



NEWSLETTER

DEPARTMENT OF ART HISTORY AND ARCHAEOLOGY

Volume 15, 2000

Miriam and Ira D. Wallach Fine Arts Center

Columbia University

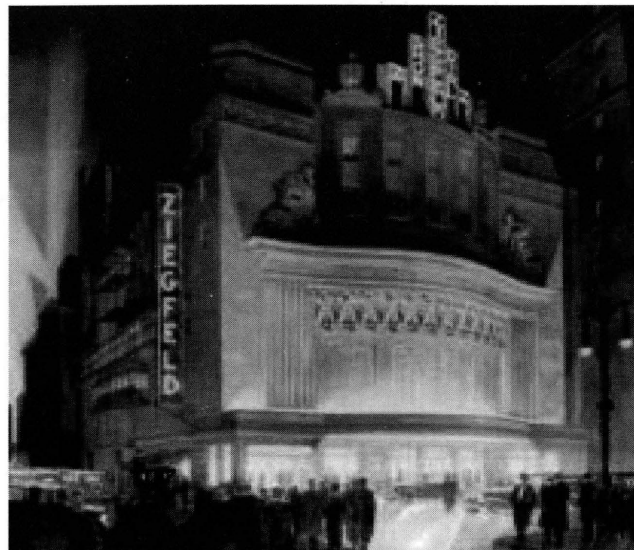
Letter from the outgoing Chair, Stephen Murray

It has been an enormous privilege to serve three years as Chairman of the Department of Art History and Archaeology.

At the beginning of my term I had the temerity to announce that I had a three point agenda--thus forcing me now, at the end of my term, to reflect on what achievements might have been accomplished. First, I wanted to jolt our complacency about our venerable collection of slides and to begin to open the way toward digital teaching. I am delighted to be able to report that with the support of the Provost's Office, the leadership of Andy Gessner, our new visual resources curator, and with the continuing strength of the Media Center for Art History, we are engaged in making substantial improvements to our existing slide collection and at the same time we are experimenting in the world of the Internet. We are well along towards getting the entire Art Humanities course on the web.

Second, I wanted us to devote more attention to the welfare of our undergraduate students. This is an area where we had already begun to make remarkable progress under the inspired leadership of Joseph Connors and Hilary Ballon. We have worked hard to make sense of our undergraduate curriculum, to offer encouragement to students writing senior theses and to provide career advice and a program of activities for our students.

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Joseph Urban

Ziegfeld Theatre, New York, facade, 1926-27

Ink and wash, 22 1/2 x 18 3/4 in.

Rare Book and Manuscript Library, Columbia University

Wallach Art Gallery

The exhibition in Fall 1999--*Experiments in the Everyday: Allan Kaprow and Robert Watts-Events, Objects, Document*--showed the work of two of the department's distinguished alumni, artists who went on to help shape the course of contemporary art. The curators of the exhibition were Benjamin H.D. Buchloh, Professor and Chair, Barnard College Department of Art History, and Judith F. Rodenbeck (M.Phil. '95), who is completing her dissertation, "Crash Happenings & the Imaging of Disaster, 1958-66." The exhibition later traveled to the MIT List Visual Arts Center (27 April to 2 July).

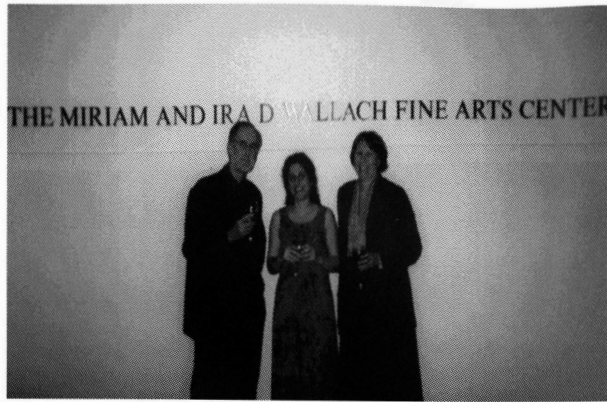
Experiments in the Everyday brought into focus the important contributions that Kaprow and Watts have made in the reshaping of advanced art-making practices in the second half of the twentieth century. Both artists were engaged with process, intermedia, game-based composition, interactivity, and an increasingly technological everyday life. Allan Kaprow (b. 1927, M.A. 1952) is perhaps best known as the progenitor of collage-like collaborative performances known as happenings, which moved art out of museums and galleries and into everyday spaces. Robert Watts (1923-1988, M.A. 1951), a leading figure in the quasi-anarchic artists' collective known as Fluxus, was equally interested in breaking down the distinctions between art and the everyday, producing unconventional objects and projects that are both playful and provocative.

(Continued on page 4)

Letter from the outgoing Chair *(continued from page 1)*

Third, I wanted to contribute positively to the general sense of well-being in the Department. It is not for me to comment on the success of this part of my agenda. However, I do want to boast about our office staff. Emily Gabor, who joined us three years ago, is a super administrator. Christina Kelly and Nanette Barber, both now having moved on, proved wonderful assets for the Department. I am deeply grateful to each of them for their loyalty and support and wish them good luck in their new endeavors. Former administrative aide Tom McNamee, our new student coordinator, contributes to an atmosphere in our main office that is simultaneously welcoming and well-informed. We congratulate him on his new position, and welcome Regula Arduser-McCord, administrative assistant, and Ting Bell, financial administrator, to our department.

I want to express similar admiration and thanks to my colleagues. The strength of the Department lies in the faculty. We are in the throes of a rapid change and face the challenging task of re-inventing ourselves. We are delighted to have Rosalind Krauss back this year—she was sorely missed and her temporary absence left us all with a sense of awe at all she does for the Department. We are extremely grateful to Benjamin Buchloh and the following scholars for assisting with her “History of Photography” course last fall: Carol Armstrong, George Baker, Yve-Alain Bois, Leah Dickerman, Hal Foster, Peter Galassi, Molly Nesbit, Christopher Phillips and Martha Rosler. Thanks to our colleague Christina Kiaer for taking over “Picasso: A Focus for Method.” While we celebrated Allen Staley’s retirement in May, we eagerly welcomed the arrival of three new colleagues who joined us in September: Melissa McCormick in Japanese Art, Joanna Smith in Aegean Bronze Age and Holger Klein in Medieval Art. In other faculty news, I



Professor Murray with Emily Gabor, Departmental Administrator, and Roxie Smith, Associate Vice President, Arts and Sciences, at Professor Staley’s retirement party

am happy to report that Robert Harrist won tenure and Hilary Ballon and Jonathan Cray were promoted to the rank of full professor.

Several visiting faculty were welcomed to the Department in the past year and we are most grateful for their efforts. John Rajchman, who has taught previously at the Graduate School of Architecture, Planning, and Preservation, at Barnard College, MIT, and elsewhere, taught modern and theory courses during the spring 2000 semester and joins again in 2000-2001 to direct the Colloquium for the Modern Art: Critical Studies program. In place of the late Richard Martin (see article, p. 13), Valerie Steele, Curator of the Museum at the Fashion Institute of Technology, will teach the popular undergraduate seminar “Modern Fashion and Visual Culture” in the spring term. We look forward to seeing her again in 2001. Also joining the department this past spring were Olenka Pevny (Medieval art), now teaching at Emory, and Nicole Fabricand-Person (Japanese Art), who has since moved on to Bryn Mawr. We are fortunate to have two alumni joining the adjunct faculty in 2000-2001: Judith Ostrowitz, Ph.D. '96, teaching a seminar on Native American art, and Alisa LaGamma, Ph.D. '95, teaching a

seminar on African art.

Finally, I should like to express thanks to our friends who have contributed in so many ways to the welfare of the Department and its students. This includes the Departmental Advisory Council and particularly Frieda Rosenthal, who has chaired the Council for many years now, most recently in a period of remarkable success in the raising of endowed chairs. Mrs. Rosenthal’s remarkable support for the Department and the University was recognized in a dinner in the house of President George Rupp and Nancy Rupp to mark her retirement as Chairman of the Advisory Council. I should like to add my own note of thanks to Mrs. Rosenthal for her great kindness.

In closing, I wish my successor, Joseph Connors, *bon courage* and great success in his chairmanly years. He will have the privilege of leading the Department in a period of continuing change when we intend to undertake an ambitious fundraising Initiative for the faculty and students of the Department.

-Stephen Murray



Allen Staley and his 31 years in the department were celebrated at a gathering of faculty and friends in May.

Featured Alumni

In the 2000 Newsletter we continue the column that debuted last year and brought you profiles of alumni from the department. It was well received, and we thank you for your nominations of alumni for the current issue. This time around we catch up with three fascinating scholars whose work finds them tramping diverse paths within the broader field of art history. Our subjects, **Sarah McPhee**, Ph.D. '97, **Alisa LaGamma**, Ph.D. '95, and **Emmanuel Lemakis**, Ph.D. '90, were each asked to look back on their education and reflect on how their Columbia experience informed their intellectual development and continues to shape their professional lives.

“I’m a big fan of the Columbia art history program,” Sarah McPhee says enthusiastically. Just back from Miami, where she co-chaired a session on the education and training of early modern architects at the 53rd annual meeting of the Society of Architectural Historians, McPhee shared her thoughts over iced tea at Le Monde on Morningside Heights. An assistant professor at Emory University since 1995, she praises the rigor of Columbia’s graduate program, its standards of excellence and its resources. She holds the faculty of the department in the highest esteem, particularly her dissertation advisors: Joseph Connors, Hilary Ballon, and the late Alfred Frazer. James Ackerman, former Meyer Schapiro Visiting Professor, also deserves note. McPhee says of Ackerman, with whom she studied as an undergraduate at Harvard, “He is the reason I became an architectural historian.” Today McPhee herself is playing a major role in improving the Art History Department at Emory, where its young graduate program continues to grow and attract top students and faculty.

Professor Allen Staley Retires

After thirty-one years of teaching and service in the department, Allen Staley retired at the conclusion of the spring semester. The scholar of seventeenth, eighteenth, and nineteenth-century European and American painting was honored at a reception in May and was presented with a rare edition of Ruskin as a token of the deep appreciation of his colleagues and students. Among his countless contributions to the life of the department, Staley served as Chairman and as Director of Graduate Studies, and organized many exhibitions including “From Realism to Symbolism: Whistler and His World,” shown at Wildenstein in New York and at the Philadelphia Museum of Art (1971); and “The Post-Pre-Raphaelite Print: Etching, Illustration, Reproductive Engraving, and Photography in England and around the 1860s,” shown at the Miriam and Ira D. Wallach Art Gallery in 1995. Lee MacCormick Edwards, Ph.D. '84 (pictured with Staley, left) says, “Allen was the most extraordinary teacher—a lively lecturer whose presentation was always fresh and witty, and a most generous and supportive dissertation advisor. His wise advice and friendship continue to be an important part of my life.” Friends of the department echo these sentiments, say a heartfelt thanks, and wish Allen the very best in his retirement.

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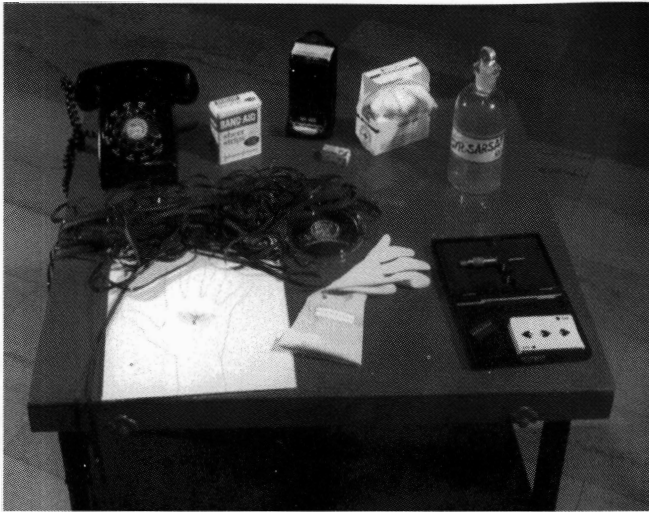
Editors Bonnie Oster, M.A. '00, and Tom McNamee would like to thank the faculty, students, and staff of the Department—especially the following people—for their contributions to this volume of the newsletter: Alex Bortolot, Joseph Connors, Emily Gabor, Paul Galvez, Andy Gessner, Angela Giral, Susan Kart, Maurice Luker, Stephen Murray, Christina Rilke, David Rosand, Christine Sciacca, and Sarah Elliston Weiner.

Wallach Art Gallery, continued from page 1

Among the earliest works by Kaprow in the exhibition were collages and assemblages of key importance, including the massive assemblage *Rearrangeable Panels*, which made its first New York appearance in many years. The defining works that Kaprow began to develop in the late 1950s and early 1960s--*78 Happenings in 6 Parts* and *Yard*, for example--were documented in the exhibition by the artist's hand-lettered instructions and programs, vintage posters, photographs, and videotapes. In addition to neon sculptures of artists' signatures (Ingres, Picasso, and Duchamp among them), Watts was represented by work spanning the 1960s and 1970s, including *Table for Suicide Event* and the transparent *Feather Dress*. Also included were numerous whimsical mail-order pieces and other Fluxus objects as well as a cabbage, a cantaloupe, and a slice of cheese from his series of chrome food sculptures.

