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.

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.
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. Emaly 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 Begula Arudzian, 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. Several visiting faculty welcomed us in 2000-2001 to 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 2000-2001. Also joining the department this past spring were Olkena Pevny (Medieval art), now has since moved on to Bard College, and Holger Klein in Bronze Age art. Jonathan Craigie, former Meyer Schapiro Visiting Professor, also deserves note. 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 Department and the University.

Several visiting faculty who have contributed in so many ways to the welfare of the Department and its students. This includes the Department's Advisory Council and particularly Fieda 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 succes­ sor, Joseph Connors, bon courage and great success in his chairmanship 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

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 Mondre 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 advisor 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.

Continued on page 25
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 renewed 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 Alexandria 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 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: MF’A 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, Falls in New York, selected the students’ work and developed the exhibition at the Wallach.

Twenty-two artists were in the exhibition: David Almeid, Pattie Lee Becker, Iris Bernblum, Ernesto Caivano, Victorino Cervantes, Michael Dalton, Conrad Brook Enright, Arvin Jason Flores, Heidi Giannotti, Amy Globus, Michael Hough, Kimberly Loewer, Kicharo 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 picked up work for showing in New York galleries.

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 sophisticated 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 theater interiors, 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, renditions, 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. Ostergrand, the associate director of the Bard Graduate Center for Studies in the Decorative Arts, is writing...
Columbia at CAA 2000

Columbia alumni/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 Colombians:

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.


Art History and the Visual Culture of American Religion. At the session devoted to "Art History and the Visual Culture of American Religion," 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 Nebraska, spoke on "Hans Holbein and the Fabric of Sir Thomas More." The open session on Northern Renaissance Art, at the session on "Fingerings Kristen Powell (Ph.D. '85), Middlebury College, addressed "The Violin d'Ingres, Reputation, Appropriation, and Violation of Ingres between the Wars." Lew Andrews (Ph.D. '88), University of Hawaii at Manoa, spoke on "Praise of Chastity: at What Time Is This? The Place of Chronology in Art Historical Writing.

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. '92) 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 Blaugh (Ph.D. '87), director of the National Academy of Design, and J. David Farmer (B.A. '00) of the Dahesh Museum. Allen 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, on the session Toward a History of Teaching Art History. Jennifer Ahlstrom (Ph.D. '00) queried "Romancing the Ruin: Modernity Meets Maya Architecture" at Pre-Colombian and Colonial Latin American Art History. The session on Art in the Roman Age, Fertile Otherworlds Model was co-chaired by Mona Hadler (Ph.D. '77) of Brooklyn College and CUNY Graduate Center.

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Prof. Patricia Arata was the chair of the session on the Future of the Art Magazine, and Paul Sternberger (Ph.D. '97) of Rutgers University considered "Worth Judgmentally Expedienced: Robert Leighton Stuart as Collector and Patron." Prof. Lydia Goehr of Columbia's Department of Philosophy participated 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.

At the session on Art History and the History of Sexuality, Leah Dickerman (Ph.D. '97) of Stanford University, at which session Nina Rosenblatt (Ph.D. '97), New York University, spoke on "Purifying Violin d'Ingres: Reputation, Appropriation, and Violation of Ingres between the Wars." Lew Andrews (Ph.D. '88), University of Hawaii at Manoa, spoke on "Praise of Chastity: at What Time Is This? The Place of Chronology in Art Historical Writing.

Co-chair of Recent Research in Early Medieval Europe, Rosemary Cracraft (Ph.D. '78), University of California, Santa Barbara, in Places of Memory Richard Wittman (Ph.D. '94) on Local Medieval and National Aesthetic: Amiens Cathedral in the Early Eighteenth Century. The session on Art History and the Visual Culture of American Religion, 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 Nebraska, spoke on "Hans Holbein and the Fabric of Sir Thomas More." The open session on Northern Renaissance Art, at the session on "Fingerings Kristen Powell (Ph.D. '85), Middlebury College, addressed "The Violin d'Ingres, Reputation, Appropriation, and Violation of Ingres between the Wars." Lew Andrews (Ph.D. '88), University of Hawaii at Manoa, spoke on "Praise of Chastity: at What Time Is This? The Place of Chronology in Art Historical Writing.

