Letter from the Chairman

This year has brought with it a period of extraordinary change in the life of the Department of Art History and Archaeology, with several faculty retirements and an unprecedented number of searches. Barbara Novak's retirement last year has now been followed by that of Jane Rosenthal, while on this side of Broadway, Ted Reff and Allen Staley have both announced their plans. We have welcomed Melanie Trede (Japanese Art) to the ranks of the faculty and have enjoyed her presence in the Department for the past year. Three searches—Indian, Medieval and Greek Art—are, we hope, nearing their conclusion, while three more—American Art, Ancient Near Eastern and Aegean Bronze Age—have been carried over.

In addition to changes in the ranks of the faculty, we are engaged in rebuilding our Visual Resources Collection under the leadership of our new curator, Andrew Gessner. We have secured several new staff positions and have worked to integrate the Collection with the Media Center in the development of course web sites. A number of our courses, including the second half of the Barnard Survey, are now backed up with digital material. It is hoped that an integrated web site will be in place by the end of next year for the teaching of Art Humanities.

But the most dramatic changes that I have to announce affect the life of the Department’s Advisory Council. After many years of distinguished service to the Department, Frieda Rosenthal has become Chair Emerita of the Council, continuing to work with us behind the scenes. The achievements of the recent past are truly remarkable, with six endowed chairs in place (the Atsumi Professorship in Japanese Art, the Bernard and Lisa Selz Professorship in Pre-Columbian Art and Archaeology, the Barbara Stoler Miller... Continued on page 10

Wallach Art Gallery

Hogarth and His Times: Serious Comedy, a major exhibition celebrating the 300th anniversary of the birth of William Hogarth (1696-1764), opened the season at the Wallach Gallery. Selected by the noted scholar David Bindman, of University College London, it was circulated in the U.S. by the University of California, Berkeley, in association with the Parnassus Foundation. The showing at the Gallery and the one-day symposium held in conjunction with the exhibition were made possible through the generosity of the Parnassus Foundation, courtesy of Jane and Raphael Bernstein.

The exhibition included more than 120 prints and drawings, primarily from the collection of the British Museum; in addition to numerous works by Hogarth were others by his contemporaries and later artists influenced by his art. Together they presented a new perspective on an artist whose fascination with the underside of eighteenth-century London society has remained unfailingly popular throughout nearly three centuries. By examining the artist within a broad social and visual context, Hogarth and His Times illustrated the complexity of Hogarth’s satire, the audience at whom it was directed, and its re-interpretation by other artists.

The exhibition revealed the breadth of Hogarth’s artistic achievement on a number of levels: his elevation of the status of the artist within English society; his revolutionizing of the popular art market; and his creation of a new, moralizing role for art. Continued on page 2
Hogarth's legacy for later generations of artists was also examined, moving back time from the work of the contemporary English artist David Hockney to Hogarth's nineteenth century followers then back to his contemporary imitators. By illuminating the differing identities that he presented during his own lifetime and those that have arisen in the years since his death, this major exhibition suggested a new way of thinking about Hogarth.

In keeping with the gallery's mandate to complement the University's academic mission, Professor Christina Kair, of the Department of Art History and Archaeology, taught an undergraduate seminar on Hogarth. Her students had the special opportunity to make repeated visits to the gallery to examine and compare original works; the gallery became an extension of the classroom.

On the 7th of November, the Wallach Art Gallery hosted a symposium entitled: Hogarth Forever! Historical Perspectives and Contemporary Interpretation. Participants included David Bindman; Richard Meyer of the University of Southern California; Angela Rosenthal of Dartmouth College; and David Rosand and Allen Staley of Columbia. Professor Kair served as moderator.

