

NEWSLETTER

THE DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY
MIRIAM & IRA D. WALLACH FINE ARTS CENTER · COLUMBIA UNIVERSITY
VOL. 13 · SPRING 1998

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



Sun Boxiang, "Portrait," 1996. Featured in the exhibition Brushed Voices: Calligraphy in Contemporary China on view April 15-June 6, 1998, at the Wallach Art Gallery.

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)

The Wallach Art Gallery

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 Columbiana Collection, supplemented with objects from the New York Historical Society and several architectural firms.

The abundantly illustrated, 268 page catalogue — the gallery's most ambitious publication to date — includes a comprehensive essay by Barry Bergdoll, tracing and analyzing Columbia's architectural plan as a narrative of the legacy and fate of McKim's 1894 master plan in the face of changing architectural, educational, and urban trends. Also included is a description of objects written by Janet Parks, together with Barry Bergdoll as well as a photographic essay by Hollee Haswell, curator of Columbiana, "Constructing Low Memorial Library: A Chronicle of

McKim, Mead & White, "Comprehensive Plan for Columbia University's Expanded Site," 1903. On view Fall 1997/Winter 1998 at the Wallach Art Gallery.

a Monumental Enterprise." The catalogue is distributed by the Columbia University Press and is available at bookstores or the gallery.

The season's second exhibition, *The Visual Front: Spanish Civil War Posters, from the Southworth Collection at the University of California, San Diego*, offered a poignant reminder of the devastating and ideologically galvanizing conflict that is often regarded as a

rehearsal for the Second World War. The exhibition curator, Alexander Vergara, visiting assistant professor of art history at Columbia, selected 42 posters that graphically denounce the fascist-inspired military revolt and exhort the populace to support the Republic and to unite for the cause.

Vergara, a Rubens scholar whose major field is Northern Baroque painting, became interested in these posters

while teaching at the University of California, San Diego. During a visit to the Mandeville Special Collections Library, he saw a framed Spanish Civil War poster hanging in a seminar room which aroused his curiosity. Along with history professor David Ringrose, he taught a special seminar for graduate students in history and visual arts which examined the posters in their artistic, social, cultural, and political contexts. The poster exhibition developed from that seminar.

By the time this newsletter arrives, *Brushed Voices: Calligraphy in Contemporary China* will be on view. It is indicative of the unprecedented flourishing of the venerable art of calligraphy during the past two decades. The curator is Yiguo Zhang, a Ph.D. candidate in the department, a recipient of a Wallach Art Gallery Fellowship, and an accomplished calligrapher. Last summer while travelling in China, he made

selection of works by twenty-one artists and brought them back to New York. This is the first time that many of these artists are showing their work in the U.S. The exhibition, proposed by Yiguo Zhang in conjunction with David Sensabaugh before he left for the Yale University Art Gallery to become curator of Asian art, brings together a broad range of works, from adaptations of traditional script types to highly experimental styles.

A program on 2 May, organized in conjunction with the exhibition, comprised a roundtable in the morning with presentations by Dawn Delbanco, Wen Fong, Robert Harrist, David Sensabaugh, and Yiguo Zhang. A demonstration and workshop took place in the afternoon. The fully illustrated catalogue of sixty-four works, which also has many comparative illustrations, contains an introductory essay and discussions of each work by the curator as well as an interview with the

noted painter Brice Marden on his interest in Chinese calligraphy. Like several previous catalogues published by the gallery, this one was designed by Jerry Kelly and printed by the Stinehour Press.

Forthcoming exhibitions

Hogarth and His Times: Serious Comedy will conclude its North American tour at the Wallach Art Gallery, where it will open with a reception on the 15th of September. David Bindman of University College London is the curator. The exhibition, organized to mark the 300th anniversary of Hogarth's birth, was first shown at the British Museum in fall 1997 and then travelled to the Berkeley Art Museum (28 January to 19 April) and the National Gallery of Canada in Ottawa (18 June to 23 August). The exhibition has been made possible by the Parnassus Foundation.

In conjunction with the exhibition Christina Kiaer will be teaching an undergraduate seminar on the artist. She will also moderate a day-long symposium with papers offering new interpretations of Hogarth's work and examining its subsequent impact. The symposium will take place on 7 November — save the date.

Exhibition on Tour

Robert Motherwell on Paper: Gesture, Variation, Continuity, which David Rosand organized for the Wallach Art Gallery, has moved from the Marsh Art Gallery at the University of Richmond (17 October to 13 December 1997) to the Spencer Art Museum at the University of Kansas in Lawrence. The dates of the showing there are 4 April through 31 May.