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News of the Faculty

Hilary Ballon curated Gateway to Metropolitan: 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 Veau Maguer's College, Culture's Renanny (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 Tokyo newly acquired for the museum. On 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 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-antigarde and Culture Industry has just been published by MIT Press, to be followed by the second volume in the spring of 2001.

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 Anomie 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, Forming the Photograph, his presentation compared the reflection of public space and vernacular architecture in the photographs of Ed Ruscha and Bernd und Hilla Becher. Buchloh lectured widely on contemporary artists Thomas Hirschhorn (Renaissance Society of the Chicago University), 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-antigarde 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 Herziana 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 Antiquaries, 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 June, and 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 grandchil

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 on "Renaissance 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 Pragmatic 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.

During the past year, Robert Harritz 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 Suzzhou 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 Harritz on August 13, 1999.

Natalie Kampen, Ann Whitney Olin Professor of Women's Studies and Art 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 this 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 Einflüsse 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 Kaiser 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
Professor Stephen Murray leads a study expedition in France, June 1999

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 Damian Phillips: A Collection in the Making, published by Yale University Press for the Phillips Collection; "La mano di Tiziano," in Tejme: Teorii i restauracii, 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 Ally Wayberg, The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance, in The New Republic (August 23, 1999). "Traces 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."

Simcha Schama's book Rembrandt's Eyes was published by Knoepf 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 mirrors," 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 Sidereal, and Pyecraft: Anarchism, Symbolism, Geography, and Science Fiction at the End and Turn of the Nineteenth Century," at the International Conference on European Art in 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.
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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 Arrichio
"Charades: Adelaide Labille-Guillard'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 Chel in Late Medieval English Architecture"

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

Meredith Davis
"Foo's Gold, Fraudulent History and American Trompe l'oeil painting"

Debra Diamond
"Dorothy and Cartography: Nath Painting at Jodhpur"

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

Frederick Ichman
"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
"Princeps Juventutis: 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 Courbure's 'A Burial at Ormon"

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 Shape
"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 Assenza (Italy); Melissa Cacciola (Italy); Sabina De Caro (Italy and Spain); Sarah Beth Hinderliter (France); Paul Galvez (France); Kristine Juncner (Cuba); Juleh Mansoori (Italy and France); Kent Minturn (France); Alexandra Onuf (Europe); Brandie Ratliff (Turkey and Greece); Christian Rattenmeyer (France and The Netherlands); Tomoko Sakomura (Japan); Christine Sciacca (Germany); Judith Shape (Spain); Veronica White (England and Italy)

Fellowships and Grants Awarded in 2000

DEPARTMENTAL MARGOT AND RUDOLF WITTKOWER FELLOWSHIP IN ARCHITECTURAL HISTORY

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

Caroline Goodson
Santa Prassede in Rome: The Iconography of Reminiscence

DEPARTMENTAL RUDOLF WITTKOWER FELLOWSHIP

Denise Budd
Leonardo da Vinci: The Documentary Evidence

DEPARTMENTAL C. V. STARR FOUNDATION FELLOWSHIPS

Jenny Beth Edes-Pierrotti
Picture Perfect: Behavioral Modification in Late Medieval English Wall Painting

DEPARTMENTAL MELLON FELLOWSHIPS

Andrea Bidel
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 rediger la monographie d'une église?"