In conjunction with the exhibition, the gallery published a fully illustrated catalogue with an essay by each of the curators. Benjamin Buchloh's essay is entitled "Robert Watts: Animate Objects-Inanimate Subjects." The essay by Judith Rodenbeck is "Foil: Allan Kaprow before Photography." A third essay, by Robert E. Haywood, who is on the art history faculty at the University of Notre Dame, is entitled "Critique of Instrumental Labor: Meyer Schapiro's and Allan Kaprow's Theory of Avant-Garde Art." In addition, there is an interview with Kaprow and Watts by the late painter Sidney Simon and an interview with Watts by the artist Larry Miller. Generous support for the exhibition and accompanying catalogue was received from the National Endowment for the Arts and from the Dedalus Foundation.

The winter exhibition, *Gateway to Metropolis: New York's Pennsylvania Stations*, was organized by another faculty member in the department, Hilary Ballon, and grew out of the undergraduate seminar that she taught in Fall 1999 on McKim in New York. The exhibition focused on the role of



Robert Watts, *Table for Suicide Event*, 1961

Pennsylvania Station as a monumental gateway to New York City, at the beginning of the twentieth century and again in the upcoming century: McKim's original building which opened in 1910 and the much-heralded design for a new station by Skidmore, Owings and Merrill. Drawing together diverse materials that offered a critical reflection on New York's Pennsylvania Stations, the exhibition consisted of more than 120 drawings, photographs and picture postcards, models, documents, and architectural remnants.

The exhibition was arranged in three sections, the first of which concerned McKim's station: its transformation of the Tenderloin district, its monumental design, and its modern conveniences. A large painting of the floor plan, rescued from the station at the time of its demolition, was the centerpiece of the first exhibition room. Also included were drawings, plans, photographs, and letters documenting the original site, the construction and grandeur of McKim's building. A five-ton fragment of the statue of Day, which once graced the

building's façade, was exhibited on College Walk.

The second section concerned alternative projects intended to save parts of the old building and the eventual demolition of the station in the 1960s. A series of photographs by Norman McGrath documented this event, which captured national attention and in many ways gave birth to the preservation movement. The third section offered the first comprehensive look at the dramatic design by Skidmore, Owings and Merrill for a new train station which is to be inserted in the Farley Post Office, a building also designed by McKim. Numerous architectural models along with conceptual sketches and presentation drawings gave a detailed view of a project that renews the bold urban vision of Penn Station as gateway to New York in the twenty-first century.

A series of four well-attended gallery talks expanded on themes addressed in the exhibition. Speakers included the architect Marilyn Taylor from Skidmore, Owings and Merrill, who

spoke on the new design; Christopher T. Baer, from the Hagley Museum and Library in Wilmington, who lectured on railroad history; the photographer Norman McGrath, who discussed his experiences in shooting the demolition; and Alexandros E. Washburn, from the Pennsylvania Station Redevelopment Corporation, who discussed the history of the new station from its genesis in the office of Senator Daniel Patrick Moynihan.

In conjunction with the exhibition, an illustrated brochure, designed to recall the newspapers that habitually occupy train traveler's during their journeys, was published along with a set of six postcards showing the McKim station.

The spring exhibition, as in several recent years, featured work by students enrolled in the graduate program in the visual arts division at the School of the Arts. *Part 01: MFA 2001 Candidates* showed work by students completing their first year of graduate study; the second-year students, opting to show off campus, had their thesis exhibition in a loft in Williamsburg. Michael Cohen, an independent curator based in New York, selected the students' work and developed the exhibition at the Wallach.

Twenty-two artists were in the exhibition: David Altmeld, Pattie Lee Becker, Iris Bernblum, Ernesto Caivano, Victorino Cervantes, Michael Dalton, Conrad Brock Enright, Arvin Jason Flores, Heidie Giannotti, Amy Globus, Michael Houk, Kimberly Loewe, Kichiro Muto, Eric Oldmixon, Anibal Pela, Marina Reker, Lisa Ross, Heather Rowe, John Shearer, David Sun, Susan Watson, and Derek Zeitel. Their work embraced diverse practices including painting, sculpture, photography, installation, and video. A great crowd was at the opening reception, and a number of art dealers have visited the exhibition; some of the students have reportedly been picked up for showing in New York galleries.



Allan Kaprow, *Rearrangeable Panels*, 1957-59
Installation view at the Wallach Art Gallery, October 1999

Exhibitions 2000-2001

Architect of Dreams: The Theatrical Vision of Joseph Urban begins the new academic year. Scheduled to be on view from 10 October through 16 December, the exhibition and the accompanying catalogue will be the first major presentation of Joseph Urban's (1872-1933) theatrical imagination. The curator is Arnold Aronson, a professor in the theater division of the School of the Arts.

Despite the attention given to Urban's architectural career, his work in the theater has been largely overlooked. He was, in fact, a seminal figure in the history of American stage design, helping to liberate the American stage from nineteenth-century convention, introducing to this country the sophistication of European developments in stage design, lighting, and painterly effects which paralleled developments in modernist literature, painting, and dance.

Drawn from the archive of Joseph Urban materials at Columbia University's Rare Book and Manuscript Library, the exhibition will include preliminary sketches, finely rendered watercolors, photographs, and three-dimensional models of Urban's theatrical designs, including those produced for the Ziegfeld Follies, the Metropolitan Opera, and the Boston Opera. The scope of the archival collection will permit, in many instances, the presentation of the evolution of a design: rough sketches, renderings, plans, models, and photographs of the finished work. The aim is to offer insight into the overall arc of Urban's career and development of his style while at the same time revealing the process of creating individual works.

In conjunction with the exhibition the gallery will publish an exhibition catalogue which is intended to be a notable addition to the existing scholarship on Joseph Urban. Arnold Aronson has written a major essay on Urban and the theater; Derek E. Ostergard, the associate director of the Bard Graduate Center for Studies in the Decorative Arts, is writ-

continued on page 24

Columbia alumnae/i, graduate students, and faculty were particularly well represented at the College Art Association conference in February. The variety of themes treated seemed appropriate testimony to the intellectual range of the Department's curriculum. A review of the program yielded a list of the following Columbians:

Among those honored with an Annual Recognition Award of the CAA Committee on Women in the Arts was **Norma Broude** (Ph.D. '67) of The American University.

At the session on *Jewish Holocaust in Art*, **Ziva Maisels** (M.A. '62) of Jerusalem spoke on "Ghosts: Strategies of Memory." The session on *Artistic Devotion: Private Practice and Public Images* featured **Frederick Ichman** (M.Phil. '96) on "Tintoretto's Judgment" and **Maria Ann Conelli** (Ph.D. '92) of the National Design Museum on "Giuseppe Valeriano, S.J.: Religious Architecture and Secular Inspiration."

"Silos: Mirror for Meyer Schapiro and 20th-Century Art History" was the topic addressed by **Elizabeth Valdez del Alamo** (Ph.D. '86), Montclair State University, at the session on *The Historiographic Ups and Downs of My Special Monument*, while **Janice Mann** (Ph.D. '91) of Bucknell University spoke on "Homosexual Love and Exile in Ireland: The Last Known Years of Arthur Kingsley Porter" at *Regionalist Practices on the Margins of Queer Culture*, she also co-chaired the session of the American Society of Hispanic Art Historical Studies, *Turning Point: Imagining the End of Time and the Visual Traditions of the Iberian Peninsula*. **Patricia Joan Sarro** (Ph.D. '95), Youngstown State University, chaired the session on *Latin American Art*, at which **Susan E. Bergh** (Ph.D. '99) of Texas Christian University spoke on "Abstraction and Number in Middle Horizon Tapestry Tunics."

Prof. Zoe Strother chaired *Iconoclasm in Africa*, the session of the Arts Council of the African Studies Association, at which the discussant was **Prof. David Freedberg**. **Alisa LaGamma** (Ph.D. '96) of the Metropolitan Museum chaired a session at the museum on *Methodologies of Communicating African Systems of Thought and Belief through Artifacts*, among the speakers was **Suzanne Blier** (Ph.D. '81) of Harvard University.

T.J. Demos (Ph.D. '00) queried "Museums and History, Avant-Garde or Fascist?" at the session called *Tempus Fugit: Time and the Museum*. At *The Origins of Public Collections in the Greater New York Area*, **Ethan Robey** (Ph.D. '00) talked about "The Museum that Never Was: American Institute Fairs and the Grand Palace of Art and Industry," and **Paul Sternberger** (Ph.D. '97) of Rutgers University considered "Wealth Judiciously Expended: Robert Leighton Stuart as Collector and Patron." Prof. **Lydia Goehr** of Columbia's Department of Philosophy was a participant in the Thursday morning session on *The Problem of Interdisciplinarity in Art History Today*. While later that day **Greta Berman** (Ph.D. '75) of the Juilliard School co-chaired *The Harmony of the Spheres: A Model for Interdisciplinarity*.

The Future of the Art Magazine was the theme of the session sponsored by the Association of Art Editors, moderated by **Janet A. Kaplan** (Ph.D. '83), executive editor of the *Art Journal*; among the participants was **Walter Robinson** of *ArtNet Magazine*. Among those asking *What's the Artist's (Critic's, Historian's, Curator's, Dealer's) Job in the 21st Century* was **Kim Levin** (M.A. '62) of the *Village Voice*. Participating at the session sponsored by the International Association of Art Critics/USA, *They Were There: Critics and Artists Talk at the End of the Century*, was **Roberta Bernstein** (Ph.D. '75), State University of New York, Albany.

Speakers at the *Director's Roundtable: The Independent Scholar and the Ever-Changing Museum*, sponsored by the Association of Independent Historians of Art, included **Annette Blaugrund** (Ph.D. '87), director of the National Academy of Design, and **J. David Farmer** (B.A. '60) of the Dahesh Museum. **Alan Wallach** (Ph.D. '73), College of William and Mary, was among the participants at *Re-writing the History of 20th-Century American Art: A Roundtable Discussion* sponsored by the CAA Committees on Cultural Diversity and on Women in the Arts. Adjunct Prof. **Keith Christiansen** of the Metropolitan Museum of Art spoke on *The Role of the Curator in the Art Museum 2000*, a session of the CAA Museum Committee.

"Illustrating Art History" was the topic of a paper by **Carl Goldstein** (Ph.D. '66), University of North Carolina, Greensboro, at the session *Toward a History of Teaching-Art History*. **Jennifer Ahlfeldt** (M.Phil. '00) considered "Romancing the Ruin: Modernity Meets Maya Architecture" at *Pre-Columbian and Colonial Latin American Art History*. The session on *Art in the Nuclear Age: Fertile or Subversive Model* was co-chaired by **Mona Hadler** (Ph.D. '77) of Brooklyn College and CUNY Graduate Center.

Prof. **Natalie Kampen** turned to "Soldatenkunst? Revisited: Art on the Roman Frontier" in the session *Elite to Non-Elite: The Success Story of Greek and Roman Art*. At *The Group Critique: Authority, Ritual, Hegemony, Performance*, **David W. Penney** (Ph.D. '89), Detroit Institute of Arts, addressed "An Ethnography of the 'Critic': Learning to Become an Artist."

Same As It Never Was: Issues in the Historiography of Ancient Art featured **Julia A. Assante** (Ph.D. '00) on "The Production of Prostitution and Sexual Rites in the Historiography of Ancient Mesopotamia" and **Elizabeth Marlowe** (M.Phil. '99) on "Cold War Illuminations of the Classical Past: *Son*

et Lumière on the Athenian Acropolis." **Tod Marder** (Ph.D. '76) of Rutgers University chaired the session on *The Pantheon and Its Reception in the Post-Antique World*.

Co-chair of *Art History and the History of Seeing* was **Leah Dickerman** (Ph.D. '97) of Stanford University, at which session **Nina Rosenblatt** (Ph.D. '97), New York University, spoke on "Purifying Vision: French Purist Esthetics and the Limits of a German Model of Collective Perception." Other Columbia session chairs included: **Michael Cothren** (Ph.D. '80) of Swarthmore College, the Art History Open Session on *Medieval Art*; Prof. **Keith Moxey**, *Art Writing of the 1950s and '60s*; **Helen Shannon** (Ph.D. '99), Sarah Lawrence College, *If Not Teaching, Then What?*; **Amy Golahny** (Ph.D. '84), Lycoming College, *The Changing Reception of Netherlandish Art*, and **Kirby Gookin** (M.Phil. '90), New York University, *The Practical Construction of Ideal Beauty*.

