

# NEWSLETTER

The Department of Art History and Archaeology

Miriam and Ira D. Wallach Fine Arts Center

Columbia University

## 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

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William Hogarth *Strolling Actresses Dressing in a Barn*, 1857 from The British Museum. Featured in the exhibition *Hogarth and His Times: Serious Comedy* on view September 16–November 21, 1998 at the Miriam and Ira D. Wallach Art Gallery.

## 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.

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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 Kiaer, 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 Kiaer served as moderator.

The Wallach Art Gallery winter exhibition, *The Inventive Hand: A Selection of Works by Giovanni Battista Piranesi*, was the work of three graduate students who collaborated as curators. Caroline J. Goodson, 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 Inventive 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 *Vedute di Roma* and



Graduate Student Curators of the Wallach Art Gallery exhibition *The Inventive Hand: A Selection of Works by Giovanni Battista Piranesi*. From left: Jennifer E. Jones, Caroline A. Wamsler and Caroline J. Goodson.

*Le Antichità Romane*, the four *Grotteschi*, 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 *architetto veneto* 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 McVey, 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 peda-

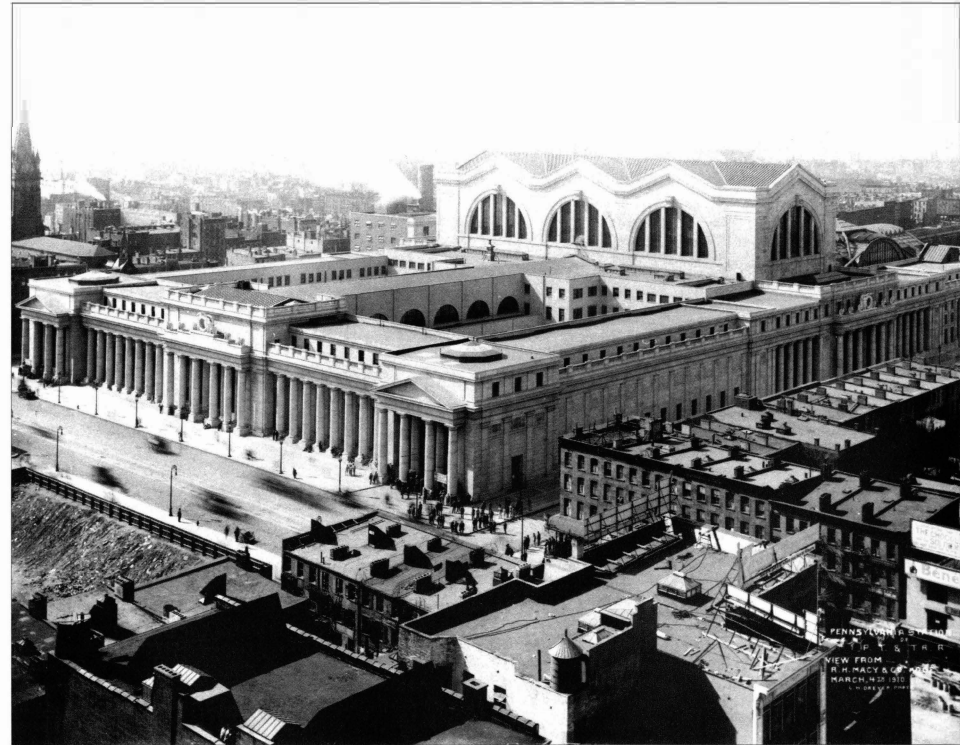
gogical networks of the early 1960s and thereby shed new light on the shifts from form to process that these practices introduced – shifts that were crucial to the later development of minimalist, post-minimalist, conceptualist, video, and performance work. The materials to be gathered together for this 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. Excerpts 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 Ballon as curator – is scheduled for winter 2000, and work by MFA candidates in Columbia's Visual Arts Division will be presented in the spring.



McKim Mead and White. Pennsylvania Station, 1910. View from the roof of R. H. Macy & Co., L. H. Dreyer, photographer. Avery Architectural and Fine Arts Library. To be included in the exhibition on Pennsylvania Station at the Wallach Art Gallery, Winter 2000.

# Media Center for Art History

The Media Center for Art History has defined its mission under the triple rubrics 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 universally 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 Firmin depicted on the choir screen, the relic of the head of Saint John the Baptist, and the story of Saint Ulphe and the frogs. On the west facade, every sculpture "speaks" from a related Biblical verse or a contemporary thirteenth-century sermon.

Some of the features of the CD-ROM, including parts of the virtual reality walkthrough and the west façade program, are also available on the Web site found at <http://www.learn.columbia.edu>. A new Web site for Art Humanities will be available soon. Other multimedia components in development include Raphael's frescoes in the Stanza della Segnatura with Professor David Rosand, Frank Lloyd Wright's Robie House with Professor Joseph Connors, and the Parthenon and the Athenian Acropolis with Professor Richard



*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.*

Brilliant. With a grant from the Office of the Provost, faculty members and preceptors now have up-to-date computer equipment to participate in these and other projects. The Media Center is also working with the Visual Resources Collection on a three-year project to establish a basic online image study collection. Three new support staff positions and enhanced salary support for the curator of Visual Resources are coming from the Office of the Provost.

The Media Center's second 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 on the interpretation of Gothic architecture in France last summer. The first project is a Web site on Notre-Dame of 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 these courses. All of these images will enhance the Web site and extend the multimedia resources for this and other educational programs.

The Media Center's third objective builds on strong partnerships with cultural organizations in New York and abroad. The cultural resources initiative encompasses collaborations with the World Monuments Fund, Save Venice Inc., and the Asia Society, among others. With the Asia Society, the Media Center is exploring how to deepen the study of objects in the museum and in the classroom using digital methods. The objects of the Asia Society's Rockefeller collection will become a resource for Columbia's Asian Humanities course and Columbia's students and faculty will contribute to a new media educational center as part of the Asia Society's reinstallation of its permanent collection. The Media Center's most recently completed proj-

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## Featured Alumni

The 1999 edition of the newsletter marks the debut of our alumni profiles. The last issue included a request for nominations for this column, and to get us off to a good start 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 we look forward to receiving your nominations of a distinguished alum 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 the undisputed art capital of the country, maybe of the world.

When she arrived at Columbia, Tsai was already interested in contemporary art. She now believes that the knowledge that she gained from visiting galleries, museums, and alternative spaces around the city was as significant and important as that which she attained in the classroom, each enhancing the other. Tsai took advantage of many available opportunities for art-related field work and part-time employment in New York City. While still a graduate student, she worked for a collector, interned at AIR, one of the first women's co-op galleries, and at PSI Contemporary Art Center. During this time she also lectured at MOMA and the Guggenheim Museum.

In her opinion, her most important experience at Columbia was the opportunity in 1991, during her year spent as a Wallach Gallery Fellow, to organize the exhibition *Robert Smithson Unearthed*. The entire process of putting together the exhibition and producing the accompanying book played a major role in shifting her orientation toward the curatorial side of the field of art history. She is certain that the experience helped her to understand what sort of job she wanted, and in the end helped her get it.

Looking back, she fondly remembers a number of Columbia professors, includ-

ing Howard McP. Davis, Howard Hibbard, David Rosand, Kirk Varnedoe, and especially Johanna Drucker, whose generosity she found to be "exceptional, and for that reason, deeply inspiring." Tsai believes that her years at Columbia enabled her to become well-grounded in the history of European art from classical antiquity to the present, providing her with a useful foundation that continues to inform her work in contemporary art.