Letter from the Chairman

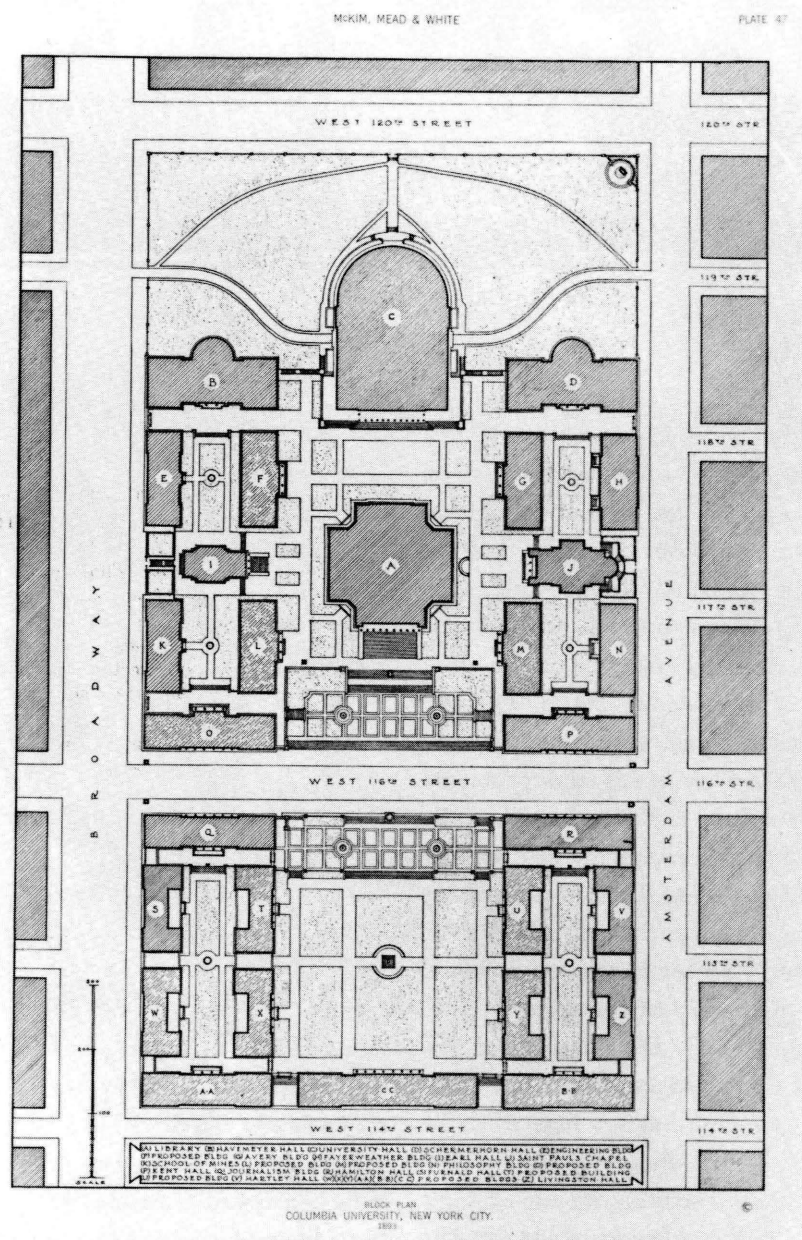
(continued from page 1)

Third, I would like to enhance the level of intellectual exchange among the faculty and generally make the Department a better place to be in. We have revived the tradition of faculty lunches where colleagues can share their current research. This year we have enjoyed presentations by Professors Krauss, Ballon, and Harrist. Next year I should like to initiate a panel discussion where we address the state of the discipline in the widest sense. Still in connection with the atmosphere in the Department, I am delighted to report that with the help of Emily Gabor, departmental administrator, we have assembled a truly wonderful office staff: Jill Brumfield, Nanette Barber and Christina Kelly. I should like now to address the problem of the somewhat dilapidated physical condition of the office space as well as the lounge.

It is a pleasure to report on some of the events and successes of the past year. We have welcomed as new faculty Christina Kiaer and Robert Harrist. Once again, Hans Belting joined us as visiting professor in the Spring, teaching a course on the art of the age of Dante. Barbara Novak, soon to retire, was awarded a distinguished teaching prize at the Toronto meeting of the College Art Association and Esther Pasztory was appointed to the Bernard and Lisa Selz Chair of Pre-Columbian Art and Archaeology. You will find more details of the successes of our faculty and other departmental events in the pages that follow.

Please feel free to share with me your thoughts on these or other issues relating to the life of the Department. I look forward to reporting to you again one year from now.

— Stephen Murray



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, perusing 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 astonishing country houses: Blenheim; Castle Howard, where the curator Dr. Christopher Ridgway 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



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

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. Kathryn Josserand and Nicholas Hopkins of Florida State University. These two anthropologists, at the forefront of Maya epigraphy, led a weekend workshop on the subject of understanding the structure of Maya Hieroglyphs 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.

Two Friends of the Department Remembered

In March, Bernice Davidson, a member of the Department of Art History and Archaeology's Advisory Council and an 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 Hercules" 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. Edith 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.

Media Center for Art History

The Media Center for Art History is extending 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 summer 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 fifteen 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 testbed.