The Wallach Art Gallery winter exhibition, The Inevitable Hand: A Selection of Works by Giovanni Battista Piranesi, was the work of three graduate students who collaborated as curators. Caroline A. Wamsler, Jennifer E. Jones, and Caroline A. Wamsler, all Ph.D. candidates in the Department of Art History and Archaeology, were responsible for selecting the works, designing their arrangement in the gallery, and writing both the wall label and the brochure text. The faculty advisers for this project were Joseph Connors and David Rosand.

The Inevitable Hand was drawn exclusively from the extensive holdings of Columbia's Avery Architectural and Fine Arts Library, the prints and drawings by Piranesi being among the many noteworthy strengths of this preeminent library. Among the featured works were prints from the Statuti di Roma and the complete first and second editions of Piranesi's best-known series of prints, the Carceri. Other notable works were the monumental map of the Campus Martius (first published 1762) and the twenty-three rare presentation drawings of one of Piranesi's few architectural commissions, the renovation of San Giovanni in Laterano (1764-67).

Giovanni Battista Piranesi (1720-1778) embodied the spirit of late Baroque art and architecture in Rome. A consummate printmaker, he was one of the most prolific artists of the eighteenth century. His bold inventiveness and fantastical imagination, manifested in the sheer power of his graphic technique, established new heights in printmaking. Piranesi trained as an architect, engineer, and stage designer in Venice, prior to settling permanently in Rome in 1745. Although Venice and architecture loomed large in his self-conception – he referred to himself as architecto cometa throughout his life – his outstanding achievement came in printmaking: in his masterful handling of etching and in his true and invented views of Rome.

The exhibition was accompanied by an illustrated brochure, written by the curators, with contributions by Professor Connors and Fabio Barry, a Ph.D. candidate in the Department of Art History and Archaeology.

The final exhibition of the season marked a new commitment made by the Wallach Art Gallery – an annual exhibition of work by graduating students in the Division of Visual Arts at Columbia's School of the Art. MFA Thesis Exhibition 1999 presented work by nine students: Monique Andre Aiuto, Matthew Brannon, Timothy Gardner, Ian Jehle, Sissel Kardel, Victoria Kostadinova, Katherine McVety, Gregory Mahoney, and Kiki Seror and included painting, drawing, photography, sculpture, video and installation art.

Thelma Golden, the special projects curator for the Peter Norton Family Foundation and formerly a curator at the Whitney Museum of American Art, served as curator. In her essay for the accompanying brochure, she noted that it would be artificial to try to attach a theme to all that is presented here, but there are some interesting points of connection. In many works, the body appeared both literally and metaphorically. Other works offered a forum for autobiography or personal narrative, and technology was employed both as medium and subject. Throughout the exhibition the works evidenced a clear and conscious engagement with recent art practices.

Forthcoming Exhibitions

An exhibition with the working title Projects in Multiple Dimensions: Allan Kaprow and Robert Watts will begin the 1999-2000 season. Scheduled to open on October 5th, the exhibition will bring together and examine the work of two artists who were at the forefront of the 1960s avant-garde. The project aims to re-create, visually and textually, a history of hitherto marginalized artistic pedagogical networks of the early 1960s and thereby shed new light on the shifts from form to process that these practices introduced – shifts that were crucial to the later development of minimalist, post-minimalist, conceptualist, video, and performance work. The materials to be gathered together for this exhibition have rarely been seen by the American public and have never been assembled in such a critical dialogue.

In conjunction with the exhibition, the gallery will publish an illustrated catalogue including three essays, one by each of the curators: Professor Benjamin Buchloh of Columbia, Judith Rodenbeck, a Ph.D. candidate in the Department of Art History and Archaeology, and Robert Haywood, a Columbia graduate now teaching at the University of Notre Dame, who has researched correspondence between Kaprow and Meyer Schapiro. Exceptions from an interview with both Kaprow and Watts, conducted in the late 1960s by Sidney Simon, will be published for the first time in the catalogue accompanying the exhibition.

This project is made possible in part through generous grants from the National Endowment for the Arts and the Dedalus Foundation.