Elizabeth Marlowe
Style, Decline, and the Arch of Constantine from Riegel 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 Faud
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 Faustier's commitment an examination of art, literature, and politics (1920-1964)

Anthony Gerbino
Architecture, Erudition, and Early Modern Science

SMITHSONIAN PREDOCTORAL FELLOWSHIP

Meredith Davis
Foo's Gold: American Trompe l'oeil Painting in the Gilded Age

WHITING FOUNDATION FELLOWSHIPS

Lynn Catesson-Silver
Florentine sculptural practice of the 15th century and the origins of Michelangelo

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

Yigu Zhang
The Meaning of Wang Dao'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

Isolda Brielsmaer
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

THE DAVID E. FINLEY FELLOWSHIP, CASVA

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

THE CHESTER DALE FELLOWSHIP, CASVA

Rachel Haidu
Marcel Broodthaers, or The Absence of Work
Alumni Notes

Anthony Alofsin, Ph.D. ’87, is serving as the Roland Roenner Centennial Professor at the University of Texas at Austin. His book, *Frank Lloyd Wright, the Last Years (Chicago)*, is now in paper-
back. In the past, he has recently published *Frank Lloyd Wright, Europe and Beyond (Berkeley),* 1999.

Kevin Avey, Ph.D. ’95, is an associate curator at the Metropolitan Museum of Art, where he presented the lecture “New York as ‘Nature’s Architects’: Landscape Painting in the Empire City” during Fall 1999.

Elizabeth Bartman, Ph.D. ’84, recently published *Portraits of Liza: Imaging the Imperial Woman in Auguste Rodin (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 most frequently 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 Helenistic Painting” for a symposium at the U. of Thessaloniki in April, and his paper “Cosa’s Maritime Neighbors” is now in press.

Cynthia S. (Saparquale) 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—in particular from the Philadelphia Museum of Fine Arts—in 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: Daguerre to Picasso* at the Dallas Museum of Art, the San Francisco MoMA, and the Guggenheim Bilbao. The catalogue, edited by Dorothy Kostuik and published by Yale University Press (1999), included three essays by Childs (on Degas, Picasso, and the Photographie Musee). Columbia alumna Elizabeth Brown contributed an essay on Brancusi and photography.

Adam S. Cohen, B.A. ’86, recently published articles in *Speculum* and *Sewanee* and Penn State Press will release his book in May (The Ura Codes: Art, Philosophy and Reform in Eleventh Century Germany). An exhibi-
tion 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, tips 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 he holds the Bertha and Paul Van de Poe Chair in art history. He just completed a book (co-authored with Columbia Ph.D. Janoslaw Leskho) on *The Early Years of the Metropolitan Museum of Art* and is cur-
rently serving as American Art Editor for CAA Reviews, and in Spring 2000 he was a fellow at the Gilder Lehrman Institute of American History.

Maria Antigone Doriazis, 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 UCLA she had the opportunity to work with Andrew Hennings, Bronye Fer and Tamar Garb.

Le Mac Cormick Edwards, Ph.D. ’94, presented in October 1999 Herkimer- A Victorian Artist through Ashdon. During spring semesters 2000 she taught a course in British Art at Sarah Lawrence College. Her articles and reviews appear regularly in the quarterly *The Art Book.*

Heather Ford, B.A. ’98, is a Senior Editor at Art & Antiques. She has published articles in *The Art Journal, Art News,* and *The World of Interiors,* and is a member of the jury for the annual Archmospheres competition.

Mary E. French, B.A. ’89, is the supervisor of photography at the City Art Museum in St. Louis. She is a member of the jury for the annual Archmospheres competition, and is a member of the board of the Art Museum. She has published articles in *Art & Antiques,* *The Art Journal,* and *The World of Interiors,* and is a member of the jury for the annual Archmospheres competition.

Suzanne S. Frank, Ph.D. ’77, is Directress of IFAR (the International Foundation for Art Research), a non-profit educational and research organization dedicated to integrity in the legal, and ethical art communities. IFAR offers impartial and authoritative information on authentic, ownership, theft, and other artistic, legal, and ethical issues concerning works of art. 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.