To this day, Jeffrey Hoffeld claims that his expectations of Columbia and his graduate studies in the Department of Art History and Archaeology were exceeded. As an undergraduate at Brooklyn College, Hoffeld majored in Art and Philosophy. He was drawn to Columbia, in part, because its atmosphere was so different from Brooklyn and because it offered a rich experience both in and outside of the classroom.

Hoffeld also came to Columbia to work with Professor Meyer Schapiro, who would eventually become his mentor and advisor. In addition to the inspiration Hoffeld received from Professor Schapiro and other members of the faculty, he believes that one of the most inspiring aspects about Columbia was the idea of the University as a "complete organism." "Because I was a medievalist," Hoffeld says, "it was necessary that I move beyond art history so that I could take a variety of related courses in order to become familiar with all aspect of the history and ideas of the Middle Ages."

For Hoffeld, who also focused his studies on Roman art and Gothic Architecture, Columbia provided the ideal environment with its numerous libraries and varied curricula. He recalls particularly the support of his professors who encouraged him to continually expand his knowledge in a number of areas. "I became interested in Roman art after working with Professor Otto Brendel, and Professor Schapiro encouraged me to explore the images of buildings and their formal characteristics throughout the medieval period," he says. Hoffeld believes that his desire and inspiration to be somewhat of a generalist throughout his graduate school career matched his personality and interests and was fully supported by the Department's program. Hoffeld's career reflects his ongoing desire to explore many topics and to expand the focus of his work. From 1967-1973, Hoffeld taught survey courses as well as both Medieval and Modern art in the Art Department of Brooklyn College.



*Giovanni Battista Piranesi. Elevazione ortografica della Tribuna, 1767, brown and gray ink. Plate 15 from the Presentation Drawings for San Giovanni in Laterano, Rome. Avery Architectural and Fine Arts Library. Exhibited at the Wallach Art Gallery, Winter 1999.*

While working towards his M.Phil., Hoffeld began to work as a curator of Medieval art and the Cloisters at the Metropolitan Museum of Art in 1967. After completing his M.Phil. in 1973 and upon leaving the Metropolitan Museum, Hoffeld felt the desire to both teach and curate under one roof. He soon attained a professorship in the Visual Arts Division at S.U.N.Y. Purchase, where he was also Director of the Neuberger Museum. From 1978 to 1983, Hoffeld was the Director, then Vice President and partner of New York's Pace Gallery.

Today, he is a private dealer who takes a unique approach to his work. In addition to representing such artists as Louise Nevelson and Arman, Hoffeld also advises collectors of 20th Century Art, maintains an on-going search for new works, and brokers to collectors and other dealers. He is particularly interested in the work of young, up-and-coming artists, and therefore also spends a lot of time visiting artists' studios in order to keep informed of new and exciting work. Hoffeld also makes an effort to continue his academic research and writing. In 1986, he received an M.A. from NYU in Creative Writing, and early this year he published two essays in a Vienna Museum catalogue about Jean-Michel Basquiat. He points out that he

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## News of the Faculty

**Hilary Ballon** presented a paper at a symposium celebrating the 400th birthday of François Mansart 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 Historians*. 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, D.C. in 1999-2000. She recently completed her book, *Louis Le Vau: Mazarin's College, Colbert's Revenge*, which will be published by Princeton University Press this year. 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 Admissions and Financial Aid of Columbia College.

**James Beck's** book, *The Three Worlds of Michelangelo*, was published in February 1999 in New York and in April 1999 in London. Italian and German editions are expected later this year. The new, expanded, all color edition of *Italian Renaissance Painting* will appear at the end of 1999.

**Barry Bergdoll**, recently promoted to the rank of full professor, has been much involved with preparations for the major retrospective of Mies van der Rohe's Berlin years (1905 - 1938) scheduled to open at the Museum of Modern Art in Summer 2001, later to travel to Berlin and Paris. He is finishing a three year term as exhibition editor of the *Journal of the Society of Architectural Historians* and has completed a volume in the on-going *Oxford History of Art* series entitled *European Architecture 1759-1890* that is scheduled to be published in early 2000. Bergdoll has been much on the lecture circuit - notably at Harvard, Brown, the University of Miami, and the School of Architecture at Georgia Tech - while on campus, he and Margaret Werth enjoyed co-teaching a new graduate lecture course on "Nineteenth Century Paris: Architecture and Urbanism, Art and Visual Culture." Other recent pub-

lications include an essay on the politics of commemoration at the Parisian cemetery Père Lachaise and an article in *Casabella* on the nineteenth-century photographer Durandelle.

**Richard Brilliant** continues to be the Director of the Italian Academy until June 2000. His *My Laocoon* will be published by the University of California Press in winter 1999/2000. Brilliant spoke on "The Pax Romana: Bridge or Barrier between Romans and Barbarians" at the 150th anniversary of the Archaeological Institute at Heidelberg in April 1999 and will be speaking on "The Ideology of National Portrait Galleries" at Melbourne, and on "The English Face" at Canberra in late July/early August 1999. He has written the introductory essay "Images to Light the Candle of Fame" for the catalogue of the 1999 exhibition *Nadar/Warhol Paris: New York*, which will be held at the Getty Museum, and several other articles and reviews are in press. On a more personal note his tenth grandchild recently appeared, the eleventh is on the way and he expects to turn 70 in November.

**Joseph Connors** worked on the upcoming Borromini exhibitions in Lugano and Rome. In 1998, he taught an N.E.H. summer seminar for college teachers on "Palace Culture" at the American Academy in Rome. He also published *Francesco Borromini: Opus Architectonicum* with Il Polifilo in Milan, and gave the Slade lectures at Oxford in Hillary Term (January - March) 1999.

**Jonathan Crary** spoke on the work of Robert Irwin as part of the Robert Lehman Lecture Series at Dia Center for the Arts (NYC), and he spoke at the Museum of Modern Art symposium on the Pierre Bonnard exhibition. He was also the keynote speaker at *Impressionism and Mind*, a symposium held at the Art Gallery of Ontario in connection with the exhibition of French paintings from the Courtauld Institute. During the year, Crary also lectured at Vassar College and Alfred University School of Art and Design.

**Thomas Dale** has just accepted a new tenure-track position at the University of Wisconsin at Madison that will begin Fall 1999. He has also been awarded a Coleman Art History Fellowship from the Metropolitan Museum of Art in New York to complete research on a book project, entitled "The Romanesque

Body: Form and Meaning in Twelfth-Century Art." Dale presented a number of papers related to that work during the past academic year, including: "Beautiful Deformity: The Monstrous and Deformed Body in the Romanesque Cloister" at the Columbia Medieval Seminar; "Romanesque Phantasia: Corporeal Transformation and Religious Imagination in the Frescoes of Termeno," at CAA in Los Angeles; and "Rudolf von Schwaben, Romanesque Portraiture and the Resurrected Body" at the 34th International Congress on Medieval Studies in Kalamazoo. He is also editing, with John Mitchell, a volume of papers for the International Congress of Medieval Studies at Leeds on Romanesque mural painting, entitled *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting*. His paper, "Stolen Property: Commemorating Saint Mark's First Venetian Tomb," will appear later this year in a collection edited by Elizabeth Valdez del Alamo and Carol Pendergast for Ashgate/Scolar Press, entitled, *Memory and the Medieval Tomb*. Dale would like to express his heart-felt thanks to all the faculty, staff and students who have made the past nine years at Columbia such a stimulating and collegial experience.