As for the remainder of the 1999-2000 season, a second, as yet untitled, exhibition considering the construction, demolition, and redevelopment of Pennsylvania Station with Professor Hilary Ballard as curator – is scheduled for winter 2000, and work by MFA candidates in Columbia's Visual Arts Division will be presented in the spring.

Media Center for Art History

The Media Center for Art History has developed its mission under the rubric of educational media, distance learning, and cultural resources. Foremost among the Media Center’s objectives is to provide Columbia University and Barnard College art history faculty with access to innovative imaging technologies that can be used to introduce new and complex ideas, methods, and narratives to students both in and out of the classroom. At the center of this effort are the multimedia components in development for the Core Curriculum art history requirement university known as Art Humanities. In fulfillment of a grant for the National Endowment for the Humanities (NEH), education division, Jonathan Snyder, senior electronic technician, helped develop a CD-ROM on Amiens Cathedral. Preceptors and undergraduate students have been testing and evaluating this new tool since last fall.

The CD-ROM is the final component of a group of multimedia resources on Amiens Cathedral developed with Professor Stephen Murray, director of the Media Center for Art History. The other materials include two video tapes (one animated and one live), and a World Wide Web site. Using the CD-ROM, students can navigate the entire cathedral from the pavement of the nave to the roof and spire. At several points, there are places for deeper exploration: for example, the martyrdom of Saint Dunois depicted on the choir screen, the relic of the head of Saint John the Baptist, and the story of Saint Ulphaze and the frogs. On the west facade, every sculpture “speaks” from a particular side of the country, maybe of the world.

When she arrived at Columbia, Tsai was already interested in contemporary art. She believes that the knowledge that Hoffeld imparted to her has been crucial. "The Metropolitan Museum of Art has given me permission to photograph about 300 objects that will serve as the core materials for one of my courses. All of these images will enhance the Web site and extend the multimedia resources for this and other educational programs."

Santa Maria dei Miracoli from the Save Venice Inc. World Wide Web site, produced and designed by the Media Center for Art History. ©1999 Save Venice Inc. and Trustees of Columbia University in the City of New York.

Featured Alumni

The 1999 edition of the newsletter marked its debut as an alumni profile feature. The last issue included the following nominations for this column, and to get us off on the right foot we selected two of the many we received: Eugenie Tsai, Ph.D. ’95, and Jeffrey Hoffeld, M.Phil. ’73. Our subjects were asked to look back on their education and reflect on how their Columbia experience continues to inform their intellectual development. We hope that you enjoy reading about your fellow alumni and that we look forward to receiving your nominations of distinguished alumni for the next issue.

Eugenie Tsai was appointed senior curator at the Whitney Museum of American Art in the fall of 1998. When asked what factors were significant in her selection of Columbia as the institution at which to pursue her doctorate, Tsai indicated that a prominent role was played by its location in New York City, a place she considered at the time of her selection to be somewhat of a generalist and the potential role it could play in the history and development of contemporary art.

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The Media Center’s third objective is to make its materials available to a network of liberal arts college faculty and pre-college teachers and their students. With assistance from the Andrew W. Mellon Foundation and the NEH seminars division, fifteen higher education faculty members, selected from a nationwide pool of applicants, participated in a six-week seminar in the interpretation of Gothic architecture in France last summer. The first project in a Web site on Notre-Dame de Paris. The second project will be a database of Romanesque and Gothic architecture images. These distance learning materials will be included in two new undergraduate survey courses on the history of medieval art and architecture to be taught by Professor Murray beginning in the spring 2000 term. The Metropolitan Museum of Art has given permission to photograph about 300 objects that will serve as the core materials for one of her courses. All of these images will enhance the Web site and extend the multimedia resources for this and other educational programs.