The Mellon-NEH program builds on the Media Center's experience with projects on Amiens Cathedral and Raphaël'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

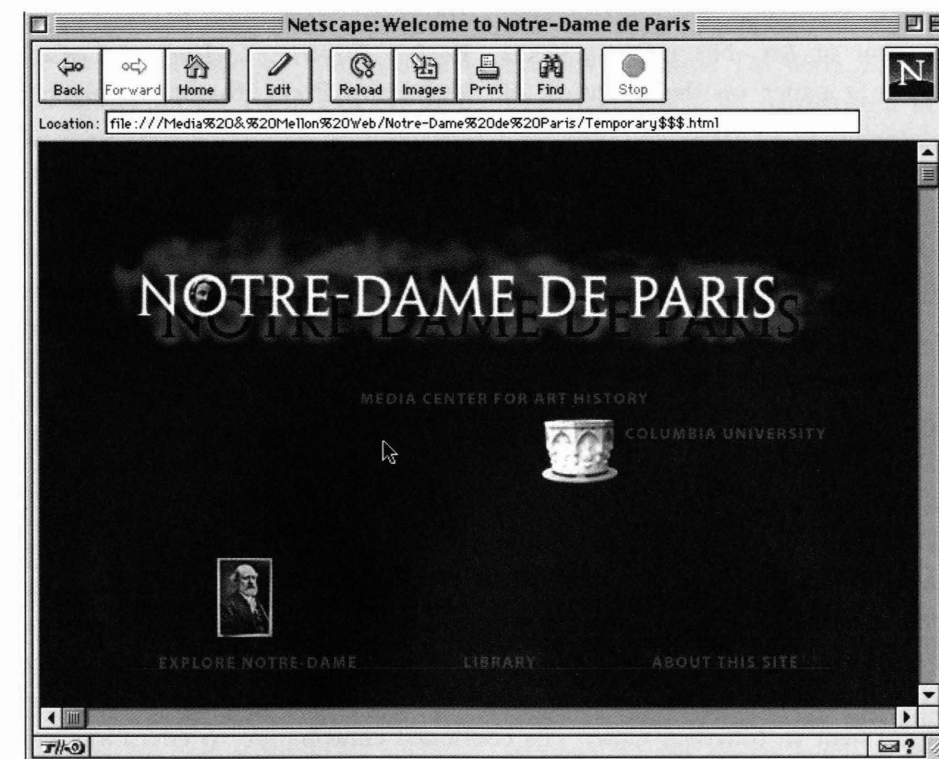
subjects and approaches in classroom discussion. Students and preceptors will be testing a new CD-ROM on Amiens Cathedral in classes this fall. Other projects in development will consider Rembrandt, the Parthenon, and Notre-Dame of Paris.

The Media Center for Art History has spearheaded advanced 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 Conflicts" University 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 \$2.3 million required to match the \$575,000 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) 854-4606 or MSL5@columbia.edu.



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 *Artibus 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 Kiaer 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 Kiaer 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 Kiaer has published numerous other articles in *October*, *Art History* and *Art in America*, as well as several Danish publications.



Josep Renau, "Peasant, Defend with weapons the government that has given you the land," 1936. On view Winter 1998, at the Wallach Art Gallery.

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

After 40 years of teaching, Barabara Novak, the Helen Goodhart Altschul 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 Pasztor. 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

HILARY BALLON'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 seminar (see article on page 2). Off-campus, Hilary was appointed to the Planning Board of Englewood, N.J. by the city's mayor.

JAMES BECK's new book *Three Worlds of Michaelangelo* will be published in October 1998, in Italian by Mundadori and 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 considering the reuse of the site 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 entitled "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 the City of 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 Laocöon*, 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: Arsenal 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 Sprengel Museum in Hannover. Two of his earlier articles were translated and republished in 1997. The first, entitled "Allan Skeula: Photography between Discourse and Documentary," was translated from English to Dutch by the Netherlands Photo Institute in Rotterdam and the second "Leaving the Twentieth Century (in Style)," 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)

News of the Faculty

(continued from page 7)

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 American 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 provisionally titled, "The Romanesque Body: Form and Meaning in Twelfth-Century Art." He has given two talks in Princeton based on his new research: "Beautiful Deformities: Metamorphoses of the Body in Romanesque Art", and "Romanesque Portraiture: Individualism and Group Identity." Last October, his book, *Relics Prayer and Politics in Medieval Venetia: Romanesque Painting in the Crypt of Aquileia Cathedral*, finally came out from Princeton University Press. In November, he travelled to Venice to

give a paper at the conference, "L'Ellenismo Italiota dal VII al XII Secolo." He is editing two collections of essays: "Byzantium through Italian Eyes: The Perception of Byzantine Art in Italy during the Middle Ages and early Renaissance," and "Shaping 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 semester as visiting professor of 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*. "Omphale, 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.

ROSALIND KRAUSS recently completed two books. The first, *Formless: A User's Guide*, was published by Zone Books in October 1997 and the second, *The Picasso Papers*, was published in February 1998 by Farrar, Straus and Giroux.

