH WYCKOFF (M.Phil. ’91) co-chaired a session entitled Printed Matter: Rethinking the Exactly Repeatability of Practices in the Frame of Cultural Interaction and was also a speaker in the session entitled Categories in Flux: The Arts of Africa and the Diaspora on “Hybridity and Multiculturalism in African Art.”

• AIDA YUEN WONG (M.Phil. ’97) presented “Japan’s Willing Accomplice: Chinese Participation in Orientalist Exhibitions” in the session Japan and Cultural Imperialism: Colonized and Colonizer.

• JUANITA HOLLAND (M.Phil. ’92) chaired a session entitled “Each and Every Bit of Difference”: Arts of the African Diaspora.

• MICHAEL KOORTOJKIAN (Ph.D. ’91) chaired a session entitled “Images of the Perry Expedition to Japan 1856-1858” in which DAVID R. SMITH (Ph.D. ’78) talked on “The Role of Images in Establishing Sexual Stereotypes.”

• JUDITH RODENBECK (M. Phil. ’96) delivered a paper entitled “Tradition, Modernity and the Discourse on Islamic Architecture.”

• KATHERINE MANTHORNE (Ph.D. ’88) presented “Car Crash: Imagining Disaster” in Trauma and Representation.

Lectures, Conferences and Symposia

On Friday, January 30, the Department of Art History and Archaeology held the Art History Graduate Student Symposium during which a number of graduate students presented papers on recent work. Anthony Scibilia presented “A Prayerbook without Prayers — And without the Book — Simon Bening's Stein Quadriptych.” Jane Rosenthal of Columbia University gave a paper entitled “A Book for Private Devotion: Queen Margaret's Gospel Lectionary.” Kathryn Smith of Temple University spoke on “Mere Child's Play? Context and Meaning of the Infancy Miracles in the Neville of Hornby Hours (London, British Library MS Egerton 2781)” in which she presented a paper entitled “Every Bit of Difference”: Arts of the African Diaspora.

• MICHAEL KOORTOJKIAN (Ph.D. ’91) chaired a session entitled “The Limits of Culture: Portraits of Barbarians in Roman Art” and PATRICIA EMISON (Ph.D. ’95) delivered “Mrs. Whatsit and Mrs. Witch: Sorting out Lo Streggezzo.”

• JULIA L. MILLER (Ph.D. ’83) co-chaired a session entitled Art of The Healing: Cauls, Hospitals, and Their Images.

• RONA GOFFEN (Ph.D. ’74) chaired a session entitled Renaissance Society of America entitled Renaissance Masculinities.

• ANNETTE BLAUGRUND (Ph.D. ’87) was the discussant for a session entitled “Witches: Making the Rules?”

• JUDITH RODENBECK (M. Phil. ’95) presented “Car Crash: Imagining Disaster” in Trauma and Representation.

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Scholarships, Grants and Fellowships

SUMMER TRAVEL GRANTS FOR 1998

Advisory Council Fellowships for summer travel were awarded to ISOLDE BRIELMAIER (England, France, Germany, Belgium and Austria) and JOANNA PITBLADO (Italy and Germany). This year’s recipients of Lewine Summer Travel Grants are DREW ARMSTRONG (France), MEREDITH COHEN (Paris) and LAURA BRUGGER (England) JENNIFER AHLEFELDT (Honduras), CLAUDIA GOLSTEIN (Belgium), MEREDITH HALE (The Netherlands), and ELIZABETH MARLOWE (Italy) were the recipients of Helene Farrow Travel Awards. The recipients of this award are MEREDITH SCHWARTZ, AND SON, AND MARIA ZINGARO for group travel to Italy and for their summer of 1998. This is his fourth summer of travel to Italy to work on his dissertation entitled “The Utility of Art: Mechanics’ Institute Fairs in New York City, 1828-1870.” Metropolitan Museum of Art Fellowships have been awarded to JONATHAN UNGLAUB for “Foussin and Seventeenth-Century Poetics” and to JEAN-FRANCOIS BEDARD for “Gilles-Marie Oppenord and the Gout Moderne.” Also, ISOLDE BRIELMAIER was awarded a Summer Research Award through the Graduate School of Arts and Sciences Merit Fellowship Program for pre-dissertation research, and Foreign Language and Area Studies fellowships (FLAS) to study Swahili in Tanzania.

Recent Dissertations (1997-1998)

AMY SCHLEHEL “Inside and Outside Feminism: The Art of Nancy Spero” (Buchholz)
BOR-HUA WANG “Su-Shih’s Art of Writing and his Han-Shih Tien” (Semabug)

ANNIE-MARIE BOUCHE “Theorica Viva: The Frontispiece of the Floreffe Bible (London B.L. add. MS 17738) and the Twentieth Century Contemplative Theory” (Rosenthal)

WHIYEON JIN “Korean Informel: Representation of Modernism in Non-Western Society” (Drucker)

JODI CRANSTON “Dialogues with the Schroller: Portraits and the Time of Signification in the Renaissance” (Rosand)

JESSICA WINSTON “A History of Medical Art in India” (Lyman)

SUSANNE FRANCOEUR “Style and Semantics in Greco-Roman Art” (Rosenthal)

PAMELA FLETCHER “Narrating Modernity: The Problem Picture, 1895 - 1917” (Staley)

ELIZABETH WYCKOFF “Innovation and Popularization: Printmaking and Print Publishing in Haarlem during the 1620s” (Fredberg)

HELEN SHANNON “Articulating Race and American Cultural Nationalism from the Great War through the Jazz Age” (Brillant)

Lectures, Conferences

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Alumni Notes

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ERIC VAN SCHAACK (Ph.D. ’69) retired in 1996 after teaching at Colgate University for almost twenty years. His most recent research has focused on World War I posters. A catalog of the extensive collection at Colgate was published in the Picker Art Gallery Journal, 1990-91.

In the next issue of the Newsletter we would like to include a feature on a member of the alumni. Please send your nominations for the subject of this article along with information on their activities, publications and other accomplishments, to the Art History and Archaeology Department office in care of the Newsletter.