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News of the Faculty

Hilary Ballon presented a paper at a symposium celebrating the 400th birthday of François Mar Zur that will be published in the proceedings of the conference. Her review of the Mansart exhibition in Paris appears in the June 1999 issue of the Journal of the Society of Architectural historian. Ballon also contributed an essay to The Triumph of the Baroque, the catalogue of a major exhibition to be seen in Turin, Paris, and Washington. Ballon has recently completed her book, Louis Le Vau: Mansart’s College, Collège Recenq, which will be published by Princeton University Press this xalun. Ballon is now focused on two other projects: a volume on European Architecture 1600-1750 for the Oxford History of Art series and a book on the towers of Frank Lloyd Wright. Ballon was appointed to the Millard Meiss Publication Fund Committee of the CAA, and outside the realm of art history, she chairs both the Planning Board of Englewood, N.J. and the Standing Committee on Women and Financial Aid of Columbia College.


Barry Bergdoll recently promoted to the rank of full professor, has been much involved with preparations for the major retrospective of Lies van der Rohe’s Berlin years (1905 – 1938), which is working on her new project on later Soviet art (both personal and collective) in Russia. His recent publications include two essays on the letzsch, published in 1998 in the German edition of the exhibition catalogue of an exhibition entitled “The Warhol Look” exhibition at the Barbican Centre. In fall 1998, Martin was a co-editor of the exhibition catalogues of The Ceaseless Century: 300 Years of Eighteenth-Century Costume at the Metropolitan Museum of Art and one of the keynotes for the “The Warhol Look” exhibition at the Corcoran Gallery of Art in Washington, D.C. In November, Martin chaired a panel on fashion and art politics for the Vera Lise Center for Art and Politics at the New School and spoke at the Cooper-Hewitt Museum’s annual conference on fashion. He also spoke at the American Textile Museum in Lowell, Massachusetts, the Connecticut Historical Society in Hartford, Connecticut, the New York Historical Society in New York, and the Smithsonian Associates in Washington, D.C. and the Metropolitan Museum of Art. His recent publications include two essays, “Fashion as Art,” in The Encyclopedia of Aesthetics, and “Yeoblec: Energetics, Clothes and Association for the Advancement of Slavic Studies in Boca Raton in September 1999, and spoke at the conference on Russian Modernism: Methods and Meaning in the Post-Soviet Era at the University of Wisconsin in Madison in April 1999. He continues as well her efforts to complete her book on Roman art and gender.

Christina Kaiser is working on her book on the “socialist objects” of the Russian Constructivist avant-garde. A chapter from the manuscript, entitled “Les objets quotidiens du constructivisme russe,” appeared in the journal Les Cahiers du Musée National d’Art Moderne in the Summer of 1998. She also published an essay on Constructivism and constructions of gender in the Danish art history journal Periodisk in the Spring of 1999. She gave a paper on Constructivist fashion designs at the annual meeting of the College Art Association in Los Angeles in February 1999. She has also begun work on a new project on 19th century art (both Socialist Realist and “nonconformist”) which responds to the question: after the fall of the Wall, what kinds of different stories can be told about the history of modernism and of modernity? She presented a new lecture this past year in relation to this new project, at the Annual Conference of the American
During the summer of 1998, Kate Moxy served as co-director of Visual and Cultural Studies, the Gerry Foundation at the University of Rochester, New York. She also served as Chair of the Discourse of Modernism and Postmodernism at the University of Amsterdam, the College Art Association's International Congress in Berlin, and the 15th Annual Meeting of the American Art Alliance, held at the Museum of Modern Art in New York City. Moxy has been awarded the Faculty Research Award for 1998-1999 by the University of Rochester, New York. She has also been appointed to the permanent faculty of the Department of Art History at the University of Rochester, New York, and will serve as Chair of the Department of Art History beginning in the fall of 1999.

In addition to her teaching and research, Moxy has been actively involved in the cultural and artistic community in Rochester. She has served on the boards of various organizations, including the Rochester Museum of Art and the Rochester Art Center. She has also been a member of the Executive Committee of the Rochester Area Cultural Coalition, which promotes cultural programs and events throughout the region.