RICHARD MARTIN was the subject of an article, "Seamless Style," in *Avenue* as well as the author of numerous essays including "Versace ... Made 'Street' in Fashion" in the *Los Angeles Times*, "Style from Paris, Reality from America: Fashion in *Life Magazine*, 1947-1963" in *Journal of American Culture* and "A Charismatic Art: The Balance of Ingratiation and Outrage in Contemporary Fashion" in *Fashion Theory*. At the Metropolitan Museum of Art in 1997 he curated the exhibitions *The Four Seasons* and *Wordrobe*, each of which were accompanied by a small catalogue, as well as *Gianni Versace*, which was accompanied by a Metropolitan Museum/ Abrams book. He gave a keynote address to the Surface Design Association biennial meeting in Lawrence Kansas, lectured at the Cleveland Center for Contemporary Art, the Maryland Institute, the Corcoran, the Philadelphia Museum of Art, the Smithsonian Institution, Cooper Union and was the Eleanor Tufts Visiting Lecturer at Southern Methodist University. His recent publications include: *Charles James* published by Assouline, Thames and Hudson and Kodansha and *Versace* published by the same publishers as well as Universe. A new edition of Gianni Versace's *Man Without Ties* with Martin's foreword was published by Abbeville. His essay "Pre-Pop and Post-Pop: Warhol's Fashion Magazines" appeared in *Who is Andy Warhol?* published by the Warhol Museum and the British Film Institute and his essay "Warhol in the 1950s" was included in the Whitney Museum catalogue *The Warhol Look*. He was moderator of a panel entitled "Dandy Andy: Warhol's Art and Fashion" at the Whitney Museum. His essay "Detonating the Canvas: The Abstract Bomb in American Art" was published in *The Writing on the Cloud: American Culture*

Confronts the Atomic Bomb (University Press of America) and he received and honorary doctorate from the Otis College of Art in Los Angeles.

ROBIN MIDDLETON has served on a number of committees outside the university including the Visiting Committee to the Department of Fine Arts, Harvard University, as a senior fellow of the Studies in Landscape Architecture, Dumbarton Oaks, as a member of the committees of the Canadian Center for Architecture's Scholar's program and that for the Chateaubriand awards. He has published a handful of articles and book reviews and edited and written half of the entries in the catalogue of *British Books* in the Mark Millard Collection, published by the National Gallery of Art, Washington, D.C.

KEITH MOXEY was a fellow in the Society for the Humanities at Cornell University in 1996-97. In the Fall of 1996, he served as Distinguished Visiting Faculty at the Folger Institute in Washington, D.C. He was also the Williams Evans Visiting Fellow in the Department of History and Theory of Art at the University of Otago, Dunedin, in New Zealand during the fall of 1997. His recent publications include *The Subjects of Art History: Historical Objects in Contemporary Perspective* (co-edited with Mark Cheetham and Michael Ann Holly), New York, Cambridge University Press and "Animating Aesthetics," an article that appeared in *October*. He also has a forthcoming book entitled *The Practice of Theory: Poststructuralism, Cultural politics and Art History*, that is being published by Cornell University Press and will appear in Korean in 1999. In addition, he participated in several panels, including, "Visual Culture," Power Institute of Fine Arts, University of Sydney and "Constructing the Archive,"

College Art Association Meetings, New York, 1997.

STEPHEN MURRAY has been working on transforming the material of his 1996 Cambridge Press Book, *Notre-Dame, Cathedral of Amiens. The Power of Change in Gothic*, to create a series of digital products that can be used in teaching Art Humanities. The *Amiens Trilogy* runs on video cassettes: Parts I and II are complete and have already won several awards. A CD ROM on Amiens Cathedral will be complete by May. With Robert Mark and Robert Bork of Princeton he has published (*Journal of the Society of Architectural Historians*, 56, 1997, 478-493) a new study of the openwork flying buttresses found on Gothic cathedrals of the mid-thirteenth century. His study of the Sainte-Chapelle appeared in *Avista Forum* 10, 1997, 21-25. In June and July he will teach a summer seminar for college teachers at Reid Hall in Paris. *Gothic in the Ile-de-France* is the fourth such NEH seminar taught by Murray. New, this year, thanks to support from the Andrew Mellon Foundation, is a digital component that allows colleagues in the seminar to participate in the construction of a web site on Notre-Dame of Paris.

BARBARA NOVAK received the Distinguished Teaching of Art History from the College Art Association at the February meeting Toronto. She recently co-authored with Brian O'Doherty, an essay on Mark Rothko for the National Gallery exhibition catalogue for the Rothko show opening in May.

ESTHER PASZTORY's recent publication, *Teotihuacan: An Experiment in Living*, was selected as an Outstanding Academic Book for the year 1997 by *Choice Magazine*. This past autumn her essay, "Treason: comments to Robert

Farris Thompson," appeared in *Res*.