At the session on *New Directions in the Study of Devotional Art in Northern Europe, 1300-1600* **Anne Woollett** (M.Phil. '96) of The J. Paul Getty Museum spoke on "Corporeality and Correctness: Frans Floris's Celestial Seige." "Among the Columns: Producing an Experimental Understanding of the Roman City" was presented by **James F.D. Frakes** (M.Phil. '97) at *The City as Artistic Form*. Two Columbians contributed to *Learning from the Body: Life Drawing as Idea and Object, 1500-1950*: **Elliot Bostwick Davis** (Ph.D. '92), Metropolitan Museum of Art, spoke on "Charles Darwin, William Rimmer, and Frederic Church: A Case Study in the Practice of Life Drawing in the United States," and **David Cast** (Ph.D. '70), Bryn Mawr College, addressed "The Nude as Ordinary Truth: Henry Tonks and the Slade Tradition." At *Reading and Writing Art History* **Lisa Florman** (Ph.D. '94) of Ohio State University offered observations on "Reading and Writing in 'The

Philosophical Brothel'."

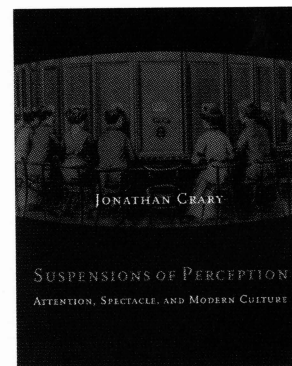
Amanda Badgett (M.Phil. '93) spoke on "The Holy and the Political: The Gothic Revival Church in Antebellum South Carolina" at the session devoted to *Art History and the Visual Culture of American Religions*. At the session on *The Expression of the Emotions in Northern Baroque Art* **Benjamin Binstock** (Ph.D. '97), New York University, lectured on "Recognizing Rembrandt; or, How to Distinguish the Master and His Students." **David Smith** (Ph.D. '78), University of New Hampshire, spoke on "Hans Holbein and the Fatherhood of Sir Thomas More" at the open session on *Northern Renaissance Art*. At *Fingering Ingres* **Kristen Powell** (Ph.D. '85), Middlebury College, addressed "Le Violin d'Ingres: Reputation, Appropriation, and Violation of Ingres between the Wars." **Lew Andrews** (Ph.D. '88), University of Hawaii at Manoa, spoke "In Praise of Chronology" at *What Time Is It Then? The Place of Chronology in Art Historical Writing*.

Co-chair of *Recent Research in Early Medieval Architecture in France* was **C. Edson Armi** (Ph.D. '73), University of California, Santa Barbara. In *Places of Memory* **Richard Wittman** (M.Phil. '94) spoke on "Local Memory and National Aesthetics: Amiens Cathedral in the Early Eighteenth Century." The session on *Oceanic Art* chaired by **George A. Corbin** (Ph.D. '76), Lehman College and the Graduate Center, CUNY, featured a number of Columbia speakers: **Deborah B. Waite** (Ph.D. '69), University of Hawaii, on "Lt. Boyd Somerville in the Solomon Islands"; **Anne D'Alleva** (Ph.D. '97), University of Connecticut, Storrs, on "Tattoo as Crime and Punishment in 19th-Century Tahiti," and **Jerome Feldman** (Ph.D. '77), Hawaii Pacific University, on "Hawaiian Petroglyphs and Historical Narratives." "Worshipping the Universe Within: Nath Painting at the Court of Maharaja Man Singh of Jodhpur" was the topic of **Debra Diamond** (M.Phil. '95) at the session on *Imaging Human*

Sanctity.

James S. Cheney (M.Phil. '91) discussed "Roberto Longhi and the Development of an Italian Art Film" at the session on *The Historiography of Film as a Visual Art*; at the same session **Liz Kotz** (M.Phil. '96-English dept.) considered "Film as a Visual Art? Historicizing the 1960s." In the session on *Modern Landscape: New Perspectives* **Marek Wieczorek** (Ph.D. '97), University of Washington, presented "The Architecture of Landscape: Mondrian's Pier (and Ocean)."

For most Columbians the CAA conference came to festive conclusion on Saturday evening with the reception hosted by the Department at the Wallach Fine Arts Center, eighth floor of Schermerhorn Hall.



Recent alumni/faculty publication celebrated at a Department Book Party sponsored by the undergraduate program: *Suspensions of Perception: Attention, Spectacle, and Modern Culture*, Jonathan Crary (B.A. '75, Ph.D. '87), M.I.T. Press.

News of the Faculty

Hilary Ballon curated *Gateway to Metropolis: New York's Pennsylvania Stations*, an exhibition on view at the Wallach Art Gallery in February-March 2000 which was co-ordinated with an undergraduate seminar on McKim, Mead & White. A book based on the exhibition will be published by W.W. Norton in 2001. The Académie Française awarded her most recent book, *Louis Le Van: Mazarin's College, Colbert's Revenge* (Princeton University Press, 1999), a medal which will be conferred in the presence of the "immortels" later this year. Professor Ballon is especially proud of receiving the Presidential Award for Outstanding Teaching at Columbia's commencement exercises in May 1999 and the Distinguished Teaching Award of the Society of Columbia Graduates in November 2000.

The Hungarian edition of **James Beck's** *Art Restoration* has just appeared, following the French edition two years ago. His monograph on Masaccio will be published this fall.

Barry Bergdoll spent Fall 1999 directing Columbia's undergraduate art history program at Reid Hall in Paris. While in France he spoke at a symposium in honor of the 120th anniversary of Viollet-le Duc's Musée de la Sculpture Comparée and was invited to join the advisory committee of the museum's descendent, the planned Museum of French Architecture (Cité de l'Architecture) to open in 2003 in the Palais de Trocadéro. Since returning to campus, Professor Bergdoll has been preoccupied with preparations for a major exhibition on Mies van der Rohe's Berlin years, co-curated with Terence Riley and scheduled to open at the Museum of Modern Art in June 2001 before travelling to Berlin and Barcelona. He has lectured on "Mies and the modern landscape" at MIT, the

Rhode Island School of Design, and in June at the Schinkel Triennial in Potsdam. His *European Architecture 1750-1890* in the *Oxford History of Art* was published in October 2000.

Since **Richard Brilliant's** trip to Australia last summer, where he spoke on "The Ideology of National Portrait Galleries" and on "The English Face," he followed up his on-going interest in portraits by speaking on "Moroni and the Constraints of Naturalism" at the Kimball Museum in March, and wrote the lead article on "Faces" for the *Journal of Social Research* (April 2000); he also published articles on "Winckelmann and Warburg," and "What is Death, that I Should Fear It?," and two books: *My Laocoon* (UCal Press) and *Un Americano a Roma* (DiRenzo, Rome), both in April 2000. His term as Director of the Italian Academy ended in June, after four years, and he is looking forward to the resumption of his activities as a scholar-teacher, full-time, accompanied by excellent students and eleven grandchildren.

Benjamin Buchloh was invited to give papers at three conferences on photography this year. At the first, organized in May at the Getty Center, *Photography and the Archive*, he delivered the first part of a chapter of his forthcoming monograph on Gerhard Richter, entitled "Gerhard Richter's Atlas: The Anomic Archive." A few weeks later at a conference at Stanford University with the title *Photography and Memory*, Buchloh delivered the second part of the chapter entitled "Trauma and Memory in Richter's Photographs." At a recent conference at Princeton university, *Surviving the Photograph*, his presentation compared the reflection of public space and vernacular architecture in the photographs of Ed Ruscha and Bernd and Hilla Becher. Buchloh lectured widely on contemporary artists Thomas Hirschhorn (Renaissance Society of the

University of Chicago), Gabriel Orozco (Museum of Contemporary Art, Los Angeles and Museo Rufino Tamayo, Mexico City), and on James Coleman (Museum of Contemporary Art, Barcelona). The first of his two volumes of collected essays, *Neo-avant-garde and Culture Industry* has just been published by MIT Press, to be followed by the second volume in the spring of 2001.

Joseph Connors celebrated the millennium on the Janiculum, then gave a mini-course on Baroque architecture on-site in Rome for the Centro Palladio in January 2000, and spoke at the Borromini Colloquium sponsored by the Hertziana library. In March, along with Marvin Trachtenberg, he gave one of the two "recent trends" lectures at the plenary session of the meeting of the Renaissance Society of America in Florence, a truly wonderful conference where hundreds of papers showed what a vital field the Renaissance still is. He took over as chair of the department in the autumn for a term of three years, and looks forward to re-establishing contact with the alumni of the department.

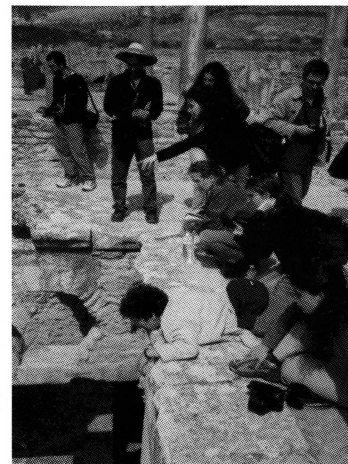
Jonathan Crary's new book *Suspensions of Perception: Attention, Spectacle, and Modern Culture* was published by MIT Press in December 1999. During the past year, he lectured at the Center for Humanities at Wesleyan University, the Department of Architecture and Urban Design at UCLA, the Princeton Art History Department, at Emory University in the Robert Lehman Lecture series, the Whitney Museum Independent Study Program, the Center for Humanities at University of Washington in Seattle, the Columbia University Society of Fellows, and the symposium "The Pragmatist Imagination" at the School of Architecture at Columbia. He was also the only North American participant at the symposium "Bild Schrift Zahl," marking the opening of the Hermann

von Helmholtz Zentrum für Kulturtechnik at Humboldt University in Berlin. Recently promoted to the rank of full professor, Crary's publications included catalog essays for the exhibition *Dan Flavin: The Architecture of Life* at the Berlin Guggenheim and for the *Carnegie International 1999/2000* at the Carnegie Museum of Art in Pittsburgh.

David Freedberg became director of the Italian Academy for Advanced Studies in America at Columbia University in July 2000. As always, his time has been divided between his work on Galileo and Early Modern Natural History, and his concerns with neurophilosophy and vision. His book on the *Fossil Drawings at Windsor Castle* had just appeared. Since the beginning of the semester much of his time has been devoted to setting the Italian Academy on a firm foundation.

During the past year, **Robert Harrist** has continued work on a book titled *Reading Chinese Mountains: Calligraphy and the Experience of Landscape* and has begun another project, a general history of Chinese calligraphy to be published by E. J. Brill. His recent articles and reviews have appeared in the journals *Oriental Art* and *Artibus Asiae* and in volumes of conference papers published by the Metropolitan Museum of Art and Suzhou University. Over the past year he has lectured at the Metropolitan Museum of Art, Bryn Mawr, Cornell, and Harvard; he also delivered papers at the Association of Asian Studies annual conference in San Diego and at a symposium on Chinese printing at the Queens Borough Public Library. An exhibition of Chinese calligraphy he co-curated, titled *The Embodied Image*, opened at the Metropolitan Museum of Art in September. His most significant achievement was becoming the father of Nicholas Ernest Harrist on August 13, 1999.

Natalie Kampen, Ann Whitney Olin Professor of Women's Studies and Art



With the supine Professor Kampen are, from right to left, Giovanna Assenso, Elizabeth Marlowe, Celeste Lovette, Hérica Valladares, Clemente Marconi (with camera and intense expression), Annalisa Marzano, James Frakes, and guest John Zurbarini. Partly visible at the right edge is the new Ph.D. Jean Sorabella, and invisible are the photographer Rebecca Molholt as well as our over-committed and much-missed colleague Richard Brilliant, who was unable to join us on the journey.

History at Barnard College, gave several talks this year. She was a Lehman lecturer at Emory University, and spoke on her current work on the representation of manhood in the public monuments of the Roman world, as well as giving a talk at the College Art Association meetings in New York. She spoke on a panel about gender and archaeology at the conference "Body/Bildung: Rethinking the Humanities," at the University of Michigan, Ann Arbor, and was a moderator for a session at "Representing the Emotions," the 1999 Classics Graduate Student Conference at Columbia University. Her book *Sexuality in Ancient Art* (Cambridge University Press) has been translated into Korean and her essay on Gender Studies appeared this year in German in *Einführung in der klassischen Archäologie*, edited by A. Horbein, T. Hölscher, and P. Zanker (Reimer Verlag). Her greatest pleasure, however, was being awarded a grant from the Parnassus Foundation

through the Department of Art History and Archaeology at Columbia and being able as a result to travel to Tunisia with her colleague Clemente Marconi and 8 graduate student writers of dissertations in Greek and Roman art for the spring break. Together they explored Roman and Punic sites in the northern third of the country, one of which, Bulla Regia, appears in the photograph of the group at work. The trip was a huge success for all and has generated interest in several group publications as well as great nostalgia.