Moxy's research interests include modern and contemporary art, with a focus on European and American art. She has published extensively on these topics, with her work appearing in a number of prestigious journals and magazines. She has also given numerous presentations at conferences and symposia, both in the United States and abroad.

Moxy is currently working on a book manuscript that explores the relationship between modern art and modernity. She is particularly interested in how modern art has been used to express and challenge traditional notions of identity, culture, and society. Her work seeks to provide a nuanced and complex understanding of the role of art in shaping and reflecting contemporary social and cultural trends.

In conclusion, Moxy's contributions to the field of art history and her dedication to the promotion of arts and culture in Rochester make her an important contributor to the cultural life of the city and the region. Her research and teaching continue to inspire and inform students and scholars alike.
Lucy Oakley (Ph.D. '95) is currently the Education and Program Coordinator at the Grey Art Gallery at New York University, and an adjunct professor in New York University's Department of Fine Arts. Oakley recently published an essay on images of women in French art (1860-1900) in The Erotic Flower, a catalogue that accompanied an exhibition that travelled in Japan in 1998-1999. Oakley also chaired a CAA session in Los Angeles this year entitled, "New Directions for 19th-Century Art History."

Elise Quiñones Keber (Ph.D. '94) received a Guggenheim Fellowship for 1998-99 to work on a project called "Reinventing Aztec Art." She also was an organizer, with Stephen Elcott, of the symposium "Ch,istCo,poreal orSurrea/P-" organized by Dr. Ena Heller at The Gallery at the American Bible Society in New York. In April she will prepare a paper entitled "Téxnos de la fi." She also chaired a session on the same topic at the CAA conference in Los Angeles this year.

John Ravelan (M.Phil. '92) is currently the director of the Asian Art Museum of San Francisco, where he teaches courses on Chinese art. During the academic year 1998-99, he was visiting professor at the University of California, Irvine, where he was chair of the department from 1987-1993.

Emily Sano (Ph.D. '83) is currently the curator of the Fine Arts Department at the Milwaukee Art Museum, where she was chair of the department from 1992-1998.

Kathryn Shedrick (M.A. '92) is currently a teaching assistant in the Department of Visual and Performing Arts at the University of Washington. She was formerly a research associate at the Whitney Museum of American Art.

John F. Scott (Ph.D. '71) is retiring this year from his position as director of the newly renamed School of Art and Art History at the University of Florida, Gainesville, where he has been a member of the faculty since 1974.

Kathryn Shedrick (M.A. '92) is currently a teaching assistant in the Department of Visual and Performing Arts at the University of Washington. She was formerly a research associate at the Whitney Museum of American Art.

Claudia Swan (Ph.D. '97) is now Assistant Professor of Art History at Northwestern University, where she has been a member of the faculty since 1999. She has held a position at the University of British Columbia since 1998.

Susan Wood (Ph.D. '79) is an assistant professor at Oakland University in Michigan. She recently published an essay on women in French art (1860-1900) in The Erotic Flower, a catalogue that accompanied an exhibition that travelled in Japan in 1998-1999. Her book, Imperial Women: A Study in Public Images, 400BC-AD688, has been accepted for publication by Brill and will be available in 1999.

Horst Uhr (Ph.D. 75) retired from teaching at Wayne State University in 1998 and is looking forward to more free time for research and writing.

Jonathan Unglaub (M.Phil. '85) has been awarded a fellowship from the Metropolitan Museum of Art for art history research.

Elizabeth Valdez del Alamo (Ph.D. '98) delivered a talk entitled "Reconstruction in the Cloisters," at "The Resurrection in Art: Creative Corporeal or Normal?" a symposium organized by Dr. Ena Heller at The Gallery at the American Bible Society in New York. In July she will present a paper entitled "Téxnos de la fi." She also chaired a session on the same topic at the CAA conference in Los Angeles this year.