THEODORE REFF recently published "Cézanne et Chardin," in *Cézanne Aujourd'hui: Actes du Colloque Organisé par le Musée d'Orsay*, and "Three Great Draftsmen: Ingres, Delacroix and Daumier," in *The Private Collection of Edgar Degas*, Ann Dumas, ed. During the past year he has delivered numerous papers including "Picasso and Nineteenth-Century French Art" at The Museum of Fine Arts in Boston, "Transformations de Manet/ Transformations de Paris" at the Musée d'Orsay in Paris, "Impressionism, Portraiture and Tradition" at the Kimbell Museum in Fort Worth, and "Degas's Fallen Jockeys" at the National Gallery in Washington, D.C. He was a participant in two symposia, the first held at the Joslyn Art Museum in Omaha on Degas's *Little Dancer Aged Fourteen* and the second on Degas's drawings at the New York Studio School and also took part in a colloquium on Degas's working methods at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.

DAVID ROSAND received the 1997 Great Teacher Award of the Society of Columbia Graduates and had his few minutes of fame extended with a profile in the March issue of *Art and Antiques*. As chairman of the Wallach Art Gallery Committee, he contributed a foreword to Yiguo Zhang's catalogue for the recent exhibition, *Brushed Voices: Calligraphy in Contemporary China*. Following the itinerary of the exhibition *Robert Motherwell on Paper*, he has lectured on "Abstract Expressionism and the Invention of Painting in America," at the Marsh Art Gallery of the University of Kansas (April 1998). With the Department's Media Center for Art

(continued on page 10)

News of the Faculty

(continued from page 9)

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* (1982) was published by Cambridge University Press, and his chapter on "La pittura veneziana del Cinquento" appears in the massive volumes of *Arte de Venezia* (Udine, 1997). Finally, he has completed his book, *Rembrandt's Reach and Other Studies in the Phenomenology of Drawing*.

JANE ROSENTHAL 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 Sozzo. 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 Branner 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, where he lectured in May 1997 on American Trompe L'oeil 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.

Having survived a tour of duty as Departmental Chair, 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 Yale University, the University of Texas at Austin, Tufts University among others. In collaboration with one of his Berkeley

students he is completing an essay for the book edited by Beth Cohen entitled *Not 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.

ZOE STROTHER received a Getty post-doctoral fellowship, 1997-98, to work on a new project, "Does a Leopard Eat Leaves?," which re-evaluates the paradigm of divine kingship in Africa. She has also conducted a short field study in Ethiopia and delivered talks in New York, San Francisco, and Los Angeles. Her book, *Inventing Masks: Agency and History in the Art of the Central Pende*, was released in January by the University of Chicago Press.

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 Archovites (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, Velazquez 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 "Temporalities of Redemption: Pastoral and Utopia in French Painting, 1891-1908".

Alumni Notes

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.

ELOISE QUINONES-KEBER (Ph.D. '84) currently a professor at The City University Graduate Center and Baruch College, was awarded a John Solomon Guggenheim Memorial Foundation Fellowship in the Humanities for her project *Reinventing the Aztecs*.

JEFFERY 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 Solomon Guggenheim Memorial Foundation Fellowship in the Humanities for his project "Sensuous Worship: Jesuits and the Art of the Early Catholic Reformation in Germany."

MARY NOOTER ROBERTS (Ph.D. '91) was a recipient, along with Allen F. Roberts, of the Alfred H. Barr, Jr., Award for their co-edited catalogue *Memory: Luba Art and the Making of History*, published by Prestel Verlag in association with the Museum for African Art.

JOAN CUMMINS (M.Phil, '93) joined the Museum of Fine Arts, Boston as Assistant Curator for Indian and Southeast Asian Art in June 1998. She married PAUL STERNBERGER (Ph.D. '97) on May 2, 1998 in New York. He is an Assistant Professor in the Department

of Visual and Performing Arts at Rutgers University, Newark.

ALISSA LAGAMMA (Ph.D. '95), currently Assistant Curator at the Metropolitan Museum of Art, recently organized an exhibition of Yoruba art entitled *Master Hand: Individuality and Creativity among Yoruba Sculptors*. This exhibition was accompanied by a lecture series as well as a one-day symposium which she also organized. The colloquium, entitled *Perspectives on African Art: A Dialogue with "Tradition"*, brought together a wide range of scholars and contributed to deconstructing the concept of the anonymous African artist.

LAURIE SCHNEIDER ADAMS (Ph.D. '67) recently published *The Methodologies of Art: An Introduction*, Icon Editions. New York: Harper Collins, 1997, and together with Maria Grazia Pernis, published *Frederico da Montefeltro and Sigismondo Malatesta: The Eagle and the Elephant*, series in the *Studies in Italian Culture: Literature in History*, vol. 20. New York: Peter Lang, 1996.