**David Freedberg**, having returned from a two-year stint as Andrew W. Mellon Professor at the National Gallery of Art in Washington, has had to readjust to the more hectic pace of Columbia. In addition to continuing his work at Windsor Castle as one of the Directors of the Cassiano Dal Pozzo project, he has attempted to complete a current book on Galileo, his friends, and the beginnings of modern natural history. He has also been continuing his collaboration with Pietro Perona at Caltech on the subject of Early Vision and Emotion. The French edition of *The Power of Images* finally appeared, to a generally more favorable response than in the Anglo-Saxon countries. As a result he was thinking of moving, yet again, but has decided that the position of Director of Graduate Studies in the Department is too interesting for him to seriously contemplate such a course.

In March of this year, **Robert E. Harrist, Jr.**, with his principal co-author Wen C. Fong, published the catalogue of an exhibition entitled *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*. Harrist was also the guest curator of the exhibition, which opened in March at the Art



Professor Jane Rosenthal, recently retired, with Professor Stephen Murray (at left) and Professor Thomas Dale, who is moving on to the University of Wisconsin.

Museum, Princeton University, and will travel to the Seattle Art Museum, the Metropolitan Museum of Art, and the Osaka Municipal Museum in Japan. On March 26th, he chaired an international symposium on calligraphy held at Princeton University. Last summer, with the support of the National Endowment for the Humanities, Harrist conducted research in China for a new book to be titled *Reading Chinese Mountains: Calligraphy and the Experience of Landscape*. He returned to China in January of this year for a shorter research trip, revisiting sites in Fujian province. His guest lectures in recent months included the Wang Fangyu Memorial Lecture at the University of Maryland, and lectures at the China Institute in New York and at Indiana University.

**Natalie Kampen**, the Ann Whitney Olin Professor of Women's Studies and Art History at Barnard College, completed a series of articles on gender studies and the history of ancient art during the past year, including one that will appear shortly in both a German and an English language version, the former edited by Tonio Hölscher, Paul Zanker, and Adolf Borbein, and the latter edited by David Konstan and Nancy Felson. She lectured for the Archaeological Institute of America, at the University of Toronto, Cornell University and the University of Virginia, was a guest lecturer at the University of Texas in Austin, and presented a paper on the military art of

Rome's northern frontiers at Princeton University. Her service to the field included chairing the external review committee for the Department of Art at Wellesley College and participating in the external review of the Department of Art History and Archaeology at her alma mater, the University of Pennsylvania. She continues to serve on the post-doctoral grants committee of the Getty Grant Program, and continues as well her efforts to complete her book on Roman art and gender.

**Christina Kiaer** 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 *Periskop* 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 later Soviet 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 has given two lectures this year in relation to this new project, at the Annual Conference of the American

Association for the Advancement of Slavic Studies in Boca Raton in September 1998, and at the symposium *Russian Modernism: Methods and Meaning in the Post-Soviet Era* at the University of Maryland in April 1999. She is co-curating the Russian section of the exhibition *Language and Utopia in 20th Century Art*, to be held in the summer of 2000 in Brussels. In addition to her work on Soviet topics, she was co-organizer and moderator of *Hogarth Forever! Historical Perspectives and Contemporary Interpretation*, the symposium accompanying the exhibition *Hogarth and His Times: Serious Comedy* at the Wallach Art Gallery in the fall of 1998. She also taught an undergraduate seminar on Hogarth in conjunction with the exhibition.

**Rosalind Krauss** delivered a paper at the 36th Lecture in Honor of Thomas Neurath, and her book *Bachelors* was recently published by October Books.

In summer 1998, **Richard Martin** lectured at the *Courtauld Institute History of Dress Conference* at the Victoria & Albert in London and conducted a tour of "The Warhol Look" exhibition at the Barbican Centre. In fall 1998, Martin was curator of the exhibition *The Ceaseless Century: 300 Years of Eighteenth-Century Costume* at the Metropolitan Museum of Art and author of the accompanying book. He gave the keynote address for the Costume Society of America Region III meeting at Ohio State University in Columbus and delivered a talk on woman designers at the Corcoran Gallery of Art in Washington, D.C. In November, Martin chaired a panel on fashion and politics for the Vera List Center for Art & Politics at the New School and spoke on Gianni Versace at a New York University symposium on fashion. He also spoke at the American Textile Museum in Lowell, Massachusetts, the Connecticut Historical Society in Hartford, Connecticut, the New York University Fine Arts Club, the Smithsonian Associates in Washington, D.C. and the Metropolitan Museum of Art. His recent publications include two books, *The Fashion Book* and *Cubism and Fashion* and numerous essays including "Divine Decadence," published in *The Advocate*, "The Fashionable Motorcycle Look," which appeared in *Motorcycle Mania: The Biker Book*, "Bill Cunningham," published in *Paper*, "Fashion as Art," in *The Encyclopedia of Aesthetics*, and "Yeohlee: Energetics, Clothes and



Enclosure," in *Fashion Theory*. Martin is also the subject of a recent article entitled "Gli abiti raccontano una storia" by Guila Vallan published in *Amica*.

During the summer of 1998, **Keith Moxey** served as co-director of *Visual and Cultural Studies*, the Getty Foundation Summer Institute at the University of Rochester, New York. He also served as Chair at *The Discourse of Netherlandish Art*, the Historians of Netherlandish Art Conference in Baltimore, Maryland. Moxey published *The Subjects of Art History: Historical Objects in Contemporary Perspective*, an anthology from Cambridge University Press that he co-edited with Mark Cheetham and Michael Ann Holly, in which was included his essay "Art History's Hegelian Unconscious: Naturalism as Nationalism in the Study of Early Netherlandish Painting." This year his book, *The Practice of Theory: Poststructuralism, Cultural Politics and Art History* was translated into Korean. He also published three articles: "The History of Art After the Death of the 'Death of the Subject' in *Umeni/Art*" and "From The History of Art to A History of Art: An Interview with Keith Moxey" also in *Umeni/Art*.

**Stephen Murray** has achieved two of his particular personal goals this year. Born British, he has managed to become American and French. In February 1998, he adopted American citizenship and in June he was made an honorary citizen of his beloved city of Amiens while receiving a civic medal in recognition of his work on the cathedral. In the meantime, his attentions have been increasingly occupied by another Notre-Dame – the metropolitan cathedral of Paris. He published his most recent thoughts on Our Parisian Lady in the June *Art Bulletin*. He taught his fourth N.E.H. Summer Seminar for College Teachers entitled "Gothic in the Ile-de-France" at Reid Hall in Paris in June and July, while simultaneously offering a workshop on digital teaching sponsored by the Mellon Foundation. He continues to serve as Departmental Chairman and Executive Director of the Media Center and has been nominated for a fellowship at the Stanford Institute for Advanced Study in the Behavioral Sciences.

**Esther Pasztor** was awarded the Julian J. Rothbaum prize for the best book published by the University of Oklahoma Press in 1997 for her book *Teotihuacan: An Experiment in Living*. In the summer of

1998, Cambridge University press published her most recent book entitled *Pre-Columbian Art* and her article "Pre-Columbian Aesthetics" was included in volume four of *The Encyclopaedia of Aesthetics* published by Oxford University Press. Pasztor's work reached another audience in 1998 with the translation of her 1984 essay "Shamanism and the Art of the North American Indian" into Hungarian and the publication of Janos Gyarmati's interview with her in *Tabula*, a new journal of the Ethnographic museum of Budapest.