Joan M. Vastokas (Ph.D. '96) has been a professor in the Department of Anthropology at Trent University since 1994, and chairperson since 1993. She has also taught anthropology and art history at the University of Toronto. Vastokas was the 1991 winner of Trent University's "Distinguished Research Award." She has published material on such topics as Aboriginal Canadian art, contemporary art and architecture, European folk art, and interpretation theory.

John Walsh (Ph.D. '71), Director of the J. Paul Getty Museum in Los Angeles, was recently named "Best Art History Department Chair of the Year" by the J. Paul Getty Museum in Los Angeles.

Christine Young Nicolav (M.A. '77) is currently serving on the Board of Trustees of the Seattle Art Museum.

Undergraduates in Art History

The new senior thesis

Recall the end-of-semester college lecture: too many deadlines, too many sleepless nights, too many last-minute papers falling and short-time papers failing short of your high expectations. The inevitable rhythm of a college semester may be impossible to change, but the Department has launched a new program to channel the intellectual ambitions of our impressive undergraduate majors into a long-term research and writing project. The senior thesis has long been an integral part of the undergraduate program, but the leadership of Professor Hillary Ballon has been there to improve the full semester devoted to research, the spring to writing. The thesis gives majors the opportunity to discover the creativity and excitement of original research, and the challenge of conceptualizing and writing a major piece of work. This year the Department was able to offer select juniors new Seneca Thesis Research Fellowships to fund summer research, and we are pleased to announce that the selected students, who will each receive $1500 to support their work.

Kavita Shah will go to India to study time images of the Nehru period, and her project will be written in the fall and will be completed in the spring. Kavita Shah will be working with the help of Anne McNeile, and the continuing support of Drs. David Rosand and Stephen Elcott, and the direction of Hillary Ballon, we continue to improve the quality of our undergraduate program.

On a more personal note, I have been concerned about how few of our alumni have joined us for the CAA receptions at CAA in the past two years at Toronto and Los Angeles. Next February the conference will be in New York and we hope to host a lunch for them. Last summer research, and we are pleased to announce that the selected students, who will each receive $1500 to support their work.

We refer to the reader to the Catalogue of the Oriental Art Department of the Art Institute of Chicago, 1997,

"Fashion, Identity, and Cultural History" Professor Christina Kier exploded a paper entitled "Fashion in Russian Constructivism." At the open session on "Fashion in Russian Constructivism," the title Professor Thomas E. Dale's paper was "Romanticism and the Aesthetic of Reverie." The session entitled "Fashion and Identity in Renaissance England." At the session on "Art and Orality: Material Culture and Verbalization in Early Greece" Professor Deborah Stein of Columbia's Department of Classics addressed "Anecdotes: The Visual and the Aural in Classical Art and Texts."

"Tree on the Mountain: Landscape as Narrative on the Victpory Stela of Naram Sin of Agade" was the paper delivered by Irene Winter (Ph.D. '73) of Harvard University at the open session on "Ancient Art. Mary Vaccaro (Ph.D. '94) of the University of Texas, Arlington, currently at Villa I Tatti, chaired the session on "Plagueism: Ethnicities in Art and Art History." at which Judy Sund (Ph.D. '84) of Space University offered a paper entitled "The Preke Speaks: Kahului's Co-Option of Western Mexican Buffet Artist." "The

Columbia at CAA

As usual, Columbia students, faculty, and alumni made a strong contribution to the Annual Conference of the College Art Association. At the open session on "Fashion in Russian Constructivism," the title Professor Thomas E. Dale's paper was "Romanticism and the Aesthetic of Reverie." The session entitled "Fashion and Identity in Renaissance England." At the session on "Art and Orality: Material Culture and Verbalization in Early Greece" Professor Deborah Stein of Columbia's Department of Classics addressed "Anecdotes: The Visual and the Aural in Classical Art and Texts."