Christina Kiaer spent the summer completing her book manuscript on *Russian Constructivism*. She gave lectures this past year on Constructivist fashion design, the subject of a chapter from her manuscript, at the Institute for Research on Women and Gender at Columbia; at the Symposium "New Work on the Russian Avant-Garde" at the University of California, Berkeley; and at the Department of Art History

at Yale University. This lecture formed part of the Yale Modernist Colloquium, in which modernist art historians from around the country were invited to come to Yale over the course of the Spring 2000 semester to give a lecture and teach a graduate seminar. An article derived from her work on Constructivist fashion will appear in a special issue of *Critical Inquiry* on "The Thing." Professor Kiaer spent the Spring 2000 semester as a Visiting Assistant Professor in the Department of the History of Art at the University of California, Berkeley.

Since **Clemente Marconi's** appointment, the second volume on the history of archaeology in Sicily between the 18th and the 19th centuries was published, dedicated to the years 1835-1845 (*L'attività della Commissione di Antichità e Belle Arti in Sicilia, Parte II, 1835-1845*). The third volume, dedicated to the years 1845-1860, will be published by December 2000. He is also completing the book on the Archaic Metopes of Selinus (Sicily), written in English, of course. Several articles he wrote were published in 1999, including a paper about the myth in the Greek and Roman World, organized at the German Archaeological Institute in Rome (*Im Spiegel des Mythos. Bilderwelt und Lebenswelt*, Wiesbaden: Reichert, 1999, Palilia, 6), in which he addresses mythological representations in Greek architectural sculpture of the Archaic period. This fall he will present a paper at another Conference at the German Institute (dedicated to the Second Sophistic), on Pausanias and the reception of Greek monuments in the 2nd century AD.

Keith Moxey's "The History of Art after the Death of the 'Death of the Subject'" was published in English in the Czech journal *Umeni/Art* 46 (1998), 181-185 and was translated into Danish in *Periskop* 7 (1999), 115-129. An interview conducted by Karel Šrp, "From

the History of Art to a History of Art" appeared in the same issue of *Umeni*. He lectured on the topic "Nostalgia for the Real: The Troubled Relation of Art History and Visual Studies" at the University of Stockholm, the University of Copenhagen, Ithaca College, and the Getty Summer Institute. He also lectured on "History, Fiction, Memory: Riemenschneider and the Dangers of Persuasion," at the Tilman Riemenschneider conference at the National Gallery of Art in Washington D.C., as well as at the University of Oslo, the Slade College of Art in London, the University of Edinburgh, and the Getty Research Institute in Los Angeles. Both lectures are part of a forthcoming book, *The Practice of Persuasion: Paradox and Power in Art History* which is to be published by Cornell University Press in the fall of 2000. Michael Ann Holly and Professor Moxey co-directed another Getty Summer Institute at the University of Rochester during July and August of 1999, which included lectures by Columbia's David Freedberg as well as many other distinguished scholars. He served as Acting Chair of the Barnard Art History Department in the fall of 1999, where he chaired the search for two faculty members. He also taught a new undergraduate course on "The Art of the Museum" which dealt with the history, sociology, and theory of the museum. It included visits to various New York Museums, from the Museum of Modern Art to the Studio Museum in Harlem.

Stephen Murray led a study expedition of France in June 1999. The group, composed of seven graduate students, stayed for a week in the Bourbonnais, visiting Romanesque monuments such as Paray-le-Monial and Saint-Philibert at Tournus. A week was spent in Paris visiting museums and Gothic cathedrals such as Laon, Soissons, Amiens and Beauvais. Murray's study of the architectural envelope of the Sainte-

Chapelle was published in a Festschrift honoring Anne Prache. He delivered a talk entitled "The Digital Cathedral" in the context of a series of seven lectures entitled "The World of the Cathedrals" in the Louvre. In June of this year he directed a workshop in Granada, Spain, on teaching medieval architecture with digital media. Now having completed his three years as chairman of the Department of Art History and Archaeology, he is off for a year as fellow of the Center for Advanced Studies in the Behavioral Sciences at Stanford.

Esther Pasztor received the Julian J. Rothbaum Prize for *Teotihuacan: An Experiment in Living* as the best book published by the University of Oklahoma Press in 1997—one of fifty books. She was also a finalist—one of thirty—for the Urban History Association's award for the best book in Non-North American History for 1997-98. Her article "The Portrait and the Mask: Invention and Translation" appeared in *Olmec Art and Archaeology in Mesoamerica*, edited by John E. Clark and Mary E. Pye, National Gallery of Art, Washington, 2000. This article is a trailer for the book manuscript *Thinking with Things*. With her assistant, she has put together a webpage for the Pre-Columbian Art History Program at Columbia, detailing her work and the Ph.D.s of her graduate students (www.mcah.columbia.edu/pre-columbian). At the same time a webpage was prepared by the Media Center for Art History for the recent *West by NonWest* conference in November organized by Professor Pasztor. The conference, held at the Metropolitan Museum, commemorated the fiftieth anniversary of Pre-Columbian art history and most of the speakers featured were art historians—a first.

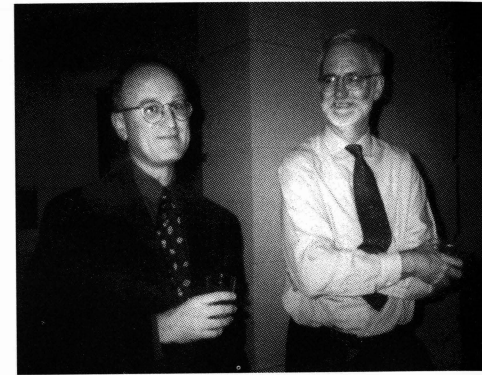
Theodore Reff has continued to serve as President of the Société Paul Cézanne, an international organization founded in 1998 and based in Aix-en-



Professor Stephen Murray leads a study expedition in France, June 1999

Provence, whose purposes are to promote the study and exhibition of Cézanne's work and, in concert with municipal, regional, and national authorities in France, to preserve the places in and around Aix where he worked. To those ends, the Société has established an office in Cézanne's Atelier des Lauves and has begun to create a library and center of documentation in the Musée Granet. It has also published the first issue of its journal, *L'Année Cézannienne*, supported an exhibition on *Cézanne et l'Eau*, in the Musée Granet this summer; and has inaugurated an annual lecture series, the first of which was given by Professor Reff in Aix in July. Also in July, he participated in an international symposium at the Kunsthau Zürich on "The Finished and Unfinished in Cézanne."

David Rosand was elected to the American Academy of Arts and Sciences in 1999; in February 2000 he received the Award for Distinguished Service to the Core Curriculum from the Heyman Center for the Humanities at Columbia. With the Department's Media Center for Art History he continues to develop the computer graphics project on Raphael in the Stanza della Segnatura. His recent publications include "Sources of Modernism," in *The Eye of Duncan Phillips: A Collection in*



Professors Harrist and Connors

the Making, published by Yale University Press for the Phillips Collection; "La mano di Tiziano," in *Tiziano: Técnicas y restauraciones*, papers of a conference sponsored by the Museo del Prado in Madrid; "Remembered Lines," in *Memory & Oblivion*, proceedings of the XXIXth International Congress of the History of Art, and a review of *Aby Warburg, The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance*, in *The New Republic* (August 23, 1999). "'Troyes Painted Woes': Shakespeare and the Pictorial Imagination," (1980) has been reprinted in *William Shakespeare: The Scholarly Literature*, edited by Stephen Orgel for Garland Publishing. Beyond the campus, Prof. Rosand lectured on "Portraiture and the Time of Life" at the Art Institute of Chicago in February, and, in May, for the School of General Studies City Seminars at the Museum of Modern Art, on "The Invention of Painting in America."

Simon Schama's book *Rembrandt's Eyes* was published by Knopf in 1999. He worked on the television "History of Britain" series, which recently aired on The History Channel. This series is accompanied by a book published by Talk Miramax Books. Professor Schama gave a lecture at the Ruskin conference in April at Oxford and has

been lecturing on and promoting *Rembrandt's Eyes* here and in Europe.

Margaret Werth published a review of *Women in Dada* entitled "Mama-Dada," in *Art Journal* (October 1999). She gave a number of lectures in the spring term: "The Face, What a Horror! Odilon Redon's noirs," at the Department of Art History, University of Delaware and at the Association of Art Historians Conference 2000 in Edinburgh, Scotland (April and May); "The Telluric, the Sidercal, and Pycraft: Anarchism, Symbolism, Geography, and Science Fiction at the End and Turn of the Century," at the Nineteenth Century Studies Association Conference (March); and "James Ensor's Prints at the *fin-de-siècle*" for the Print Associates at the Museum of Modern Art (March). She delivered a lecture on "Monet: Landscape and Imaginary Space" in a public symposium at the National Gallery of Art, Washington, in June. Professor Werth will be joining the faculty of the Department of Art History, University of Delaware, in the Fall of 2001.

RECENT DISSERTATIONS

Molly Aitken

*By Allusion or Exclusion: Shaping Style in
Mewar Painting*
Freedberg / Dehejia

Vittoria Di Palma

*The School and the Garden: Science, Aesthetics,
and Perceptions of Landscape in England,
1640-1740*
Middleton

Ethan Robey

*The Utility of Art: Mechanics' Institute Fairs in
New York City, 1828-1876*
Novak

Jean Sorabella

*Sleep that Rouses: Naturalism and the Viewer
in Greco-Roman Art*
Brilliant

Julia Assante

*"Doing the Honey Sweet Thing": Sex and the
Social Uses of Erotic Reliefs in Ancient
Mesopotamia*
Kampen

Joseph Disponzio

*The Garden Theory and Landscape Practice of
Jean-Marie Morel*
Middleton

Roger Rothman

*The Painting of Pure Appearance: Irony,
Melancholy, and the Avant-Garde*
Krauss / Buchloh

Christina Staudt

*The Dead and Dying in Nineteenth-Century
L'Illustration*
Reff

Laura Auricchio

*Portraits of Impropriety: Adelaide Labille-
Guiard and the Careers of French Women
Artists at the End of the Eighteenth Century*
Schama / Kampen

Nancy Fee

*Constructing Magnificence: Juan de Palafox y
Mendoza and the Puebla Cathedral*
Pasztory

Kathryn Rudy

*Northern European Visual Responses to Holy
Land Pilgrimage, 1453-1550*
Freedberg

Sarah Thompson

*The War of the Twelve Animas (Junirui Kassen
Emaki): A Medieval Japanese
Illustrated Beast Fable*
Harrist

Cynthia Conides

*The Stuccoed and Painted Ceramics from
Teotihuacan, Mexico: A Study of Authorship
and Function of Works of Art in an Ancient
Mesoamerican City*
Pasztory

Nina Lewallen

The Hotel Particulier in Regency Paris
Ballon

Victoria Sanger

*Military Town Planning Under Louis XIV:
Vauban's Method and Practice (1668-1707)*
Ballon

Jonathan Unglaub

*Poussin, Tasso, and the Poetics of Painting with
an Excursus: Ancient Painting and
Baroque Elocution*
Freedberg

Thomas Demos

*Duchamp Homeless? The Avant-Garde and
Post-Nationalism*
Buchloh / Krauss

Ingrid Muan

*Citing Angkor: Cambodian Arts in the Age of
Restoration, 1918-2000*
Moxey

Ellen Shortell

*The Choir of St. Quentin: Gothic Structure,
Power and Cult*
Murray

Margaret Williams

*The Sign of the Cross: Irish High Crosses as
Cultural Emblems*
Murray

Debra Diamond

Tracing History: Jodhpur Painting 1803-1843
Dehejia

Richard Pegg

*Sheng Maoye: Painting and Poetry in
Late Ming Suzhou*
Sensabaugh / Harrist

Graduate Student Talks

The following are representative of the talks given by current graduate students over the past year.

C. Drew Armstrong

"De la théorie des proportions à l'expérience des sensations: l'Essai sur la théorie de l'architecture de Julien-David Le Roy"

Laura Aurichio

"Charades: Adelaide Labille-Guiard's Self-Portrait with Two Students (1785)"

Sheila Barker

"To Drive the Chariot of the Sun: How Urban VIII (1623-1644) as the Christian Apollo Navigated the Stars, Battled the Apocalyptic Beast, and Inaugurated the Return of the Aetas Aurea"

Jonathan Canning

"The Stone-Cage Chantry Chael in Late Medieval English Architecture"

Anne Cassidy

"The Poetics of Divination: The Aesthetic Basis of Mesoamerican Ritual Calendars"

Meredith Davis

"Fool's Gold, Fraudulent History and American Trompe L'oeil painting"

Debra Diamond

"Darshan and Cartography: Nath Painting at Jodhpur"

Claudia Goldstein

"R. Crumb is the Bruegel of the Twentieth Century"

Frederick Ilchman

"Tintoretto: pensare e disegnare in grande"

Jackie Jung

"Towards a New Understanding of the Gothic Nave: the Case of Naumburg Cathedral"

Soyoung Lee

"Shifting Centers & Peripheries: Ceramics of Southern Korea and Western Japan"

Elizabeth Marlowe

"Principes Iuventutis: Reinventing the Imperial Past on Constantine's Gold Coinage from Trier, 310-313"

Richard Pegg

"The Deployment of Wen and Wu for Tang Dynasty Sword and Brush Masters"

Stephanie Schwartz

"Spending History: Gustave Courbet's 'A Burial at Ornans'"

Ellen M. Shortell

"Heavenly and Earthly Realms in the Architecture of Saint-Quentin: A Collegiate Church in the Urban Landscape of 13th-Century France"

Judith Shupe

"Preparation or Paranoia: The Monks' Response to the Morgan Beatus"

Maggie Williams

"When You're a Celt You're a Celt All the Way: The Limits of Identity in Irish Art"

AWARDS, FELLOWSHIPS, & GRANTS

Summer Travel Awards, 2000

The following students were awarded 2000 Summer Travel and Research Grants by the Department through the generosity of the Advisory Council and contributors to the Milton Lewine Travel Scholarship Fund and the Helene Farrow Travel Scholarship Fund.