Sharon Fleisher, 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 legal, and ethical art communities. IFAR offers impartial and authoritative information on authentic, ownership, theft, and other artistic, legal, and ethical issues concerning works of art. 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.

Peter H. G. 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 director of the Jewish Heritage Research Center in Syracuse, New York. He is also the co-chair of the CAA session "Recalibrating Renaissance Culture." Her essay "Truth and Bizarria 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.
Jewish Heritage Program Consultant to Alumni Notes

Director of the United States production to the history and architecture of the synagogue.


Debra Lafer, 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 Casa Crema, an avant-garde micro-gallery, three years ago. Since then, such widely conceptual and installation artists as Haim Steinbach, Ken Lum and Peter Nagy, and the Italian abstract painter Carlo 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 McKeWey, 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, Birmingham and Atlanta. 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.


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 Ostorowicz, Ph.D. '96, recently published Privileging the Past: Reconstraining History in Northern Carol 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, selected to chair the Art Department at Queens College, CUNY, for 2000-03. Her most recent book, Pictures and Passion: 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, are the nation's oldest for gay/literature publications, covering some two dozen subject areas annually.

Daniel Schulman, B.A. '82, has served as an Associate Curator of Modern 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 essayist and critic for a new generation of audiences. Still a Professor of Art History at the University of Florida, Scott and his colleagues are preparing 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. 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 interviews (GibB Art). Since then her review of the Pollock Retrospective at MoMA appeared in The Art Journal. Summer 1999. Siegel has published two books of interviews, Artworlds: Discourses on the 60s and 70s and Art Talk: The Early 80s (Du Capo Press).


Jeffrey Chipp Smith, Ph.D. '79, has been on theCAA 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 scholars in the meeting as session chairs, discussants, or speakers.

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

Leslie Buisson 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 well done and welcome him back to the real world of scholarship.


Barnard Honors Barbara Novak

On Saturday, October 2, 1999, Barnard College honored Barbara Novak, the Helen Goodhart Atschul 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 Prielle Paine Ver de Poel Professor of Art History at Smith College, whose lecture was entitled "What's in a Name?" Marisa Keyem, an independent scholar, whose talk was entitled, "Private Indignation, Public Insufficiency: The Reception of Thomas Eakins'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 "Real Seeing: Film, Painting, and Graphicity."

For Barnard's News and Events Archives, Keith Mosey, 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 dedicte 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 1958 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 with Jan's children and grandchildren.

Avery Library, which he shared every aspect of his life and work, his best critic, as he often said, and with whom he 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, Winter Gegenwart, 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 GCA without his advice. Placzek was present in underlining 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 architectural books and archives, but also contributed to their greater access by editing reports, 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 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 an architectural library, 1890-1990, with Angela Giraldo, 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 public address was given in his honor. Placzek's friends and colleagues, both in the United States and throughout the world, were present to pay tribute.

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 purchase requests, 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 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 resources 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.

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. Emphasis is 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 is committed to explore and exploit new electronic methods to best serve the departmental faculty and the University community as a whole.

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 cataloguing 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 Synes, 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 slide projects should serve him well as he helps the faculty take advantage of the digital age.

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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, Perceived 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 Smith, a Ph.D. candidate in the theater division at Columbia, 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.

Laurie 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 cataloguer 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.

Bouled Voi: 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 programing in conjunction with the exhibition, Viggas 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 Virgus 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 from this overdue sprucing up.

**Featured Alumni continued from page 3**

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 in the sixteenth century. 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 Bernini's 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 long-overdue sprucing up.

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 1500-1700." 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 bequest. 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...
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 Cox, LaGamma earned such praise by using the
field's world-class collection not simply to celebrate the art of a
 continuance but to raise questions and address
themes that are seldom found outside
university seminars. She has also

tangled masterworks from collections
throughout the world to skilfully
deconstruct Western ideals of "anonymous"
African art.