In March, **David Rosand** delivered the Bettie Allison Rand Lectures at the University of North Carolina at Chapel Hill on *Myths of Venice: The Figuration of a State*. Also in March, at the University Club in New York, he gave the Dean's Distinguished Lecture for the Graduate School of Arts and Sciences, the title of which was "The Painter, the Brush, and the Body." Following the itinerary of the Wallach Art Gallery exhibition *Robert Motherwell on Paper*, Rosand spoke on "Abstract Expressionism and the Invention of Painting in America," at the Spencer Museum of Art, University of Kansas. His other public lectures for the past year included: "Raphael's 'School of Athens' and the Artist of the Modern Manner," at the University of Warwick; "Titian's Poessie: Painting Lessons for a Prince," at the Museo del Prado, Madrid; "Titian, The Brush and the Body," at the Art Students League, New York; "Hogarth on Line," at the symposium *Hogarth Forever! Historical Perspectives and Contemporary Interpretation*, in conjunction with the exhibition *Hogarth and His Times: Serious Comedy, Wallach Art Gallery*; and "Disegno: The Invention of an Art," at the College Art Association 87th Annual Conference, Los Angeles. Rosand contributed the foreword to Yiguo Zhang's catalogue for *Brushed Voices: Calligraphy in Contemporary China*, the exhibition held at the Wallach Art Gallery in the spring of 1998, and he served as moderator for the symposium held in May in conjunction with that exhibition, *Calligraphy in Contemporary China*. For the *Encyclopedia of Aesthetics*, published by Oxford University Press, he wrote the article on Meyer Schapiro, and in February he spoke on the work of Professor Schapiro at the Columbia Club of New York.

**Jane Rosenthal** retired from teaching in December, in order to devote herself to several major scholarly projects,

including a rewrite of the Temple volume on late Anglo-Saxon manuscripts in the series, *A Survey of Manuscripts Illustrated in the British Isles*. Rosenthal used the research leave granted by Barnard last fall to begin work on the Anglo-Saxon volume and to write two reviews, one on Richard Gameson's *The Role of Art in the late Anglo-Saxon Church*, to appear in *Speculum*, and the other on Barbara Raw's *The Trinity and Incarnation in Anglo-Saxon Art and Thought*, for *The Catholic Historical Review*. She also chaired a session in the symposium *The Apocalypse in Word and Image* held at Princeton University in April. One of the speakers in her session, John Williams, is author of *A Corpus of the Illustrations of the Commentary on the Apocalypse*, two volumes of which the department gave Rosenthal as a parting gift at the wonderful reception held on April 7th in honor of her retirement. Among the other privileges accorded a Professor Emerita is the continued use of the e-mail system, so she can still be reached at [jer21@columbia.edu](mailto:jer21@columbia.edu).

**Zoë Strother's** *Inventing Masks: Agency and History in the Art of the Central Pende*, will be coming out in paperback in June. She will also soon publish two articles, the first of which, entitled "Display of the Body Tottenot, in Africans on Stage," deals with the exhibition of Sara Baartman in London and Paris, 1810-1815 and will appear in a volume from Indiana University Press. The second article, entitled, "Gabama a Ginguungu and the Secret History of 20th Century Art", will appear in *African Arts* in the Winter of 1999.

With the help of Jonathan Snyder in the Media Center, **Margaret Werth** created a web page for the Barnard course "Introduction to Art History", a task complicated by the participation of multiple lecturers from different fields. The web page represents a tremendous improvement over bad photocopies and incomplete textbook illustrations. Werth also lectured on Van Gogh in Washington, D.C., in connection with the Van Gogh exhibition at the National Gallery, and she hosted tour groups of Columbia alumni on a trip to the South of France over the winter break. This spring, Werth presented her own work on M.I.T., in a lecture entitled "Idylls of Modernity." She also signed a contract with the University of California Press to publish her book on the modern "idyll."

## Alumni Notes

**Pauline Ablenda** (Ph.D. '69) recently published a monograph entitled *Monumental Art of the Assyrian Empire: Dynamics of Composition Styles* (Udena Publications, 1998.) Her article "The Beardless Winged Genies from the Northwest Palace at Nimrud" appeared in the *State Archives of Assyria Bulletin*, Volume X/1 (1996).

**Anthony Alofsin** (Ph.D. '87) was appointed Martin Kermacy Centennial Professor at the University of Texas at Austin. He has edited *Frank Lloyd Wright, Europe and Beyond* (University of California Press, Berkeley), a collection of essays by an international group of authors, which will be available in August 1999.

**Lilian Armstrong** (Ph.D. '66) won a NEH College Teachers Fellowship for Spring 2000 which will enable her to focus on her topic, "Renaissance Images of Ancient Heroes: Illustrations for Petrarch's *Letters of Famous Men*." Armstrong is still teaching at Wellesley College.

**Steven Bedford** (Ph.D. '94) published *John Russell Pope: Architect of Empire* in June 1998. He spoke at the National Building Museum and at SAH this spring. Currently, Bedford is a Principal Planner and Architectural Historian for Fitzgerald & Halliday, Inc.

**Robert W. Berger** (B.S. '59) recently published a cultural history of how art first became accessible to the general public. The book is entitled *Public Access to Art in Paris: A Documentary History from the Middle Ages to 1800*.

**Larissa Bonfante** (Ph.D. '66) published *Etruscan Mirrors* in the *Corpus Speculorum Etruscorum* series from The Metropolitan Museum of Art.

**Phyllis Braff** (M.Phil. '80) recently completed a term as President of the US section of the International Association of Art Critics and as Vice-President of the International section. She continues to serve on the Administrative Council of AICA, an organization based in Paris. Braff is also an art critic for the New York Times (Long Island section) and was co-editor of the Thomas Moran Catalogue Raisonné Project. She recently taught a Senior Seminar entitled "Surrealism and Its Influence on American Abstract

Art" at the School for Visual Art. Braff is now retired from her long-time position as chief art curator and Director of Collections for the Naussau County Division of Museum Services, but occasionally serves as an independent curator. Her most recent major project was, *The Surrealists and Their Friends on Eastern Long Island at Mid-Century*, at the Guild Hall Museum, for which NEA and NYSCA grants were awarded. Braff also contributed to *Andre Breton: The American Years* (in press) and chaired a photography symposium on "The Compulsive Image" last fall.

**Patrizia Cavazzini** (Ph.D. '96) presented her book *Palazzo Lancellotti ai Coronari* at the Palazzo Lancellotti in Rome.

**Anna M. Dempsey** (Ph.D. '98) has been appointed assistant professor of art history in the School of Art and Art History at James Madison University in Harrisonburg, VA. Her specialty is 20th-century art.

**Lee Edwards** (Ph.D. '84) published a new book entitled *Hubert von Herkomer: A Victorian Artist* (Scholar/Ashgate.) Edwards writes regularly for a quarterly journal published in England by Blackwells.

**Jeanette Favrot Peterson** (M.A. '65) just returned to UC Santa Barbara's Department of the History of Art and Architecture where she is associate professor, after a year sabbatical on a University of California President's Fellowship. During her leave, she worked on project that focused specifically on the Spanish roots of the Mexican Virgin of Guadalupe.