Giovanna Assenso (Italy); **Melissa Cacciola** (Italy); **Sabina De Cavi** (Italy and Spain); **Sarah Beth Hinderliter** (France); **Paul Galvez** (France); **Kristine Juncker** (Cuba); **Jaleh Mansoor** (Italy and France); **Kent Minturn** (France); **Alexandra Onuf** (Europe); **Brandie Ratliff** (Turkey and Greece); **Christian Rattemeyer** (France and The Netherlands); **Tomoko Sakomura** (Japan); **Christine Sciacca** (Germany); **Judith Shupe** (Spain); **Veronica White** (England and Italy)

Fellowships and Grants Awarded in 2000

DEPARTMENTAL MARGOT AND RUDOLF WITTKOWER FELLOWSHIP IN ARCHITECTURAL HISTORY

Jennifer Ahlfeldt

Architectural Styles in Maya State Identity: A Reconstruction and Reinterpretation of Temple 22 in Copán, Honduras

Caroline Goodson

Santa Prassede in Rome: The Iconography of *Renovatio*

DEPARTMENTAL RUDOLF WITTKOWER FELLOWSHIP

Denise Budd

Leonardo da Vinci: The Documentary Evidence

DEPARTMENTAL C. V. STARR FOUNDATION FELLOWSHIPS

Jenny Beth Edes-Pierotti

Picture Perfect: Behavioral Modification in Late Medieval English Wall Painting

DEPARTMENTAL MELLON FELLOWSHIPS

Andrea Begel

Images of Exorcism

Sarah Kelly

Camera's Lens and Mind's Eye: Whistler and the Science of Art

Lindsay Koval

The Collegiate Church of Notre-Dame at Mantes-la-Jolie, or, "Comment doit-on rédiger la monographie d'une église?"

Elizabeth Marlowe

Style, Decline, and the Arch of Constantine from Riegl to Berenson

Terri Weissman

Super Sight: Obsessions with the Real in the Work of Berenice Abbott

Sebastian Zeidler

Carl Einstein's History and Theory of Art

COLUMBIA UNIVERSITY TRAVEL FELLOWSHIPS

Joseph Loh

The World to Japan: Japanese World Map Screens and Spatial Formation in the 17th and 18th Centuries

Johanna Fassl

The Altarpieces of Giambattista Tiepolo: Vision and Religious Imagination

GEORGES LURCY CHARITABLE AND EDUCATIONAL TRUST FELLOWSHIP

Meredith Cohen

The Sainte-Chapelle and the Politics of Preeminence

CHATEAUBRIAND SCHOLARSHIPS

Karen Butler

Jean Fautrier's commitment: an examination of art, literature, and politics (1920-1964)

Anthony Gerbino

François Blondel (1618-1686): Architecture, Erudition, and Early Modern Science

SMITHSONIAN PREDOCTORAL FELLOWSHIP

Meredith Davis

Fool's Gold: American Trompe L'oeil Painting in the Gilded Age

WHITING FOUNDATION FELLOWSHIPS

Lynn Catterson-Silver

Florentine sculptural practice of the 15th century and the origins of Michelangelo

Jaqueline Jung

Modes and meanings: a new look at the Naumburg West Choir

Yiguo Zhang

The Meaning of Wang Duo's Line: A Study of 'Two Scrolls of the Poems of Du Fu

SOCIAL SCIENCE RESEARCH COUNCIL / AMERICAN COUNCIL OF LEARNED SOCIETIES INTERNATIONAL DISSERTATION FIELD RESEARCH FELLOWSHIP

Isolde Brielmaier

The Creolized Camera: Portrait Photography and the Negotiation of Identities on the Kenyan Coast, 1940-1980

FULBRIGHT - INSTITUTE ON INTERNATIONAL EDUCATION STUDY ABROAD GRANTS

Claudia Goldstein

Object Lessons: Proverbial Imagery in the Sixteenth Century Flemish Interior

SAMUEL H. KRESS FOUNDATION FELLOWSHIP IN ART HISTORY AT FOREIGN INSTITUTIONS (American University in Paris)

Hannah Feldman

Rending Spectacle: Decollage and Critical Vision in Urban France, 1949-1968

THE DAVID E. FINLEY FELLOWSHIP, CASVA

Fabio Barry

Painting in Stone: The symbolic identity of coloured marbles from Late Antiquity until the Age of Enlightenment

THE CHESTER DALE FELLOWSHIP, CASVA

Rachel Haidu

Marcel Broodthaers, or The Absence of Work

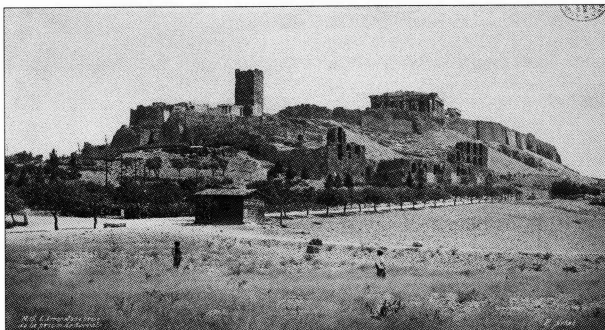
Media Center for Art History

The Media Center for Art History is concerned with instruction support employing various media (particularly in the core curriculum and survey courses), projects in archaeology and architectural conservation, and innovative partnerships that expand education and research opportunities in New York and abroad.

The intelligent application of digital media to teaching and research in art history, archaeology, and historic preservation depends on the special commitment of Columbia's faculty. At the most basic level, this means selecting key images for students to use as an online resource for a course. Or, it might involve a faculty member who leads a skilled team of staff, consultants, and graduate and undergraduate students in a project to explore new means of communicating and envisioning ideas.

The mission of the Media Center for Art History to examine and extend the ways of interpreting images, objects, buildings, and sites reinforces Columbia's historic strengths in core education for undergraduate students, graduate student training, and faculty research. This fall, Art Humanities will have a "Web kit" of online images chosen by the Columbia faculty who present the briefings for the graduate preceptors. The custom-designed database includes high-quality images available for both classroom teaching and individual study. Faculty, preceptors, and students will be able to view, annotate, and save groups of images in their own portfolios that can be shared.

The model for the Art Humanities Web kit was a database for the course "Objects of Desire: The Medieval Millennium." Taught last spring by Professor Stephen Murray, director of the Media Center for Art History, this medieval art course grew from a graduate seminar where students helped select and gloss approximately 300 objects from the collections of the Metropolitan Museum of Art and the Cloisters.



P. Sebah, "N.19. L'Acropole vue prise de la prison de Socrate," 1878. Ware Photograph Collection, Department of Art History and Archaeology. The Trustees of Columbia University in the City of New York.

Media Center for Art History staff took original photography for the medieval art site. Digital imaging techniques permitted students to consider, for instance, all of the capitals and the approach to design in the Cuxa Cloister. Also at the Cloisters, Dr. Murray and Hollywood Executive Producer (*Amadeus*, *Man on the Moon*) and Columbia University Adjunct Professor Michael Hausman directed a group of film production students in a video project on Romanesque architecture and sculpture. Mr. Misael Sanchez, assistant director at the Department of the Arts, led the extraordinary production crew.

When Assistant Professor Clemente Marconi began looking for images of the Parthenon, the first monument taught in Art Humanities, he only had to search the Department's own photograph and lantern slide collections. Such resources are finding renewed vitality in digital projects. Some images date to the early decades of photography. Yet, the collections are especially important as documents of the teaching and research interests of Columbia faculty. Columbia Professor and famed archaeologist of Greece, William Bell Dinsmoor, added many images of the Parthenon to the collection, frequently inscribed simply "WBD." Dinsmoor, who was the first chair of the Department, had lantern slides made of his own architectural drawings for the second full-scale reconstruction of the Parthenon in Nashville, Tennessee.

The lantern slides and their projection equipment continue to be made available in a special collections room in 653-C Schermerhorn Extension as part of the facility for the Media Center for Art History. A gift from the Estate of Paula Vial Lempert has allowed the Media Center for Art History to renovate 821 Schermerhorn as the Art History Media Studio for Education and Research with equipment for digital imaging, World Wide Web design, and animation. With the assistance of the Office of the Provost, a media studio in 661 Schermerhorn Extension now serves archaeology and historic preservation.

With grants from the Samuel H. Kress Foundation, the Media Center successfully nominated Beauvais Cathedral and the extraordinary mud brick palaces of Tarim in Yemen to the World Monuments Watch List of the One Hundred Most Endangered Monuments. Historic Preservation Adjunct Associate Professor Pamela Jerome and Mr. James Conlon (Certificate, Archaeological Site Conservation, Historic Preservation, Columbia University, 2000) organized the University Seminar on Historic Sites and Monuments and a photographic exhibition that addressed the problems of preserving monuments and traditional building methods in Yemen. Financial support came from the Graduate School of Architecture, Planning, and Preservation.

The Andrew Mellon Foundation has funded the projects in Art Humanities, including Professor David Rosand's two-part introduction to Raphael's frescos of the Stanza della

continued on page 27

Alumni Notes

Anthony Alofsin, Ph.D. '87, is serving as the Roland Roessner Centennial Professor at the University of Texas at Austin. His book, *Frank Lloyd Wright, the Last Years* (Chicago), is now in paperback, and he recently published *Frank Lloyd Wright, Europe and Beyond* (Berkeley, 1999).

Kevin Avery, Ph.D. '95, is an associate curator at the Metropolitan Museum of Art, where he presented the lecture "New York as 'Nature's Observatory': Landscape Painting in the Empire City" during Fall 1999.

Elizabeth Bartman, Ph.D. '84, recently published *Portraits of Livia: Imaging the Imperial Woman in Augustan Rome* (Cambridge, 1999).

Joan E.N. Beachley, M. Phil. '83, retired after teaching for 13 years at (in reverse chronological order) N.Y.U. (SCPS), New School University, Eastfield College, Texas, et al. Her areas were Pre-Columbian, Ancient Near East, overall Art History and Interdisciplinary.

Vincent J. Bruno, Ph.D. '69, retired from UT Arlington in 1993 with the title of Ashbel Smith Professor Emeritus. Since then he has lectured often, most recently at Pratt Institute and the Telfair Museum in Savannah last May; he also taught an academic year at the Hebrew University of Jerusalem. He presented a paper on "Color in Hellenistic Painting" for a symposium at the U. of Thessaloniki in April, and his paper "Cosa's Maritime Neighbors" is now in press.

Cynthia S. (Sanpasquale) Byers, M.A. '73, recently relocated to Philadelphia, where she accepted a position as Director of Communications for the American Association of Cancer Research. She lives in the art museum area—two blocks from the Philadelphia Museum of Fine Arts—former home of her mentor, Professor Staley.

Elizabeth C. Childs, Ph.D. '89, served as curatorial consultant to the show *The Artist and the Camera: Degas to Picasso* at the Dallas Museum of Art, the San Francisco MoMA, and the Guggenheim Bilbao. The catalogue, edited by Dorothy Kosinski and pub-

lished by Yale University Press (1999), included three essays by Childs (on Gauguin, on Degas, and on the Photographic Muse). Columbia alumna Elizabeth Brown contributed an essay on Brancusi and photography.

Adam S. Cohen, B.A. '86, recently published articles in *Speculum* and *Scriptorium*, and Penn State Press will release his book in May (*The Uta Codes: Art, Philosophy and Reform in Eleventh Century Germany*). An exhibition he curated on books and gift giving in the Middle Ages was shown in the Manuscript Gallery at the J. Paul Getty Museum in winter 2000.

Christiane C. Collins, M.A. '54, reports that in Barcelona a street has been named for the late Professor George R. Collins. The plaque was installed in September 1999.

Elliot Bostwick Davis, Ph.D. '92, is an assistant curator at the Metropolitan Museum of Art, where she presented the lecture "In Its Own Image: The Empire City in Prints" during Fall 1999.

John Davis, Ph.D. '91, was recently promoted to full professor at Smith College, where he holds the Priscilla Paine Van der Poel Chair in art history. He just completed a book (co-authored with Columbia Ph.D. Jaroslav Leshko) on the modern collections of the Smith College Museum of Art. He is currently serving as American Art Editor for CAA Reviews, and in Spring 2000 he was a fellow at the Gilder Lehrmann Institute of American History.