CLIFFORD BROWN (Ph.D. '66) has several recent publications including, "Gonzaga, Cesate" *et al.*, in *An Encyclopedia of the History of Classical Archaeology*, ed. N. de Grummond, 2 vols, Westport, 1996; "Caradosso Foppa" (with Sally Hickson) *Arte Lombarda*, 119, 1997, 131-180' "The Palazzo di San Sebastiano (1506-1512) and the Art Patronage of Francesco II Gonzaga, Fourth Marquis of Mantua," *Gazette des Beaux-arts*, April, 1997, 131-180; "A Ferrarese Lady and a Mantuan Marchesa, The Art and Antiquities Collections of Isabella d'Este Gonzaga," in *Women and Art in Early Modern Europe*, ed. C. Lawrence, 1997, 53-71;

"Isabella d'Este Gonzaga's Augustus and Livia Cameo and the Alexander and Olympias' Gems in Vienna and Saint Petersburg," in *Engraved Gems, Survival and Revival*, ed. C.M. Brown, *Studies in the History of Art*, National Gallery of Art, Washington, D.C., vol. XXIX, Hanover and London, 1997; "The Archival Scholarship of Antoninio Bertolotti a Cautionary Tale, The Galeasso Mondella (Moderno) model for a diamond Saint George brooch," *Artibus et Historiae* ("Essays in Italian Art in Memory of Carolyn Kolb," ed. C.M. Brown, et al). 1997.

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

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

MARIA GRAZIA PERNIS (Ph.D. '90) had her Ph.D. dissertation translated into French by François Roudut with the title *Le Platonisme de Marsile Ficin et la cour d'Urbain*, series: Etudes et essais sur la Renaissance no. 17. Paris: Honore Champion, 1997.

C. BRIAN ROSE (Ph.D. '87), archaeologist at the University of Cincinnati and an authority on Roman imperial portraiture, recently led excavations of ancient Troy. His team of archeologists reported the discovery of a marble head of Augustus, the first emperor of Rome, in the ruins of the Odeon theater near the center of Troy, in western Turkey.

(continued on page 15)

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 alumnae 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 Architecture? A Ming Dynasty Reception Hall from the Palace of Duke Zhao" in the session *Arbiters of Taste: Collectors in East Asia*.
- PETRA TEN-DOESSCHATE CHU (Ph.D. '72) talked on "The Construction of Childhood in Nineteenth-Century Artists' Biographies" in *Representations of Children and the Construction of Childhood in the Nineteenth Century*; a session for which LAURIE SCHNIEDER ADAMS (Ph.D. '67) served as the Discussant.
- Graduate student CELESTE AUGUSTA LOVETTE delivered a paper entitled "The Image, Space, and Ritual of Regeneration and Protection in Asklepieia" in *Art and the Healing Process: A New Paradigm*.
- 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 entitled *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 on *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 Art of Proto- and Early Historic China" in the session *Rereading Chinese Art (History)*.
- Graduate Student JOHN PEFFER 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 Finesse 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 Wit: The Three Trees and The Omval."
- JUDITH C. ROHRER (Ph.D. '84) talked on "Tradition, Modernity and Catalan Nationalism in Gaudinista Theory and Practice" in the session *Modernity and Tradition in Spain, 1898-1945*.

Lectures, Conferences and Symposia

- MEHRANGIZ NIKOU, (Ph.D. '97), delivered a paper entitled "Racial Theories and the Historiography of Islamic Architecture" in *The Making of the Discourse on Islamic Architecture*.

- ELIZABETH WYCKOFF (M.Phil. '91) co-chaired a session entitled *Printed Matter: Rethinking the Exactly Repeatable Pictorial Statement*.

- 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 KOORTBOJIAN (Ph.D. '91) chaired *Beyond Genre* in which ELIZABETH BARTMAN (Ph.D. '84) presented "The Limits of Culture: Portraits of Barbarians in Roman Art" and PATRICIA EMISON (Ph.D. '85) delivered "Mrs. Whatsit and Mrs. Witch: Sorting out Lo Stregezzo."

- JULIA I. MILLER (Ph.D. '83) co-chaired *The Art of Healing: Cults, Hospitals, and Their Images*.

- RONA GOFFEN (Ph.D. '74) chaired the session sponsored by the Renaissance Society of America entitled *Renaissance Masculinities*.

- ANNETTE BLAUGRUND (Ph.D. '87) was the discussant for *Deaccessioning: Who Makes the Rules?*

- JUDITH RODENBECK (M. Phil. '95) presented "Car Crash: Imagining Disaster" in *Trauma and Representation*.

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 "Manifesto Toward a Material Poetics: A Critique of the Dominance of History in Art History Writing" and Jacqueline Jung delivered "Bodies in Boxes." Anne Cassidy gave a paper entitled "Coatlicue in Snakes Meets Venus in Furs: Masochism in Aztec Sculpture" and John Pepper talked on "Hybridity and Multiculturalism in African Art." A paper entitled "Japan's Willing Accomplice: Chinese Participation in Pan-Asianist Exhibitions" was given by Aida Yuen and Joseph Loh presented "Images of the Perry Expedition to Japan 1856."