While hindsight would suggest that
LaGamma would blend her training in the
field of African art history, her original
interests pointed her in other direc-
tions. The daughter of an American
diplomat specializing in African affairs, 
LaGamma was born in the Democratic
Republic of the Congo and grew up in
numerous African countries since. After Africa, she
spent six years in Italy and developed
a strong interest in the art of the
Arabian Renaissance. Coming to
the United States for college, she
pursued her interest in art history as
the University of Virginia and received, in
her words, "a pretty traditional art his-
torical education - no African art." An
internship at the Museum for African Art in New York changed all that, con-
vincing 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
Pasztory.

"My interests were originally in teaching
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 the University of Ghana) it was clear that her
graduate work was drawing her closer to the
world of museums. As a
research assist ant and, later, a fellow at the
Met, La Gamma's ties to that
institution are strong. She also
spent time as an assistant curat or 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 rein-
talled the permanent collection and
organized two important shows, finds
himself 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 youthful-
ess: "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
pick a major form or tradition and do
very original and important research," 
La Gamma's own studies are a case in
point. As a graduate student, her field-
work 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
dresses the canon of specific major
works, as one finds in other art histori-
cal sub-fields such as Renaissance or
medieval art. "One of my interests,"
she says, "is to acknowledge the really
superlative pieces and comment
on what makes them so important in
their respective cultures." La Gamma
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
seminar. "It's very much hoped that
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
promising to bring them in greater con-
tact with African art as well as allow
them a window into the initial stages of
a show's conception.

Many Columbia art historians who par-
ticipated 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 Bard and City Colleges (CUNY),
Skidmore, and Columbia. The other
day, his "Twentieth Century Art" and "Art
Since the Renaissance" join the consis-
tently popular Department of Art
History and Archaeology course offer-
ings 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 am not sure I could perform my job with
CAA nearly as successfully if I lost
contact with the classroom." He explains
that his teaching in the Summer Session
provides not only intellectual rejuvena-
tion and the "reward of interaction with
students, but also an essential comple-
ment to his full-time activities as the
senior scholar responsible for program-
ning at the annual meeting.

"The components of the annual con-
ference—CAA's major mechanism for
the exchange of ideas—are the job-placement fair, the
trade show and book fair, and the pro-
gram," 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 confer-
ence 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 fifty affiliate societies. These
groups of art professionals and others
represent a broad spectrum of inter-
ests: from discipline-based and area
studies organizations to professional
and pedagogical associations, and a
number of interest groups. In
working with the affiliated societies,
Lemakis and his Conference Depart-
dent aim "to facilitate intercom-
unication and mutual enrichments" for the membership of the societies and for
CAA itself.

Lemakis' career has not exactly fol-
lowed 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 undergradu-
ate art history mentor at Washington
University in St. Louis, Norval Kelly
Smith, Ph.D. '60 who wrote a disserta-
tion on Frank Lloyd Wright under
Meyer Shapiro. Life's many twists and
turns saw Lemakis teaching full-time after receiv-
ing the M.A. at Columbia in 1969, doing
gallery and curatorial work at Skidmore and at
Stockton State College (NJ) as a
Curator, Director, and on some occasions, as
a
Curator, Director, and on some occasions, as
the Alliance for the Mentally Ill, a family support and advocacy group. His work in the non-
profit sector on behalf of the emotionally 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
Circulation as a Victorian Narrative: Scene-Making and the Distance of Place and Time, is a study of
the pictorial means used by Victorian painters to represent the Circumcision in England and
"the impact of the theme's traditional modes... on Renaissance inven-
tion." He adds, "I was very interested in the Renaissance transformation of the
Circumcision image from icon to dynastic 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
Colege 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
Rosen, the Mendel Shapiro 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 fin-
ished without him." He did not work with Rosand on conferences and teaching, but
Emmanuel Lemakis reports that he's "found a nice balance" occupationally, for his own enduring
interest in art and picture-making.
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