**Nicholas Fox Weber** (B.A. '69) has written books on Cleve Gray (Harry Abrams, Inc.) and Balthus (Knopf) that will be published by the end of the year.

**Senta German** (Ph.D. '99) has been hired for a tenure track position as an assistant professor of art history and as Director of the DeFree Art Gallery at Hope College in Holland, Michigan.

**Paula Gerson** (Ph.D. '70) is currently the chair of the Department of Art History at the Florida State University in Tallahassee, Florida.

**Gloria Gilmore-House** (Ph.D. '82) has been the director of the Art Center at Fuller Lodge—a John Gaw Meem building (ca. 1928)—in Los Alamos,

NM. The Center features nine exhibits each year, offers visual art classes, organizes arts and crafts fairs, and provides local artists with networking opportunities.

**Rona Goffen** (Ph.D. '74) has been named Board of Governors Professor of Art History at Rutgers University, New Brunswick.

**Peter Gordon** (B.A. '70) is currently Communications Coordinator at San Jose Redevelopment Agency. He served as Chief Curator at San Jose Museum of Art from 1992-97.

**Michio Hayashi** (Ph.D. '99) has been hired as an associate professor by the Department of Comparative Culture of Musashi University.

**H. Barbara Kallman Weinberg** (Ph.D. '72) has been named the first Alice Pratt Curator of American Painting and Sculpture at the Metropolitan Museum of Art, where she has been curator since 1990.

**Meg Koster** (Ph.D. '99) has been hired as a visiting assistant professor in Renaissance and Baroque Art by Indiana University.

**Virginia Lee-Webb** (Ph.D. '96) is co-editor, with Christraud Geary, of *Delivering Views: Distant Cultures in Early Postcards* (Washington D.C.: Smithsonian Institution Press, 1998).

**Mary Lublin** (Ph.D. '89) is a private dealer in New York who specializes in 19th- and early 20th-century American art.

**Matthew McKelway** (Ph.D. '99) has been hired as Assistant Professor of East Asian Art by New York University.

**Julia Miller** (Ph.D. '83) is now a full professor of art history at California State University at Long Beach.

**Joan Murray** (M.A. '67), the director of the Robert McLaughlin Gallery in Ontario, recently published a new book entitled *Tom Thomson: Design for a Canadian Hero*.

**Amy Newman** (M.A. '71) recently published "The Battle for the Soul of Art" in *Artforum*. Her book, *The Art World, 1962-1974*, will be published by SOHO Press in the Fall of 1999.

**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 Exotic 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."

**Eloise Quiñones Keber** (Ph.D. '84) received a Guggenheim Fellowship for 1998-99 to work on a project called "Reinventing Aztec Art." She also chaired a session on the same topic at the CAA conference in Los Angeles this year.

**John Ravenal** (M.Phil. '90) was appointed Curator of Art After 1900 last June at the Virginia Museum of Fine Arts. He also recently published a catalogue entitled *Twenty Philadelphia Artists: Celebrating Fleisher Challenge at Twenty* in conjunction with the Philadelphia Museum of Art.

**Emily Sano** (Ph.D. '83) is currently the director of the Asian Art Museum of San Francisco, where the construction on a \$120 million renovation project to create a new museum in the city's civic center will soon begin.

**Ann Sass** (Ph.D. '91) has been named associate curator at the International Center of Photography, New York. She was formerly a research associate at the Whitney Museum of American Art.

**John F. Scott** (Ph.D. '71) is nearing retirement as full professor of art history in the newly renamed School of Art and Art History at the University of Florida, Gainesville, where he teaches courses on the Americas along with surveys on non-Western and early Western art.

**Kathryn Shedrick** (M.A. '97) is currently teaching Advanced Placement Art History at the Madeira School, an all-girls boarding school in McLean, VA.

**Claudia Swan** (Ph.D. '97) is now Assistant Professor of Art History at Northwestern University. During the academic year 1998-99, Swan held a membership at the Institute for Advanced Study where she worked on completing her book manuscript, "Making Nature. Dutch Art and Science c.1600." Her book, *The Clitius Botanical Watercolors: Plants and Flowers of the Renaissance*, was just published by Harry N. Abrams.

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

**Jonathan Unglaub** (M.Phil. '95) has been awarded a fellowship from the Metropolitan Museum of Art for art history research.

**Elizabeth Valdez del Alamo** (Ph.D. '86) delivered a talk entitled "Resurrection in the Cloister," at *The Resurrection in Art: Christ Corporal or Surreal?*—a symposium organized by Dr. Ena Heller at The Gallery at the American Bible Society in New York in April. She will present a paper entitled "Témoins de la foi. Le portique nord de Silos et le pèlerinage à Saint Dominique," at the *Journées Romanes de Cuixà*, in July at the Monastery of Saint-Michel de Cuxà, France. Valdez del Alamo is also an organizer, with Stephen Lamia, of *Decorations for the Holy Dead: Visual Embellishments on Tombs and Shrines of Saints*. The conference, sponsored by the International Center for Medieval Art, will be held at the International Medieval Congress at the University of Leeds, England, in July 1999. She will be speaking on "Burial ad sanctos in the Cloister of Silos."

**Joan M. Vastokas** (Ph.D. '66) has been a professor in the Department of Anthropology at Trent University since 1970, 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, delivered the keynote address for the convocation of CAA's eighty-seventh annual conference last February in Los Angeles.

**Anne Betty Weinshenker** (Ph.D. '63) is the coordinator of the B.A. program in Art History in the Fine Arts Department at Montclair State University in New Jersey, where she was chair of the department from 1987-1993.

**Susan Wood** (Ph.D. '79) was promoted to professor at Oakland University in 1998. Her book, *Imperial Women: a Study in Public Images, 40BC-AD68*, has been accepted for publication by Brill and will be available in 1999.

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

## Letter from the Chairman

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Professorship in South Asian Art, the Edith Porada Professorship in Ancient Near Eastern Art and Archaeology as well as the Meyer Schapiro Professorships in Art History and Modern Art and Theory). We also continue to enjoy the income from several endowments for graduate student support. With the endorsement of Vice President David Cohen, along with the help of Anne McSweeney and the continuing labors of David Rosand and Allen Staley, we now hope to build upon this success with a Columbia Campaign for Art History and Archaeology intended to raise twenty-five million dollars to be divided between more endowed chairs and graduate student support.

Despite these exciting changes, life in the Department goes on. Our 1998 incoming class of graduate students was large, forty in all, including fifteen entering the MA program in Modern Art, which has proven to be a great success. Under the inspired leadership of Hilary 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 Columbia 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 luncheon in Schermerhorn Hall—it would be wonderful to see you there. Please feel free to write to me via e-mail at sm42@columbia.edu about this or any other matter affecting the life of the Department. I look forward to reporting to you on our progress next year.

—Stephen Murray

## Featured Alumni

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approaches his current work in the same manner in which he approached his graduate studies at Columbia, namely, with a broad, open and highly flexible sweep. "This is what makes every day interesting," he says, "when the work and material varies, one has a never-ending span of options." At Columbia and in the world beyond, Jeffrey Hoffeld welcomes, and celebrates, possibility.