Columbia University's representative at the Frick Symposium in the History of Art this year was Helen Shannon who delivered a talk entitled "Noire et Blanche by Man Ray: African art, feminine beauty, and racial politics in the Jazz Age" Ms. Shannon also presented this paper at the Department's Art History Graduate Student Symposium.

The Robert Branner Forum for Medieval Art featured two speakers in the Fall and four speakers in the Spring. The two lectures presented in fall 97 were "Theophilus Presbyter's *De diversis artibus* Book One (On Painting) and Medieval Painting Practice" delivered by Virginia Roehrig Kaufmann and Doris Oltrogge and "An Enigmatic Archivolt Explained: New Meanings for the Romanesque Façade of Notre-Dame, Saintes" given by Virginia Stotz. The spring 1998 series included Susan L'Engle of New York

University, who delivered "Eroticizing the Law: Anatomical Articulation of Legal Manuscripts." Judith Testa of Northern Illinois University 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.)"

A one day symposium forming the Charles T. Mathews Lecture entitled *Robert Branner and the Gothic* was held in October. The symposium was intended to celebrate Robert Branner, former professor in the Department of Art History and Archaeology and to assess the state of the field of Gothic art to which he contributed greatly. The event was co-sponsored by the School of Architecture Planning and Preservation and the International Center for Medieval Art. Bernard Tschumi, Kenneth Frampton, Paula Gerson and Stephen Murray were the hosts for the day and the speakers included Edson Armi, William Clark, Michael Davis, Eric Fernie, Peter Kidson, Dieter Kimpel, Linda Neagley, Anne Prache, Marvin Trachtenberg and Georgia Wright.

The Barnard College 1997 Fall Lecture Series featured four speakers. Yvonne Rainer, an independent filmmaker and choreographer, presented "Out of a Corner of the Sixties," Terry Smith, the Power Professor of Contemporary Art and Director of the Power Institute of Fine

(continued on page 15)

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 AHLFELDT (Honduras), CLAUDIA GOLDSTEIN (Belgium), MEREDITH HALE (The Netherlands), and ELIZABETH MARLOWE (Italy) were the recipients of Helene Farrow travel awards. The Sheldon Weinig Travel Fellows are HEATHER COLBURN (China) and YILING MAO (China). Lewine Summer Travel Grants were also awarded to DENISE BUDD, ANDREA BEGEL, LYNN CATTERSON, AND MARIA ZINGARO for group travel to Italy and for their project entitled "Case Study: Archivio di Stato di Firenze" under James Beck and Enzo Settisoldi. The recipients of Luce travel awards are MEREDITH DAVIS (Washington, DC), SARAH KELLY (Boston, Philadelphia, Los Angeles and Washington, DC), ETHAN ROBEY (Washington, DC) and NATALIA KARPINSKAIA (Russia).

GIOVANNA ASSENSO is the recipient of a special departmental travel grant for study at the American School of Classical Studies in Athens.

Departmental Dissertation Awards for 1998-99 have been awarded to ALESSIO ASSONITIS for "Art and the Savonarolan Aftermath: The Devotional Paintings of Rosso and

Pontormo 1510 - 1527," SHEILA BARKER for "Art in Rome and the Plague of 1630," CANDICE BRIETZ for "Ultimate Warhol: 1968 - 1987," DEBRA DIAMOND for "Tracing History: Jodhpur Painting of the Man Singh Period, 1803 - 1843," HANNAH FELDMAN for "States of Photography: Painting and Non-Painting in the 1950s," CLAIRE GILMAN for "Arte Povera's Artifice: Poverty and Theatricality in Italian Art of the 1960s," KAI GUTSCHOW for "Architectural Criticism and the Crusade for a Modern German Culture: Adolf Behne and Walter Curt Behrendt," KATHERINE RUDY for "Visual Responses to the Holy Land Pilgrimage in Northern Europe 1150 - 1450," JEAN LOUISE SORBELLA for "Sleep that Rouses: Naturalism, Psychology, and Metaphor in Greco-Roman Art," MARGARET SUNDELL for "Man Ray and the Transformation of Artistic Identity in the Historical Avant-Garde," and YIGUO ZANG for "The Meaning of Wang Duo's Line: A Study of Two Scrolls of the Poems of Du Fu."

Recipients of Whiting Fellowships awarded by Columbia University included VITTORIA DI PALMA for "The School in the Garden: Science, Aesthetics and Perceptions of Landscape in England 1640 - 1740," and KARL FUGELSO for "Engaging the Viewer: Reading Structures and Narrative Strategies in Illuminated Manuscripts of *The Divine Comedy*." ANTHONY GERBINO was granted a Reid Hall Fellowship for "The Patronage of Virtuoso Culture under Jean-Baptiste Colbert, 1661 - 1683." Columbia University Travel Grants were awarded to ROGER ROTHMAN for "Bad Copies: Irony and

Anachronism in Picabia, Chirico, Dalí and Magritte" and to JACQUELINE JUNG for "To All the Faithful of Every Rank: A New Look at the Naumberg West Choir."