Maria Antigone Doiranlis, B.A. '95, has just returned from London after completing an MA in History of Art at University College London. Her thesis was on photomontage and the First International Dada Fair. At UCL she had the opportunity to work with Andrew Hemingway, Briony Fer and Tamar Garb.

Lee McCormick Edwards, Ph.D. '84, published in October 1999 *Herkomer—A Victorian Artist through Ashgate*. During spring semester 2000 she taught a course in British Art at Sarah Lawrence College. Her articles and reviews appear regularly in the quarterly, *The Art Book*, a joint publication of the

British Art Historians and Blackwells Publishers.

Mary D. Edwards, Ph.D. '86, lectured on Hugo Vandergoes, Simone Martini and Ambrogio Lorenzetti in Villanova, PA, Knoxville, TN and Norfolk, VA in 1999. She wrote and produced a one act play called "AIDS Quilt" for the Samuel French Competition. She also published a short story "Relativity" in the *Paterson Literary Review* (1999).

Patricia Emison, Ph.D. '85, served as the co-chair of the CAA session "Recalibrating Renaissance Culture." Her essay "Truth and Bizzarria in an Engraving of La stregozzo," was included in *Art Bulletin*, Dec. '99. In March 2000, Emison presented papers at RSA in Florence and at the American Academy in Rome. She is also a recipient of the Samuel H. Kress Foundation Fellowship in Renaissance Art History.

Sharon Flescher, Ph.D. '77, is the Exec. Director of IFAR (the International Foundation for Art Research), a non-profit educational and research organization dedicated to integrity in the visual arts. IFAR offers impartial and authoritative information on authenticity, ownership, theft, and other artistic, legal, and ethical issues concerning art objects. IFAR serves as a bridge between the public and the scholarly, legal, and commercial art communities. It offers an Art Authentication Service, works to reduce the circulation of forged, mis-attributed and misappropriated art, and publishes the quarterly *IFAR Journal*, for which Sharon is editor-in-chief.

Suzanne S. Frank, Ph.D. '70, received a grant from the Graham Foundation to research and write a book on the Institute for Architecture and Urban Studies (1967-1984). She presented a paper on the urban projects of the Institute in October '99 to Columbia's City Seminar.

Peter H. Gordon, B.A. '70, became the director of the Evanston Art Center in November 1999.

Samuel Gruber, Ph.D. '93, is Director of the Jewish Heritage Research Center in Syracuse, New York. He is also the

Alumni Notes, continued

Jewish Heritage Program Consultant to the World Monuments Fund; Research Director of the United States Commission for the Preservation of America's Heritage Abroad; President of the International Survey of Jewish Monuments; and Executive Director of the Preservation Association of Central New York.. He recently published *Synagogues* (Metrobooks, 1999), an introduction to the history and architecture of the synagogue.

Evelyn Harrison, Ph.D. '52, is still enjoying the opportunity to teach good Columbia graduate students through the consortium.

Morrison H. Heckscher, Ph.D. '86, is the Anthony W. and Lulu C. Wang Curator at the Department of American Decorative Arts of the Metropolitan Museum of Art, where he presented the lecture "Temple Porticoes and Town Houses: Greek Revival Architecture in New York City, 1825-1840" during Fall 1999.

Kathryn Kramer, Ph.D. '93, recently published a catalogue essay for *Unquiet Voices: Drawings and Prints by Minna Resnick* (Rathbone Gallery, The Sage Colleges). She also wrote a chapter on contemporary African-American women artists in *Women Artists of Color: A Bio-Critical Sourcebook to 20th Century Artists in the Americas* (Greenwood Publishing Group, 1999). She presented a series of four lectures on the American Women's Art Movement at Ostrava University, Czech Republic (March, 1999). She also presented the lectures "Alice Baber and Collecting Contemporary Art" at Women Art Patrons and Collectors: Past and Present Conference, New York City Public Library, New York (March 1999).

Debra Laefer, B.A. '89, was the 1999-2000 recipient of an American Association of Univ. Women Dissertation fellowship. She is currently completing her doctorate in Civil Engineering at the University of Illinois at Urbana-Champaign.

Cornelia Lauf, Ph.D. '92, opened Camera Oscura, an avant-garde micro-gallery, three years ago. Since then, 20

such widely conceptual and installation artists as Haim Steinbach, Ken Lum and Peter Nagy, and the Italian abstract painter Carla Accardi have shown at the gallery.

Katherine Manthorne, Ph.D. '86, joined the faculty of The Graduate School and University Center of the City University of New York. As Professor of Art of the Americas, she intends to offer a curriculum on 18th-19th century art of the United States and on Latin America. She is leaving the National Museum of American Art, where she was head of the Resident Research Office and Executive Editor of its journal *American Art*.

Matthew McKelway, Ph.D. '99, joined the Department of Fine Arts at N.Y.U. last September and, in March, chaired a panel on Japanese landscape painting at the annual meeting of the Association for Asian Studies in San Diego.

David Moos, Ph.D. '93, is Curator of Painting and Sculpture at the Birmingham Museum of Art. He has organized the exhibition "Jonathan Lasker: Selective Identity, Paintings from the 1990s" which will be shown in St. Louis, Toronto, Boston, and Birmingham. He also co-curated "William Wegman: Fashion Photographs," an exhibition of new Polaroid photographs that will be seen in Birmingham, Dallas, Miami, Tampa, Louisville, and Toronto until December 2001.

Joan Murray, M.A. '67, recently published two new books entitled *Tom Thomson: Trees and Canadian Art in the Twentieth Century*. After 26 years as Executive Director of the Robert McLaughlin Gallery in Ontario, Joan Murray retired in March 2000.

Amy Newman, M.A. '71, authored a book on the art critical academy, *Challenging Art: Artforum 1962-1974*, which was published by Soho Press in September 2000.

Lucy Oakley, Ph.D. '95, is currently working at New York University, where she is an Education and Program Coordinator at the Grey Art Gallery and Adjunct Assistant Professor in

both the Museum Studies Program and the Fine Arts Department.

Judith Ostrowitz, Ph.D. '96, recently published *Privileging the Past: Reconstructing History in Northwest Coast Art* (Seattle: University of Washington Press, 1999). She is teaching a graduate seminar on Native American art in the department this fall.

Lucille A. Roussin, Ph.D. '85, is no longer with the law firm Herrick, Feinstein. As of July, she works for the Presidential Advisory Commission on Holocaust Assets in the United States, serving as the Deputy Research Director for Art and Cultural Property.

James M. Saslow, Ph.D. '83, has been elected chair of the Art Department at Queens College, CUNY, for 2000-03. His most recent book, *Pictures and Passions: A History of Homosexuality in the Visual Arts* (Viking-Penguin, 2000), received two Lambda Literary Awards for the year's best book in the categories of Visual Arts and Gay Men's Studies. The awards, given by the Lambda Literary foundation of Washington D.C., are the nation's oldest for gay/lesbian publications, covering some two dozen subject areas annually.

Daniel Schulman, B.A. '82, has served as the Associate Curator of Modern and Contemporary Art at the Art Institute of Chicago since 1993.

John F. Scott, Ph.D. '71, published *Latin American Art: Ancient to Modern* (Univ. Press of Florida) in April 1999, and is an introductory text for general audiences. Still a Professor of Art History at the University of Florida, Scott and his colleagues are applying for a Ph.D. program. He is also working on Quimbaya art and Mesoamerican ballgame paraphernalia.

Jeanne Siegel, M.A. '67, is presently chair of Art History and Fine Arts Departments at the School of Visual Arts in New York. She is a former President of US Section, International Association of Art Critics (AICA). In Spring 1999, she published *Painting After Pollock: Structures of Influence* that includes essays, criticism, and inter-

views (G&B Arts). Since then her review of the Pollock Retrospective at MoMA appeared in the *Art Journal*, Summer 1999. Siegel has published two books of interviews, *Artwords: Discourse on the 60s and 70s* and *Art Talk: The Early 80s* (Da Capo Press).

Nancy (Patterson) Sevchenko, Ph.D. '73, has just edited a book of essays entitled *Medieval Cyprus* (Princeton 1999).

Jeffrey Chipps Smith, Ph.D. '79, has been on the CAA board of directors for the past four years. Recently, his main task was the art history chair of the annual conference committee. He and his committee created and shaped the program for the New York meeting. He takes particular satisfaction from this since there were more sessions in museums (and about museum objects and museum activities) than in the past decade. He and his committee also worked hard to re-engage more senior scholars in the meeting as session chairs, discussants, or speakers.

Shelley Smith, Ph.D. '99, has been named an associate at Walter Sedovic Architects, a preservation and contextual design firm in Irvington, NY.

Leslie Bussis Tait (Ph.D. '90) has been appointed Chief Curator of the National Museum of Catholic Art and History, currently being built at 445-447 E. 115th St, NYC, anticipating a Fall 2001 opening. She was a Researcher/Scholar at the Index of Christian Art, Princeton, and continues as a Visiting Faculty member at the Bard Graduate Center for Studies in the Decorative Arts.

After seventeen years on the job, **John Walsh** (Ph.D. '71) has announced his retirement as Director of the J. Paul Getty Museum and Vice President of the Getty Trust. During his tenure at the Getty, John oversaw the design and building of the great Acropolis overlooking the Pacific, as well as the tremendous expansion of the museum's collections. He and his wife Jill will remain in Los Angeles, where, after a bit of decompression, John intends to return to several book projects for

which he somehow never had the time. We all congratulate him on a job well done and welcome him back to the real world of scholarship.

Virginia-Lee Webb, Ph.D. '96, is curator of the exhibition and author of the catalogue, *Perfect Documents: Walker Evans and African Art, 1935*. The exhibition was held at the Metropolitan Museum of Art, NY, Feb.1- Sept. 3, 2000.

Carter Wiseman, M.A. '72, will soon publish a paperback edition of his book *Shaping a Nation: Twentieth Century American Architecture and Its Makers* (Norton, 1998). Next year, his book *I.M. Pei: A Profile in American Architecture* (Abrams, 1990), will be re-issued with an additional chapter.

Hope Wurmfeld, M.A.. '78, had a recent exhibition, entitled "Dream Garage," of mural-sized photographs on armature of salvage yard cars. She received a catalogue grant from the New York Foundation for the Arts for "Dream Garage."

Carol Zemel, Ph.D. '78, has essays in two recent anthologies: "Imagining the Shtetl: Diaspora, Photography and Eastern European Jews," versions in both *The Practice of Cultural Analysis*, ed. Mieke Bal, Stanford University Press, 1999, and *Diaspora and Visual Culture*, ed. Nicholas Mirzoeff, Routledge, 1999. He also spoke at CAA on "Emblems of Atrocity: Holocaust Photographs by Margaret Bourke-White and Lee Miller," in the session on modern art and the Holocaust, chaired by Matthew Baigell and Marty Kalb.

Barnard Honors Barbara Novak

On Saturday, October 2, 1999, Barnard College honored Barbara Novak, the Helen Goodhart Altschul Professor Emerita of Art History, for her 40-year commitment to studying and teaching American Art History. A renowned theorist on American art, Novak has vastly influenced the field with such works as *American Painting of the Nineteenth Century* and *Nature and Culture*.

The symposium, "The Nature of American Art," was moderated by Annette Blaugrund, Director of the National Academy of Design at the Museum and School of Fine Arts and Linda S. Ferber, the Andrew W. Mellon Curator of American Art at the Brooklyn Museum of Art. Featured speakers at this event were John H. Davis, the Priscilla Paine Ver der Poel Professor of Art History at Smith College, whose lecture was entitled "What's in a Name," Marisa Keyeyem, an independent scholar, whose talk was entitled, "Private Indignation, Public Indifference: The Reception of Thomas Eakin's Late Portraits," and Katherine E. Manthorne, Professor of Art of the Americas at the Graduate Center of the City University of New York; her lecture entitled "Reel Seeing: Film, Painting, and Graphicacy."

For Barnard's News and Events Archives, Keith Moxey, Ann Whitney Olin Professor of Art History at Barnard College, commented "The study of American Art has been decisively shaped by Barbara Novak's publications and teaching. As a pioneering figure in the field, her vision helped establish it as a legitimate focus of academic interest. At Barnard and Columbia she inspired generations of students to study their national culture. Many of them have gone on to brilliant careers in academic or museum life."

Born in Vienna in 1913, Adolf K. Placzek was the Avery Librarian from 1960 to 1980. Following a family tradition, he started his studies at the University in the field of medicine, but after several years he was able to start the study of architectural history to which he would dedicate the rest of his life in 1934. The Nazi invasion of Austria in 1938 prevented him from completing the doctorate that he would be awarded with honors in 1998 by the same University from which he was politely, but firmly, expelled.

He left Austria in 1939, and after a brief sojourn in England he came to New York in 1940. He served for three years in the U.S. Army, attended Columbia's School of Library Service and, upon graduation, accepted a position in the Avery Architectural Library, then under the direction of Talbot Hamlin. He took pleasure in recalling an interview that consisted of an exchange of views on the merits of the Viennese architects Adolf Loos and Otto Wagner.