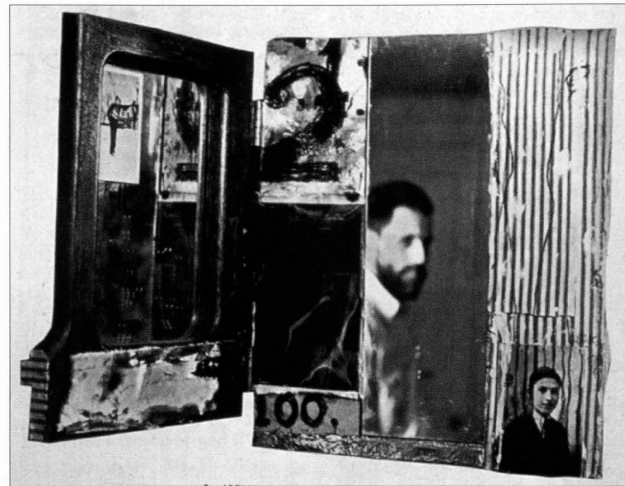
## Undergraduates in Art History

### The new senior thesis

Recall the end-of-semester college blitz: too many deadlines, sleepless nights, and last-minute papers falling 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. Although the senior thesis has long been on the books, under the leadership of Professor Hilary Ballon it has been recast as a year-long enterprise with the fall 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 Senior Thesis Research Fellowships to fund summer research, and we are pleased to announce the first two winners, who will each receive \$1500 to support their work. **Kavita Shah** will go to India to study two Jain temples, Ranakpur and Mount Abu, and **Noam Milgrom-Elcort** will visit various European collections to investigate Anselm Kiefer's use of straw, sand, and other materials in his paintings. Our thanks to Hartley Neel, a 1963 graduate of Columbia College, for enabling the Department of Art History and Archaeology to initiate this fellowship program.

### At the Cloisters Museum

Columbia students participated in a series of talks last summer entitled Special Gallery Talks by College Interns at the Cloisters. **Nancy C. Glass** is a Columbia College double major in art history and religion, and **Shannon Lazzarini** is a Barnard College art history major. Nancy presented a talk entitled "Resting in Pieces: Relic Veneration in the Middle Ages" and Shannon presented "The Ritual of the Meal in the Middle Ages." These young scholars—both of whom will be seniors this year—are currently giving occasional lectures through the Education Office at the Metropolitan Museum of Art.



Allan Kaprow *Grandma's Boy*, 1957 from the collection of Robert Delford Brown. Featured in the upcoming Wallach Art Gallery exhibition *Projects in Multiple Dimensions: Allan Kaprow and Robert Watts*. The exhibition opens October 5 and continues to December 4.

## Columbia at CAA

As usual, Columbia students, faculty, and alumni made a strong contribution to the Annual Conference of the College Art Association, held this past February in Los Angeles. **John Walsh** (Ph.D. '71), Director of the J. Paul Getty Museum, got things started at the convocation by delivering a keynote address entitled "Eight Theses for Art Historians and Museums."

**Jonathan W. Unglaub** (M.Phil. '95), currently a preceptor, spoke on "Beauty, Majesty, and the Conception of Poussin's *Esther before Ahasuerus*" at the open session devoted to Italian Baroque Art. "Michelangelo, Baccio Valori, and the Creation of the 'Apollo-David': Politics and Patronage in Post-Republican Florence" was the topic of the paper delivered by **Diana Minsky** (M.Phil. '94) at the session on "Patronage and Image, 1400-1700." At the open session on Medieval Art **Karl Fugelso** (Ph.D. '99) addressed the problem of "Engaging the Viewer in Illuminated Manuscripts of the *Divine Comedy*."

Professor **David Rosand** (Ph.D. '65) addressed "*Disegno*: The Invention of an Art" at the session on "The Eloquence of Drawing: Graphic Practices and Communication in Early Modern Europe." In

"Fashion, Identity, and Cultural History" Professor **Christina Kiaer** offered a paper on "Agit-Fashion in Russian Constructivism." At the open session on Medieval Art, the title of Professor **Thomas E. Dale's** paper was "Romanesque Phantasia: Corporeal Transformation and Religious Imagination in the Frescoes of Termeno." **Jodi Cranston** (Ph.D. '98) of Boston University spoke on "Giorgione's *La Vecchia*: An Allegory of Portraiture in the Renaissance" at the session on "Portraiture and Identity in Renaissance Italy." At the session on "Art and Orality: Medieval Culture and Verbalization in Early Greece" Professor **Deborah Steiner** of Columbia's Department of Classics addressed "Unheard Melodies: The Visual and the Aural in Archaic and Classical Art and Texts."

"Tree on the Mountain: Landscape as Narrative on the Victory Stele 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 "Plagiarism: Ethics in Art and Art History," at which **Judy Sund** (Ph.D. '86) of Queens College offered a paper titled "The Preke Speaks: Kahlua's Co-Option of West Mexican Burial Effigies." "The

Uses of Laughter in Renaissance and Baroque Art" was the session co-chaired by **David R. Smith** (Ph.D. '78) of the University of New Hampshire.

**Pamela M. Fletcher** (Ph.D. '98) of Ohio State University spoke on "The Fallen Woman and the New Woman: *The Prodigal Daughter* by John Collier" at the session on "Future Directions of Nineteenth-Century Art History," which was chaired by **Lucy Oakley** (Ph.D. '95) of the Grey Art Gallery, New York University. "Outing Impressionism: Homosexuality and Homosocial Bonding in the World of Caillebotte and Bazille" was the topic of a paper by **Norma Broude** (Ph.D. '67) of American University at the session entitled "Identity and the Limits of Representation."

**Jane Mayo Roos** (Ph.D. '81) 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 Seton Hall University offered a presentation called "Click Here for Mona Lisa: A Virtual Course Companion for the Art History Survey." The discussant of the session "Art Museums, Commerce, and Strategies of Display" was **John Klein** (Ph.D. '90) of the University of Missouri, Columbia. "Newark 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 "Institutions of Art: Museums, Department Stores, and Living Rooms."

**Sylvia Lavin** (Ph.D. '90), of UCLA, chaired the session "Los Angeles and the Architecture of Spectatorship." Moving from the Renaissance to a more recent passion, **David Cast** (Ph.D. '70) of Bryn Mawr College organized the session on "Goddard's *Contempt*: Before and After." **Alison Hilton** (Ph.D. '79), of Georgetown University, chaired "Changing Boundaries: National, Ethnic, and International Themes in Russian and Soviet Art," and **Andrew Schulz** (Ph.D. '96), of Seattle University, chaired "Nineteenth-Century Perspectives on the Italian Renaissance."

"Reinventing Aztec Art" was the session chaired by **Eloise Quiñones-Keber** (Ph.D. '84) of the Graduate Center, CUNY, that included "Indigenous Artists and European Intruders: Visual Strategies of

Empowerment in Colonial Mexico" by **Cecilia F. Klein** (Ph.D. '72) of UCLA. **Diana Fane** (Ph.D. '93) of the Brooklyn Museum of Art was co-chair of the session devoted to "Museum Practice and Latin American Art." "Looking at Each Other/ *Tiñero Atu, Tiñero Mai*: The Arts of Encounter in the Pacific" was organized by **Anne D'Alleva** (Ph.D. '97), of the University of St. Thomas, St. Paul, Minnesota. **Paul Sternberger** (Ph.D. '97), of Rutgers University, co-chaired the session on "Autoethnographic Photography: Pictures from Another Place."

**Helen M. Shannon** (Ph.D. '98), of Sarah Lawrence College, opened the session on African American Art with a paper on "The Cartography of Ancestry: Africa, Egypt, and the Modernism of New Negroes." Helen also participated in a career advisory panel, "If Not Teaching, Then What?"