Outside of the University, ETHAN ROBEY won a Smithsonian Institute Dissertation Fellowship to conduct research 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 "Poussin and Seventeenth-Century Poetics" and to JEAN-FRANÇOIS 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 a Foreign Language and Area Studies fellowship (FLAS) to study Swahili in the summer of 1998.

FREDERICK ILCHMAN received a Fulbright for 1997-1998 that has enabled him to go to Italy to work on his dissertation, "Tintoretto's Judgment: Artistic Ambition in Counter-Reformation Venice." He has been awarded a Rousseau Grant from the Metropolitan Museum of Art to study the paintings of Tintoretto in Venice and Europe for 1998-99. This is his second grant of this type, the first being for the 1996-1997 academic year.

Recent Dissertations (1997-1998)

AMY SCHLEGEL "Inside and Outside Feminism: The Art of Nancy Spero" (Buchloh)

BOR-HUA WANG "Su-Shih's Art of Writing and his Han-Shih T'ien" (Sensabaugh)

ANNE-MARIE BOUCHE "Theorica Vita: The Frontispiece of the Floreffe Bible (London B.L. add. MS 17738) and the Twelfth Century Contemplative Theory" (Rosenthal)

WHUIYEON JIN "Korean 'Informel': Representation of Modernism in Non-Western Society" (Drucker)

JODI CRANSTON "Dialogues with the Beholder: Portraits and the Time of Signification in the Renaissance" (Rosand)

JESSICA WINSTON "A History of Description and Representation in Devotional Art of the Renaissance" (Freedberg)

ANNA DEMPSEY "Albrecht Durer, Erwin Panofsky and Weimar Culture" (Moxey)

SUSANNE FRANCOEUR "Style and Workshops in Ajanta Paintings" (Dehejia)

PAMELA FLETCHER "Narrating Modernity: The Problem Picture, 1895 - 1914" (Staley)

ELIZABETH WYCKOFF "Innovation and Popularization: Printmaking and Print Publishing in Haarlem during the 1620s" (Freedberg)

HELEN SHANNON "African Art, Race and American Cultural Nationalism from the Great War through the Jazz Age" (Brilliant)

Lectures, Conferences

(continued from page 13)

Arts at the University of Sydney, Australia, delivered a paper entitled "On Not Picturing Post-Coloniality: contemporary Aboriginal Art Between Cultures in Australia," Jonathan Weinberg, Associate Professor in the Department of the History of Art at Yale University, spoke on "Origins: The Artist's Mother" and Nancy Troy Professor and Chair of the Art History Department of the University of Southern California gave a talk entitled "Couture and Culture: Fashion and the Marketing of Modernism."

Spring 1998 brought two more lectures to present papers in the Barnard College Lecture Series. Lisa Collins spoke on "Representations of Black Sexuality" and Judith Wilson, Associate Professor in the Department of the History of Art of Yale University and Visiting Professor at Barnard College, presented "Haunted Hearts: The Return of Repressed Stereotypes in the Art of Kara Walker."

This year the University Seminar in the Arts of Africa, Oceania and the Americas featured six speakers. Alan Wardwell, author of *Tangible Visions: Northwest Coast Indian Shamanism and its Art*, offered a paper entitled "Tlingit Shamanic Art: Its Symbolism and Use." JoAnn Pillsbury of the National Gallery talked on "Palaces of the Lords of Chimor." Brooklyn Museum of Art curator Diana Fane presented "Andean Melancholy in 19th Century Travel Literature" Barbara Mundy of Fordham University spoke on "Early Collections and the Aesthetics of Pre-Columbian Art." George Nelson Preston of City College delivered "Akan: In Search of a People's Aesthetic." The Jane and Morgan Whitney Fellow at the Metropolitan Museum of Art, Costa Petridis, gave a lecture called "In Pursuit of Beauty: Cults, Charms and Figure Sculpture among the Luluwa."

Alumni Notes

(continued from page 11)

ALAN WALLACH (M.A. 1965, Ph.D. 1973), Currently the Ralph H. Wark Professor of Art and Art History and Professor of American Studies at the College of William and Mary, recently published a book on the history and function of American art museums, *Exhibiting Contradiction: Essays on the Art Museum in the United States* (University of Massachusetts Press, 1998).

ANNE BETTY WEINSHENKER (Ph.D. '63) has stepped down as chair of the Fine Arts Department at Montclair State University and has returned to fulltime teaching of Art History. Her recent essay, "Hierarchy and Position: Allegories of the Visual Arts in France," *Studies on Voltaire and the Eighteenth Century* was published in 1996.

ERIC VAN SCHAAK (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 catalogue of the extensive collection at Colgate was published in the *Pickering 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.

Columbia University
Department of Art History
and Archaeology
826 Schermerhorn Hall
Mail Code: 5517
1190 Amsterdam Avenue
New York, NY 10027

Nonprofit Org.
U.S.-Postage
Paid
New York, N.Y.
Permit No. 3593

THIRD CLASS