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Jane Mayo Roos (Ph.D. '93) of Hunter College and the Graduate Center of CUNY chaired the session called "Cultural Interference." At the session sponsored by the CAA Education Committee, "The Magic Classroom," Petra Chu (Ph.D. '72) and colleagues from the "African Art in a Non-African World" course at the University of Missouri, Columbia, "Nawark as Utopia: John Cotton Dana's Progressive Museum" was the topic of a paper delivered by Carol Duncan (Ph.D. '69) of Ramapo College of New Jersey at the session on "Identity and the Limits of Representation." Lila Cline Rinner was co-chair of the session co-chaired by Lucinda P. Voss. Greta Modernism of New Neugros." Helen also participated in a career advisory panel, "If Not Teaching, Then What?" "Negotiating the Taxonomy 'Contempo-"rory African Art': Production, Exhibi-"tion," was co-chaired by John Perker (M.Phil. '94), a preceptor in the African Art Center at the Hunter College. At that session Suzanne P. Blier (Ph.D. '91) spoke on "Constructing Vudun in a Postmodern World.

"Digital Images: Only Connect" was the session on "The Uses of Laughter in Renaissance and Baroque Art" was the session co-chaired by David R. Smith (Ph.D. '98) and William L. Wallach (Ph.D. '98). The session was devoted to "Hogarth's Great Exhibition," and the session entitled "Reinventing Aztec An," was the session co-chaired by Andrew Schulz (Ph.D. '90) and Marc Fuks (Ph.D. '96) of Seattle University, chaired the session entitled "American Re-Visions: Art, Scientific Culture, and the Grand Duke of Parma's and Contemporary Art History," sponsored by the Miriam and Ira D. Wallach Art History Seminar. The symposium was sponsored by the Miriam and Ira D. Wallach Art History Seminar and the University of California-Berkeley Art Museum, were made possible by the foundation of the Ponce Foundation. The symposium com-"med with David Birdman of the University College London, also the curator of the exhibition, who presented "What's Hogarth? Looking back at the Hogarth Exhibition." The session on "Art and History in Sierra Leone," and Sarah Brett-Smith of Rutgers University, presented a paper entitled "Hogarth's Self-Portrait with Dog, 1740 from the British Museum. Featured in the exhibition "Hogarth & the Times." Senior Com-"munity on view September 16 - November 21, 1998 at the Miriam and Ira D. Wallach Art Gallery.

In the spring, George Corbin of the City University of New York Graduate School of Journalism, invited to "Art and History in Sierra Leone," and Sarah Brett-Smith of Rutgers University, presented a lecture entitled "Hogarth's Self-Portrait with Dog, 1740 from the British Museum. Featured in the exhibition "Hogarth & the Times." Senior Com-"munity on view September 16 - November 21, 1998 at the Miriam and Ira D. Wallach Art Gallery.

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Scholarships, Grants and Fellowships

1999 Summer Travel and Research Grants from the Advisory Council, the Milton Lewine Travel Scholarship Fund, and the Helene Farrow Travel Scholarship Fund have been awarded to: Adrienne Baxter (Europe and the US) for her project “Cross Currents: Charles Caryl Coleman and American Expatriate Painters”; Candice Breitz (Zurich, Cologne and Pittsburgh) for “Urban Whitney: 1966-1987”; Kate Butler (France and Germany) for “Fauvist’s Aesthetics of Atrocity and Postwar National Identity in France”; Jenny Diamond (Central and Southern England) for “Moralizing Wall Paintings in Late-Medieval England”; Caroline Goodson (Rome and Germany) for “Making Meaning in Architecture: Santa Prassede, Rome, and Renovatio”; Rachel Haidu (Belgium) for “Marcel Broodthaers: Artistic Production, Language, and the Author, 1963-72”; Talya Halkin (Paris) for “World Fairs in Paris, 1867-1900”; and Christopher Ho (London and Cambridge) for “After the New York Five.” Also, Jennifer Jones (UK, Paris and Berlin) for “The Didactic Role of the Graphic Venetian Landscape Tradition”; Lindsay Koval (Paris and Mantes-la-Jolie) for “The Collegiate Church of Notre-Dame at Mantes-la-Jolie, or ‘Comment doit-on rédiger la monographie d’une église’”; Adrienne Baxter, for “Charles Caryl Coleman and Elido Vedder: Shaping Artistic Identities in Late-Nineteenth-Century America”; Margaret Williams has received Howard Hibbard Fellowship for “The Sign of the Cross: Irish High Crosses as Cultural Emblems”, and Rachel Haidu has received a Pierre and Marie-Curie Fellowship for “Marcel Broodthaers 1963-1972: From Forbidden Objects to Museum Fictions.”