"Negotiating the Taxonomy 'Contemporary African Art': Production, Exhibition," was co-chaired by **John Pepper** (M.Phil. '94), a preceptor in the African Civilizations course of Columbia College. At that session **Suzanne P. Blier** (Ph.D. '81) spoke on "Constructing Vodun in a Postmodern World."

"Digital Images: Only Connect" was the title of Professor **Stephen Murray's** contribution to the Visual Resources Association session, "The Changing World of Visual Resources." **Greta Berman** (M.Phil. '75), of The Juilliard School, was among the participants in the CAA Education Committee's session, "Pedagogy Speak Out: Theory and Practice of Teaching about Art."

**Alan Wallach** (Ph.D. '73) of the College of William and Mary participated in "Diversity and Change in the Art Historical Profession," sponsored by the CAA Committee on Cultural Diversity. Alan also served as discussant to "American Re-Visions: Evaluating Robert Hughes's Media Blitz." Adjunct Professor **Richard Martin** (M.Phil. '73), director of the Metropolitan Museum of Art's Costume Institute, addressed "Verbal Tricks: Sex in Andy Warhol's Words" at the session devoted to "Warhol: The Artist Behind the Mirror."

The Association of Art Editors session on "Making Your Book or Article Ready for Publication" featured **John Alan Farmer** (Ph.D. '98) and **Janet A. Kaplan** (Ph.D. '83).

## Media Center Continued from page 4

ect is a Web site designed and produced by Stephanie Snyder for the non-profit Save Venice Inc. with funding from the Hazen Polsky Foundation, Inc. The site covers over 50 conservation projects supported by Save Venice over the past 30 years and includes a virtual reality tour of the 15th-century church of Santa Maria dei Miracoli and its sculpture by the Lombardi family workshop. Professor Rosand, who has served as a consultant on the project, plans to use the site in teaching Venetian art. Art history graduate student Caroline Wamsler provided research assistance.

One of the most rewarding new programs at the Media Center is the University Seminar on Historic Monuments and Sites. Director Stephen Murray and Bonnie Burnham, President of the World Monuments Fund, serve as co-chairs of the seminar, which brings together experts from a range of fields to examine issues in the international conservation of historic sites. Topics have included Beauvais Cathedral, Angkor, Mostar, and St. Petersburg. Next year's seminar will concentrate on projects in the Mediterranean and Central Asia. The founding Columbia departments for the seminar are Art History and Archaeology, Historic Preservation, and Lamont-Doherty Earth Observatory. Gina Crevello, a Samuel H. Kress Foundation Fellow in the Department of Historic Preservation certificate program in archaeological site conservation, has served as organizer and rapporteur.

Educational products developed by the Media Center for Art History are available from Crystal Productions at (800) 255-8629.

Matching funds are still required for completing the NEH Challenge Grant in order to set up a permanent endowment for the Media Center and its programs. For more information, please contact Associate Director Maurice S. Luker III at (212) 854-4606 or at [Maurice.Luker@columbia.edu](mailto:Maurice.Luker@columbia.edu). The World Wide Web address for the Media Center for Art History is <http://www.learn.columbia.edu> and our campus offices and studio are located in 653-Suite Schermerhorn Extension and 821 Schermerhorn.

## Conferences, Lectures and Symposia

This spring, the Art History Department Graduate Student Union organized a lecture series that offered the Columbia community the opportunity to hear a diverse group of scholars from a variety of institutions present their work. The series included Henry Maguire, of The University of Illinois at Urbana-Champaign, who presented a paper entitled "Paradise Lost: the Garden of Eden in Early Christian and Byzantine Art and Thought"; Pamela Lee, of Stanford University, who offered a lecture called "Gordon Matta-Clark's First Place"; Vishaka Desai, of the Asia Society, who delivered "Reconsidering Asian Art at the Dawn of the New Millennium"; Francesca Fiorani, of the University of Virginia, who presented "Collecting by Maps: Art, Scientific Culture, and the Grand Duke of Florence"; Martin Raspe, of the Bibliotheca Hertziana in Rome, who delivered a paper entitled "The Missing Painter: Tintoretto, Peter Vlerick and Farfa"; and Sylvain Bellenger, of the Château Blois, offered "Girodet and Portraits: 'Seul le peintre d'Histoire est roi du portrait.'"

Columbia's representative at the Frick Symposium in the History of Art this year was George Baker, who delivered a talk entitled "*Le Saint des Saints/The Holy Drawing*." Francis Picabia and the Sacrifice of Drawing."

On Saturday, November 7th, a one day symposium entitled *Hogarth Forever! Historical Perspectives and Contemporary Interpretation*, was held in conjunction with the Miriam and Ira D. Wallach Art Gallery exhibition, *Hogarth and His Times: Serious Comedy*. Both the symposium and the exhibition, which was organized by the British Museum and the University of California-Berkeley Art Museum, were made possible by the generosity of the Parnassus Foundation. The symposium commenced with David Bindman of the University College London, also the curator of the exhibition, who presented "Whose Hogarth? Looking back at the Hogarth Exhibition." The other speakers of the morning were the Department's own Allen Staley, who delivered a paper entitled "The Hogarth Club: Hogarth and the Pre-Raphaelites," and David Rosand, who presented "Hogarth on Line." The

afternoon lecturers were Angela Rosenthal, of Dartmouth College, whose paper was entitled "Something in the Air: The Secret Sign-Language of Fans in Hogarth's Graphic Art"; Patricia Crown of the University of Missouri, who spoke on "Hogarth's Pictures of Women Workers in the Luxury Trades"; and Richard Meyer, of the University of Southern California, who concluded the day with "Nature Revers'd: Satire and Sexual Difference in Hogarth's London." A related lecture entitled "Hogarth's Father and Mother: Religion, Politics, Aesthetics" was presented November 5th in Butler Library by Professor Ronald Paulson of The Johns Hopkins University.

This year's Robert Branner Forum for Medieval Art featured seven guest speakers. The fall lecturers were Leslie Bussis Tait, from the Bard Graduate Center for Studies in the Decorative Arts, who spoke on "Appropriation of the Past in the Saint-Pons-de-Thomières Cloister"; Colum Hourihane, of Princeton University, who delivered a paper entitled "Holly Crosses: Late Gothic Metalwork in Ireland"; Reindert Falkenburg, also of Princeton University, who presented "Art for the Soul: Small Scale in Late Medieval Devotional Objects"; and Paul Crossley, of the Courtauld Institute of Art, who spoke on "Holy Space in the Naumburg Cathedral."

The spring Branner Forum lecturers were Achim Timmermann of Princeton University, who delivered a lecture entitled "Staging the Eucharist: Late Gothic Sacrament Houses in Central Europe"; Amy Neff of the University of Tennessee, who presented "Palma dabit palmam: Franciscan Devotion in a Late Dugento Manuscript, the Supplicationes Veriae"; and Dale Kinney of Bryn Mawr College, who spoke about "Spolia and History in Medieval Rome."

The University Seminar on the Arts of Oceania, Africa and the Americas featured six speakers this year. In the fall, Judy Sund of the City University of New York delivered a lecture entitled "Kahlua collects West Mexico"; William L. Fash of Harvard University spoke on "The Archaeology of Architectural Art at the Classic Maya Ruins at Copan, Honduras"; and Patricia Jones Sarro presented "Architecture at El Tajin."