While in London, he had met and fallen in love with his first wife, Jan Struther, author of *Mrs. Miniver*, the war time novel that was to become a popular Hollywood film starring Greer Garson and Walter Pidgeon. They married in 1948, but their happiness was cut short by Jan Struther's untimely death from cancer in 1953.

In 1957 he married Beverley Robinson, who was to become his inseparable companion, his translator, editor and his best critic, as he often said, and with whom he shared every aspect of his life. They traveled frequently to Europe, especially to England, where Dolf (as family and friends knew him) maintained very close and cordial relations with Jan's children and grandchildren. More recently they paid several visits to his native Vienna, where many honors were conferred on him and

where his latest book of memoirs, *Wiener Gespenster*, was recently published. Illness prevented him from being there for publication day.

In 1960 he became the Avery Librarian, and in 1970 he was appointed Professor at the Graduate School of Architecture. Under his leadership, Avery came to be recognized as one of the best architectural libraries in the world. Many students and colleagues remember with pleasure learning from him and with him, whether in the classroom, in the library or on the run, for he was always willing to talk and share ideas. Carol Mandel, Dean of Libraries at New York University, remembers him from her days as Avery cataloger. "He epitomizes for me everything that is great about Avery Library, he was a mentor to me, and the European gentleman par excellence." Phyllis Lambert, Founding Director of the Canadian Center for Architecture, says "I could not have created the CCA without his advice. Placzek was prescient in underscoring the interconnectedness of printed, archival and museum collections in an architectural library."

During the student riots of 1968, Mr. Placzek confronted the organizers of the takeover of Avery Hall, who addressed him as Sir, and challenged them to force him out. But he then decided better and told them he and his staff would lock up and leave the Library only if they gave him their word of honor to protect it. And so they did, calling him on one occasion, and lifting him over the barricades, to check on a leaking pipe. He was rightfully proud of this, but he could never forget seeing student blood spilled upon the steps of Low Library by the actions of a police force that, sadly, reminded him of the storm troopers of his own student days.

Placzek not only acquired great archi-

tectural books and archives, but also contributed to their greater access by editing reprints, among which Sebastiano Serlio on Domestic Architecture earned several prizes. This was the first title to be published by the Architectural History Foundation, of whose Board he was a founding member. He also oversaw the publication, by G. K. Hall, of the great Catalog of the Avery Memorial Architectural Library in 19 volumes, to which 16 supplementary volumes were added over the years, and of the Avery Index to Architectural Periodicals in 15 volumes and many supplements.

Upon retirement from Avery Library and Columbia University he did not merely rest on his well-earned laurels, but undertook even more ambitious enterprises. He edited the four volume Macmillan Encyclopedia of Architects, launched the ambitious series on Buildings of the United States in the Society of Architectural Historians, of which he had been president, and was an active member of the New York Landmarks Commission. In celebration of the centenary of the library, Placzek co-edited Avery's choice: five hundred years of architectural publications, one hundred years of an architectural library, 1890-1990, with Angela Giral, the current Director of Avery Library, who remembers him as "the most supportive predecessor any one could hope for, I could always count on him for advice and a touch of good humor."

A Celebration of the life of Adolf K. Placzek was held at the Avery Library on Monday, April 17, 2000 and a publication is in progress gathering all the tributes paid to him in this occasion, as well as those presented at the memorial service held in Calvary Church on April 9, 2000.

The Visual Resources Collection

The Visual Resources Collection has undergone many positive changes in the last year. New staff and new initiatives are transforming the VRC and making it more responsive to users' needs. With the support and leadership of outgoing chair Prof. Stephen Murray, the VRC has become re-energized. It is poised to plunge into the world of electronic media while at the same time renewing its commitment to the traditional media that are the bedrock of the Collection and remain a fundamental resource for teaching.

New Staff

Dorothy Krasowska is the new Assistant Curator. Having earned her B.A. in Art History at UC Berkeley, Dorothy is currently a student in Columbia's M.A. program in Art Criticism. Dorothy brings to the VRC a lively interest in the study of Art History, particularly contemporary art, and a genuine desire to help users navigate the Collection.

One of the new full-time positions created this year with funding from the Provost's office is what Human Resources calls Coordinator, Special Projects. We call it cataloger. Dustin Wees, formerly of the Clark Art Institute in Williamstown, MA, is now our cataloger and is overseeing the cataloging of new acquisitions as well as our dwindling backlog and other special projects. Dustin, ABD in Art History and with over twenty years experience as Curator of the Clark's visual resources collection, is a welcome addition to the VRC staff.

Another of our new positions is that of Webmaster. Jeremy Stynes, formerly in the Film and Media Services Department of the Metropolitan Museum of Art, has accepted this challenge. Jeremy is working closely with faculty and Media Center staff to produce pedagogical websites for the department. His achievements at the Met with special electronic projects should serve him well as he helps the faculty take advantage of the digital age.

New Initiatives

Beginning in the spring of 1999, the VRC created an electronic record for each new slide or newly remounted slide. Now containing several thousand records, this nascent database has already proven useful with label generation and production reports, as well as more efficient tracking of workflow. Once the database has reached a critical mass, the VRC staff will use it for development of Authority Files and Inventories for the Collection, and users will be able to search for anything from Aalto to Zurburan, Apamea to Zurich, Aztec to Zulu.

The VRC is in the process of upgrading the Art Humanities slide kits, a much-needed overhaul. With valuable input by departmental faculty each section was reviewed. Images were identified for removal or replacement, and further

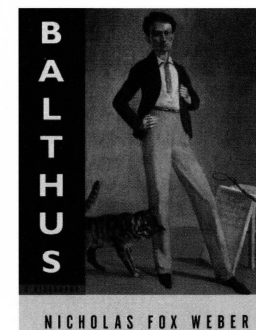
images requested for addition. This is a massive project, involving the production of over 4,000 slides.

A new VRC website is in the works. The VRC's new webmaster is working on developing a presence for the Collection on Columbia's website. This new site will include information such as location, hours, and holdings, as well as policies regarding access, circulation, and collection development. Commonly asked questions will be answered in sections addressing slide production for the individual, personal collection maintenance, and further sources for images. This site is being designed to facilitate use of the Collection by faculty, as well as more fully inform the University community of what is and is not appropriate use of the Collections.

A very ambitious and desperately needed project began in the Summer of 2000 in the VRC: a shelf read. Beginning with the most heavily-used sections, staff went through each drawer, slide by slide, with several goals in mind: matching slides with back-cards, correcting misfilings, removing name cards of faculty no longer with the department, replacing damaged or missing divider cards, identifying sections for reorganization.

This has not been attempted in the memory of the department and should result in greater ease of retrieval by users and quicker refiling by staff.

The Visual Resources Collection is experiencing a period of major change. Existing systems are being improved. Significant new developments in the areas of electronic image storage and projection are being explored. Emphases are being placed on more efficient slide production and ease of image retrieval for users. While continuing to develop and maintain the traditional formats of 35mm slides, prints and photographs, the VRC has a commitment to explore and exploit new electronic methods to best serve the departmental faculty and the University community as a whole.



Recent alumni publication celebrated at a Department Book Party sponsored by the undergraduate program: *Balthus: -A Biography*, Nicholas Fox Weber (B.A. '69), Alfred A. Knopf.

ing on the Viennese art world in Urban's time; and Matthew Smith, a Ph.D. candidate in the theater division at Columbia, is writing on Urban and the birth of American film design.

The winter exhibition, *Percival Goodman: Architect, Teacher, Planner, and Poet*, will be drawn from the recently catalogued holdings of the Goodman Archive at the Avery Architectural and Fine Arts Library. Kenneth Frampton, a professor in the Graduate School of Architecture, Planning and Preservation, and Angela Giral, the director of Avery Library, will serve together as curators. This exhibition will be the first retrospective of the work of Percival Goodman, who as an architect is best known for his synagogues and who taught for many years in Columbia's architecture school. The project, which includes a fully illustrated exhibition catalogue, aims both to contextualize Goodman's work within the modernist movement and to offer an opportunity to reflect on his profound belief in the power of architecture as a vehicle for social change.

Louise Bourgeois: Prints and Illustrated Books, scheduled for Spring 2001, will be the first exhibition to have a curator from the recently established Modern Art: Critical Studies M.A. program. Sarah Suzuki (M.A. 2000) wrote her thesis on Bourgeois' prints and is presently, in her position as cataloger at the Museum of Modern Art's Department of

Prints and Illustrated Books, researching Bourgeois' work for the second volume of the catalogue raisonné of her prints.

Brushed Voices: Calligraphy in Contemporary China, an exhibition organized by doctoral candidate Yiguo Zhang, which enjoyed a highly successful showing at the Wallach in Spring 1998 was shown this summer at the Spencer Art Museum at the University of Kansas in Lawrence. As part of the programming in conjunction with the exhibition, Yiguo gave a calligraphy demonstration.

Jeanette Silverthorne, who began working at the gallery in January 1997, was promoted to Assistant Director, a well-merited recognition of her contributions to the success of the gallery programs. Before coming to Columbia, Jeanette worked for six years at the Art Gallery of York University in Toronto. Lillian Vargas joined the office staff in October 2000 as administrative assistant. A graduate of City College, she worked in the printing industry and eventually owned her own shop in Harlem. Following the birth of her daughter three years ago, she worked at the Joyce Theatre.

Plans are underway to refurbish the gallery space, by installing new lighting in the vestibule and by recovering the linen walls. In operation since 1986, the gallery will benefit by this overdue sprucing up.



McKim, Mead & White, architects
Pennsylvania Station concourse under construction, 11 September 1909
Photograph by Louis H. Deyer, Collection Avery Architectural and Fine Arts Library, Columbia University

Featured Alumni

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McPhee, originally from New Jersey, majored in art history at Harvard and for two years held a job at the Metropolitan Museum of Art as a writer and editor for a twelve-volume series on the collections of the museum. The job was good preparation for graduate school; she researched and wrote catalogue material for everything from Ancient Near Eastern art to modern painting. With the encouragement of Ackerman and with her generous funding as a Mellon Fellow in the Humanities, she entered the graduate program at Columbia in 1986. McPhee's interests led her to the American Academy in Rome as a Kress Fellow in 1990, where initially her dissertation research focused on art, natural history, and politics in the religious order of the French Minims on the Pincio. Eventually, however, her work in the archives set her down a different but more fruitful path. While the change in her topic understandably generated anxiety about the dissertation—time having been spent without significant results on the Minims, ultimately two years of exploration in archives at the Vatican and elsewhere paid off and propelled her to research and write a dissertation that was honored with *Distinction: Bernini's Bell Towers for St. Peter's and the Politics of Architecture at the Vatican*. Her experience has led her to emphasize for her own students the importance of archival research. "Everything changes when you begin to deal with primary materials," she explains. Following the trails of architects, clerics, and critics, McPhee uncovered a rich, untold story of political and liturgical forces at the Vatican and illuminated the context of the Bell Towers—the one infamous failure of Gianlorenzo Bernini's otherwise spectacular career.

McPhee attributes her readiness to make key discoveries at the time of her dissertation research in part to her professors and to her M.Phil. Two-Week Paper. She regrets that the Department has eliminated the Two-Week Paper from the M.Phil. requirements. In her time it was a standard, not merely remedial, research and writing component of the Qualifying Exam. For the two-week paper McPhee selected one of three questions posed by her examiners and set to work. "You can learn a tremendous amount in two weeks of intensive research," she says, "and such intensity is great preparation for teaching." Her research for the paper paid off in an unexpected way. She offers the following anecdote: "As one of the possible questions for my paper, Hilary Ballon had asked about the impact of the Roman Baroque on the architecture of Filippo Juvarra. I didn't know much about Juvarra so I chose that question and immersed myself for two solid weeks in Avery Library. Two years later in the Vatican archive, I was able to identify a sketch-book of Juvarra's in which he drew after the work of Borromini, Bernini, Cortona, and others. This was key to understanding how he trained; it was key to understanding, in other words, the impact of the Roman Baroque on the architecture of Filippo Juvarra!" The discovery proved so significant that McPhee published articles on the sketch-book while still researching Bernini's Bell Towers. A book on the material appeared last year: *Filippo Juvarra: drawings from the Roman period 1704-1714* (with A. Griseri, H. Millon, M. Viale Ferrero; Rome: Edizioni dell'Elefante, 1999).

The excitement of discovery in research and in the use of primary materials is something McPhee hopes to instill in students at Emory, where with her help the university recently purchased a 15,000-volume library of Renaissance and Baroque materials. McPhee told the *Emory Report* that with the acquisition of the historic Suida-Manning Library, "Emory has

preserved intact an important phase in the intellectual history of art... To take a class to the rare book room and have them actually hold and look through Palladio's sixteenth-century architectural treatise transports the students back in time. It changes teaching: suddenly you're there in Venice and you feel so much closer to the ideas. There's no substitute for this experience, and it can have a tremendous impact on students."