The Department’s Associates in American Art for 1999-2000 are: Meredith Davis, for her dissertation project entitled “Fool’s Gold: Trompe L’Oeil’s Nineteenth-Century Incarnations”; and Adrienne Baxter, for “Charles Caryl Coleman and Elido Vedder: Shaping Artistic Identities in Late-Nineteenth-Century America.”


Recipients of fellowships and grants for 1999-2000 from sources outside Columbia University include: Kate Rudy, who has received a Samuel H. Kress Foundation Fellowship at CASVA for “Northern European Visual Responses to Holy Land Pilgrimage, 1453-1559”; and Jean-François Bedard, who has been awarded an Institutional Kress Foundation Fellowship for “Gilles Marie Oppenord and the Goût Moderne.” Jean Sorabelli has been awarded a W. Stuart Thompson Memorial Fellowship for “Sleep that Rosaces: Naturalism, Psychology, and Metaphor in Greco-Roman Art.” For her dissertation on “Women’s Painting in Seventeenth Century China,” Yiling Mao has received a grant from the American Council for Learned Societies Committee on Advanced Scholarly Exchanges with China. Hannah Feldman has been awarded a Bourse Chateaubriand for her dissertation project entitled “Rendering Spectacle: Découpage and Critical Vision in Urban France, 1849-1858”; Drew Armstrong has received a Reid Hall Fellowship for “Architecture and Academism at the end of the Ancient Regime”; Martha Evans, 1998-1999 recipient of a Henry Luce Fellowship, has been awarded a Smithsonian Fellowship for 1999-2000 for “Clude Raguin Hine: Gender in ‘Horse of the Century America’”; and the Graham Foundation has given Fabio Barry the 1999-2000 Manny Avron Award for “Painting in Stone: The Symbolic Uses of Marble in Architecture in the West (c.500-1700).”

Recent Dissertations (1998 - 1999)

Michelle Bassett “Catherine de Medici and Renaissance Funnery Traditions” (Ballon)
Susan Bergh “Middle Horizon Tapestry Tunicas” (Paszrory)
Vittoria Di Palma “The School and Garden: Aesthetics and Perceptions of Landscape in England, 1640 - 1740” (Middelton)
Karl Fugelso “Engaging the Viewer: Reading Structures and Narrative Strategies in Illuminated Manuscripts of the Divine Comedy” (Rosenthal)
Senta German “Performance and the Art of the Aegean Bronze Age” (Kampen)
Michio Hayashi “Paul Cézanne: The Resistance of Painting” (Krauss)
Virginia Heckert “Albert Renger-Patzsch: Contextualizing the Early Work, 1920 - 1933” (Buchholz)
Eileen Hsu “The Xiananhai Cave-Chapel: Image of Deeds and Aspirations” (Harrist)
Allison Karmel “Capturing the Exotic: Royal Ivory Collecting and the Neo-Assyrian Imaging of North Syria” (Murray)
Margaret Young-Sanchez “Textiles from Peru’s Central Coast, 800 - 1532: The Reis and Stelbel Collection from Acuz” (Paszor)
Aida Yuen “Visions of Chinese Art and the Concept of the East in Early Twentieth-Century Japan” (Harrist)