William Hogarth *Self-Portrait with Pug*, 1740 from the British Museum. Featured in the exhibition *Hogarth and His Times: Serious Comedy* 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 Center delivered a lecture entitled "Architecture of the Sepik," William Siegmund of the Brooklyn Museum of Art spoke on "Art and History in Sierra Leone," and Sarah Brett-Smith of Rutgers University presented a lecture entitled "When is an Object Finished? Creation of the Invisible Amongst the Bamana of Mali."

Columbia faculty and alumni were well represented at a public symposium sponsored by the Kimbell Art Museum in Fort Worth (January 29-30) in conjunction with its major exhibition, *Matisse & Picasso: A Gentle Rivalry*. Leo Steinberg, former Meyer Schapiro Visiting Professor, offered the opening lecture, "Joining Picasso." Rosalind Krauss, Meyer Schapiro Professor of Modern Art and Theory, spoke on the "Color War: Picasso's Matisse Period," and Lisa Florman (Ph.D. '94), assistant professor of art history at Ohio State University, presented a paper on "Matisse, the Classical, and Picasso's *Vollard Suite*." Jack Flam (M.A. '63), Distinguished Professor of Art History, Brooklyn College and the CUNY Graduate Center, concluded the symposium with "Endgames."



## 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 "Ultimate Warhol: 1968-1987"; **Kate Butler** (France and Germany) for "Fautrier'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' "; **Geoff Lehman** (Western Europe) for "Landscape, Linear Perspective, and the Spectator"; **Lucy Maulsby** (Milan, Rome and Venice) for "Architecture and Urbanism in Milan in the 1930s"; **Rebecca Molholt** (Intensive language study at CUNY) for "Roman Mosaics from the Eastern Empire"; **Jonathan Neil** (Paris and Berlin) for "Constructivism in France and Germany"; **Stephanie Schwartz** (France and England) for "Nineteenth Century Academic History Painting"; **Caroline Wamsler** (London, Paris, Mantua and Verona) for "Pictorial Narrative in the Work of Andrea Mantegna"; **Herica Valladares** of the Classics Department (Rome and Naples) for "*Mirabile Visum*: Myth and Illusion in Roman Wall Painting"; and financial support has also been awarded to **Isolde Brielmaier** whose preliminary dissertation work on photography in East Africa will be supported by a Graduate School of Arts and Sciences Merit Fellowship for Summer Research.

For the academic year: **Isolde Brielmaier** has received a Foreign Language and Area Study Grant to study KiSwahili; Andrew W. Mellon Foundation Fellowships for 1999-2000 have been awarded to: **Judith Rodenbeck** for "Crash: Happenings and the Imaging of Disaster 1958 - 66"; **James Frakes** for "Framing Public Life: The Portico in Roman Gaul"; **Alison Langmead** for "Structuring the Romanesque: The Twelfth-Century Architecture of South-Central France"; **Celeste Lovette** for "Travels and Traversals in Hellenistic Architecture"; **Johanna Pitblado** for "Giambattista Tiepolo: The Altarpiece and the Religious Imagination"; and **Taryn Matusik** for "The Image Breakers: Sculptural Mutilation among the Olmec and the Maya."

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 Elihu Vedder: Shaping Artistic Identities in Late Nineteenth-Century Italy."

**Margaret Williams** has received a Howard Hibbard Fellowship for "The Sign of the Cross: Irish High Crosses as Cultural Emblems," and **Rachel Haidu** has received a Pierre and Maria-Gaetana Matisse Fellowship for "Marcel Broodthaers 1963 - 1972: From Forbidden Objects to Museum Fictions."

C. V. Starr Foundation Fellowships have been awarded to: **Ellen Belcher** for "Regionalism in Late Neolithic Northern Mesopotamian Figurines"; **Laura Brugger** for "Constructing Taste: Public Galleries in Athenaeums, Academies of Art, and Lyceums of Natural History in the United States, 1800 - 1865"; **Jonathan Canning** for "The Stone Cage Chantry in Yorkist and Tudor England"; and **Anthony Scibilia** for "A Methodological Inquiry: The Cathedral at Chartres and St. Leu d'Esserent."

Rudolf Wittkower Fellowships have been awarded to **Il Kim** for a "The Cult of Light in Fifteenth-Century Italian Renaissance Architecture," and to **Heather O'Leary** for "Viva Bacco e viva Amore: Bacchus in Renaissance Art and Court Culture."

The recipients of Whiting Fellowships for 1999-2000 are: **Julia Assante** for "Sex and the Female: Scenes of Intercourse on the Plaques of Mesopotamia"; **Laura Auricchio** for "Adelaide Labille-Guiard and the Careers of Women Artists in Late Eighteenth-Century Paris"; **Roger Rothman** for "Melancholy, Irony and the Bad Copy: de Chirico, Picabia, Magritte, and Dali"; and **George Baker** for "Lost Objects: On Surrealism, Consumption, and Modernity."

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 - 1550"; and **Jean-François Bedard**, who has been awarded an Institutional Kress Foundation Fellowship for "Gilles Marie Oppenord & the Gout Modern." **Jean Sorabella** has been awarded a W. Stuart Thompson Memorial Fellowship for "Sleep that Rouses: 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 "Rending Spectacle: Décollage and Critical Vision in Urban France, 1949-1958"; **Drew Armstrong** has received a Reid Hall Fellowship for "Architecture and Academicism 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 "Claude Raguet Hirst: Gender in Turn-of-the-Century America"; and the Graham Foundation has given **Fabio Barry** the 1999-2000 Carter Manny Award for "Painting in Stone: The Symbolic Uses of Marble in Architecture in the West (c.500 - c.1700)."



McKim Mead and White. Pennsylvania Station, 1909. Photograph of the interior of the train shed. Avery Architectural and Fine Arts Library. To be included in the exhibition on Pennsylvania Station at the Wallach Art Gallery, Winter 2000.

## Recent Dissertations (1998 - 1999)

**Michelle Bassett** "Catherine de Medici and Renaissance Funerary Traditions" (Ballou)

**Susan Bergh** "Middle Horizon Tapestry Tunics" (Pasztory)

**Vittoria Di Palma** "The School and Garden: Aesthetics and Perceptions of Landscape in England, 1640 - 1740" (Middleton)

**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" (Buchloh)

**Eileen Hsu** "The Xiaonanhai 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)

**Meg Koster** "Hugo van der Goes' Portinari Altarpiece: Netherlandish Invention and Florentine Reception" (Frederberg)

**Kenneth Maddox** "Intruder into Eden: The Train in the Nineteenth-Century American Landscape" (Novak)

**Matthew McKelway** "Politicized Cityscapes in Late-Medieval Japan" (Smith)

**Kimberly Rhodes** "Performing Roles: Images of Ophelia in Britain, 1740-1910" (Staley)

**Maria Ruvoldt** "The Sleep of Reason: Inspiration and Creativity in Renaissance Imagery" (Rosand)

**Sean Sawyer** "Soane at Westminster: Civic Architecture and National Identity, 1789 - 1834" (Middleton)  
**Shelley Smith** "The Plantations of Colonial South Carolina: Transferral and Transformation in Provincial Culture" (Connors)

**Margaret Young-Sanchez** "Textiles from Peru's Central Coast, 800 - 1000: The Reiss and Stubel Collection from Ancon" (Pasztory)

**Aida Yuen** "Visions of Chinese Art and the Concept of the East in Early Twentieth-Century Japan" (Harrist)

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