At Emory, McPhee has taught a wide variety of courses for undergraduate and graduate students, including "The City of Rome," "Borromini and Bernini," "Artistic Biography in the Renaissance and the Baroque," and "European Painting 1590-1798." The university recently gave her the opportunity to take a graduate seminar group to Washington, D.C. for a day to view an exhibit of Bernini's *bozzetti*. This past year McPhee was on leave from Emory, and in addition to her work for the SAH conference, completed a book project related to her dissertation work titled *Bernini and the Bell Towers: Architecture and Politics at the Vatican* (in press). This summer saw the publication of the articles "Bernini's Books" (*Burlington Magazine*, July 2000) and a review of the exhibition *Borromini e l'universo barocco* in Rome last winter (*Burlington Magazine*, August 2000). "In all of my work," Sarah McPhee says, "I hope I uphold the standard of my Columbia education."

Those of us who subscribe to *The New York Times* could hardly help noticing the enormous image of the bristling Central African Nkisi Nkondi power figure that projected from the front page of the Friday, April 28, 2000 "Weekend" section of that paper. The prominence of the image, one of several flagship items from *Art and Oracle*, the Metropolitan Museum of Art's trailblazing show on African divinatory art, is an apt metaphor for the standing

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Featured Alumni, continued

of the show's curator Alisa LaGamma, both in the field of African art history and at the Met.

Described as a "gifted young curator" by the *Times*' art critic Holland Cotter, LaGamma earned such praise by using the Met's world-class collection not simply to celebrate the art of a continent but to raise questions and address themes that are seldom found outside university seminars. She has also demonstrated a discerning appreciation for the aesthetics of the objects themselves, particularly in the current show and 1998's *Master Hand*, where she brought together beautiful and important masterworks from collections throughout the world to skillfully deconstruct Western ideals of "anonymous" African art.

While hindsight would suggest that LaGamma was destined to work in the field of African art history, her original interests pointed her in other directions. The daughter of an American diplomat specializing in African affairs, LaGamma was born in the Democratic Republic of the Congo (previously Zaire) and has lived in numerous African countries since. After Africa, she spent six years in Italy and developed a strong interest in the art of the Italian Renaissance. Coming to the United States for college, she pursued her interest in art history at the University of Virginia and received, in her words, "a pretty traditional art historical education - no African art." An internship at the Museum for African Art in New York changed all that, convincing her to combine her knowledge and involvement in Africa with her interest in art history. Returning to New York to pursue graduate studies at Columbia University, she worked with Professors Suzanne Blier and Esther Pasztor.

"My interests were originally in teaching but because of the opportunities that

arose from being in New York and this environment my skills developed in the direction of museum work," notes LaGamma. Indeed, though she taught African art history at Rutgers University and the University of Pennsylvania (and, as a graduate student, at Columbia) it was clear that her graduate work was drawing her closer to the world of museums. As a research assistant and, later, a fellow at the Met, LaGamma's ties to that institution are strong. She also spent time as an assistant curator at the Brooklyn Museum, another New York hub of African art display and study. LaGamma, who in her short time at the Metropolitan Museum has already reinstalled the permanent collection and organized two important shows, finds herself in continuous dialogue with the field's leading scholars and is in a unique position to comment on the current state of African art history and where it might be headed. The area's strength, she asserts, lies in its youthfulness: "African art history is such a young field; there are so many important topics to be developed. We're not limited to archival sources but can work with contemporary continuities that change and develop over time. You can pick a major form or tradition and do very original and important research." LaGamma's own studies are a case in point. As a graduate student, her fieldwork among the Punu peoples of southern Gabon and the Republic of Congo documented the performance and history of a well-known but poorly understood genre of portrait masks.

Her experience has made her uniquely aware of the field's limitations as well. Often, she notes, there is not the kind of scholarship and new research that addresses the canon of specific major works, as one finds in other art historical sub-fields such as Renaissance or Medieval art. "One of my interests," she remarks, "is to acknowledge the really superlative pieces and comment

on what makes them so important in their respective cultures." LaGamma will explore these issues with students from the department in a Spring 2001 graduate seminar that will meet at the museum and be oriented toward the collection. "I am very much hoping the seminar will be an opportunity to explore ideas I would like to develop in subsequent exhibits," she remarks. The course will be a rare occasion for students to work closely with a highly regarded museum professional, and promises to bring them in greater contact with African art as well as allow them a window into the initial stages of a show's conception. ***

Many Columbia art historians who participated in this year's College Art Association Conference are familiar already with the efforts of Emmanuel Lemakis. In his position as Conference Director for the CAA, Lemakis the administrator calls upon his broad experience in the fields of education, curatorial and gallery management, corporate advising and public advocacy; and no less importantly, Lemakis the art historian calls upon his own expertise in Renaissance, Modern and Contemporary art, and his thirty-plus years of teaching in institutions such as Baruch and City Colleges (CUNY), Skidmore, and Columbia. These days, his "Twentieth Century Art" and "Art Since the Renaissance" join the consistently popular Department of Art History and Archaeology course offerings from the Summer Session. Taking time out from his busy schedule, he sat down for coffee in the Uris Deli and reflected on his successful career blend of academics and administration.

"I love to teach," says Lemakis, "and teaching is a part of me; it's who I am. I doubt I could perform my job with CAA nearly as successfully if I lost touch with the classroom." He explains that his teaching in the Summer Session provides not only intellectual rejuvena-

Featured Alumni, continued

tion and the reward of interaction with students, but also an essential complement to his full-time activities as the senior scholar responsible for programming at the annual meeting.

"The components of the annual conference—CAA's major membership event—are the job-placement fair, the trade show and book fair, and the program," he says. Lemakis, who became Conference Director in 1998, points out the significance of CAA's hiring a senior art historian: for this position "CAA recognizes the specific and major importance of the program, which last year offered 160 sessions. Our goal in programming the conference is to achieve a balance of peer-reviewed sessions that reflects the diverse constituency of CAA. Planning involves a year-round vetting and scheduling process which at this point finds us looking as far ahead as the year 2006!" The conference will visit Chicago next February 28, rotating around and back to New York every three to four years.

Lemakis also serves as the CAA liaison to some forty affiliate societies. These groups of art professionals and others "represent a broad spectrum of interests: from discipline-based and area studies organizations to professional and pedagogical associations, and a number of special interest groups." In working with the affiliated societies, Lemakis and his Conference Department aim "to facilitate intercommunication and mutual enrichment" for the membership of the societies and for CAA itself.

Lemakis's career has not exactly followed the oft-idealized path of the scholar who goes from Ph.D. in six years to tenure-track to tenure. He was steered to Columbia by his undergraduate art history mentor at Washington University in St. Louis, Norris Kelly Smith, Ph.D. '60 who wrote a dissertation on Frank Lloyd Wright under

Meyer Shapiro. Life's many twists and turns saw Lemakis teaching full-time after receiving the M.A. at Columbia in 1969, doing gallery and curatorial work at Skidmore and at Stockton State College (NJ), managing art collections for private and corporate clients, and, for many years, serving as president of an organization of New York City affiliates of the Alliance for the Mentally Ill, a family support and advocacy group. His work in the non-profit sector on behalf of the mentally ill has concentrated on education, support groups, and legislative action including lobbying and fundraising.

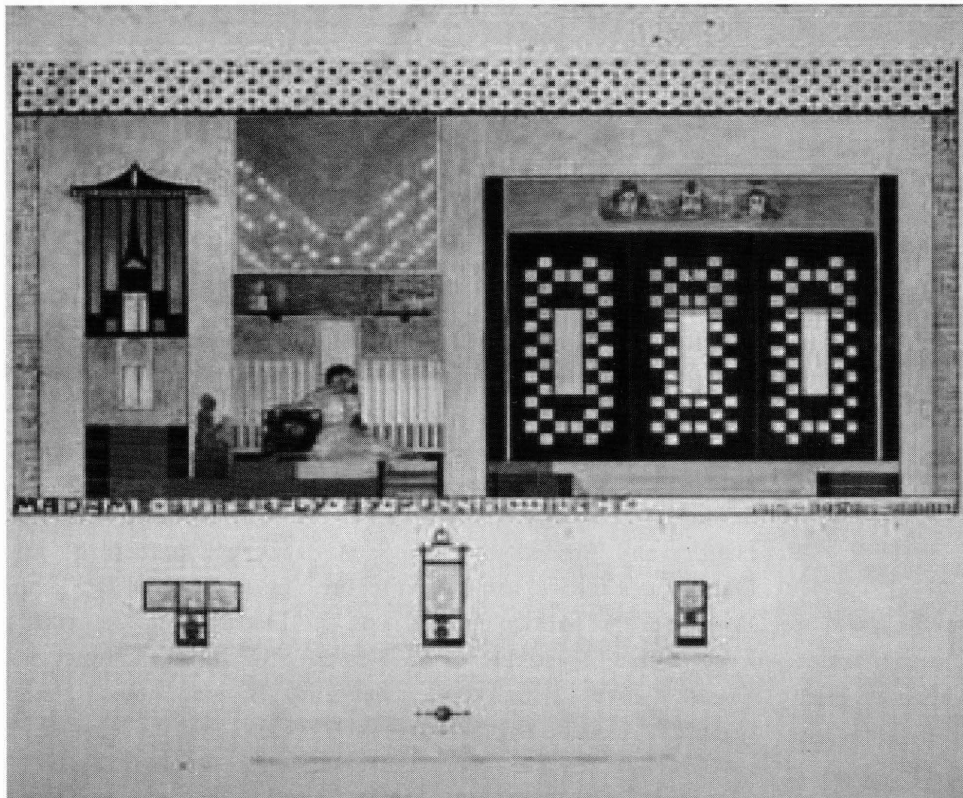
Through the years, however, Lemakis kept up his research and writing. His dissertation, *The Crucifixion as Pictorial Narrative: Scene-Making and the Illusion of Place and Time*, is a study of "the pictorial means used by Renaissance painters to represent the Crucifixion as an illusion of fact" and "the impact of the theme's traditional modes...on Renaissance invention." He adds, "I was very interested in the Renaissance transformation of the Crucifixion image from icon to dramatic narrative, and in how the religious event is immersed in time." Lemakis gives credit to two mentors from the Department of Art History and Archaeology whose guidance was particularly important: "Howard McP. Davis was a terrific inspiration to me," he says of the late scholar, the Moore Collegiate Professor and former chairman of the Department. Lemakis taught the undergraduate Core course "Masterpieces of Western Art" in the Summer Session for many years and shared a love of that course with Davis, who helped design "Art Humanities" for Columbia College in the late 1940s. He describes another Art Hum stalwart, David Rosand, the Meyer Schapiro Professor, as "a wonderful teacher, a sustaining force in my education." Of Rosand, the sponsor of his dissertation, Lemakis says, "He is a superb reader with a profound love of art and picture making. I don't think I ever would have finished without him." He did finish; and now, some years removed from his dissertation work, busy planning conferences and teaching, Emmanuel Lemakis reports that he's "found a nice balance" occupationally, for his administrative talents and for his own enduring interest in art and picture-making.

Media Center, continued from page 18

Segnatura animated by Scott Sindorf (M.Arch., Architecture, Columbia University, 1996) and Sean Eno (M.Arch., Architecture, Columbia University, 1996). The Mellon Foundation is also supporting a pilot project in history of architecture that brings together the best faculty from other institutions to develop shared online resources for teaching great monuments, such as Hagia Sophia, Durham Cathedral, or the Alhambra. The first group of invited faculty met in June at the University of Granada in Spain to plan the medieval architecture segment. The project builds on Columbia's unparalleled intellectual resources in teaching architectural history in the Department of Art History and Archaeology, Graduate School of Architecture, Planning, and Preservation, and Avery Library.

Staff additions include Dr. Robert Carlucci (Ph.D., Art History, Columbia University, 1994) who joined the Media Center for Art History last November as manager for education and research after five years with the Medici Archive project in Florence. Mr. Jeremy Stynes (B.A., Art History, Emory University, 1997) came on board as Web designer after working for the Metropolitan Museum of Art. Graduate students and post-doctoral fellows include Meredith Cohen, Karl Fugelso, Caroline Goodson, Jennifer Jones, Lindsay Koval, Andrew Manson, Brandie Ratliff, Judith Shupe, Andrew Tallon, and Stefan Van Lierferinge. Undergraduate students include Rebekah Aff, Petros Benias, Jennifer Gover, Alexander Haubold, Pilar Peters, and Anna Tsylin.

Media Center for Art History video and CD-ROM products on the cathedrals of Amiens and Beauvais and Raphael's *Disputa* are available from Crystal Productions at 1-800-255-8629. Further information is available at <http://www.learn.columbia.edu> or by contacting Associate Director Maurice S. Luker III at (212) 854-1939 or MSL5@columbia.edu.



Joseph Urban
Madame Butterfly, Act II: Set Rendering, 1912
 watercolor on board, 22.5 x 22.5 cm
 Joseph Urban Collection, Rare Book and Manuscript Library, Columbia University

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