

# NEWSLETTER

*The Department of Art History and Archaeology  
Miriam and Ira D. Wallach Fine Arts Center  
Columbia University*

Vol. 7, February 1992

## Letter from the Acting Chairman

As *The New York Times* reported on its front page last November, Columbia University is facing a serious budget deficit. To someone who started to work at our great university just in time to weather the budget crises of the early 1970's, that news seems no more than a fact of life on Morningside Heights, analogous to the unshakably consistent record of Columbia's football team. But there is, of course, a difference: some athletic teams at Columbia do have winning seasons, as do football teams at other universities; but all the academic departments at Columbia will suffer the urdens of the cost-cutting to come, and virtually every university and every cultural institution is suffering comparable—and, in many cases, considerably worse—monetary pain. So are countless individuals, commercial enterprises, and the governments of the city and state in which we are located, and their problems underlie Columbia's problems. The university will survive. Our department will survive. Nevertheless, while we are teaching more students than ever, we are already a smaller department than we recently were, or than we should be, because of having indefinitely postponed two previously authorized appointments last spring in response to the first round of budget paring, brought on by awareness of the impending deficit. We will certainly have to absorb further and probably greater cuts this year and next, but will struggle to make them as harmless as possible and strive to find ways to avoid serious dilution of our offerings.

The lesson to be learned from all this is that we must try to find our own independent sources of income not subject to the vagaries of the university's budgets. That is not an entirely pie-in-the-sky notion. We have loyal alumni

*(Continued on page 4)*

## The Wallach Gallery

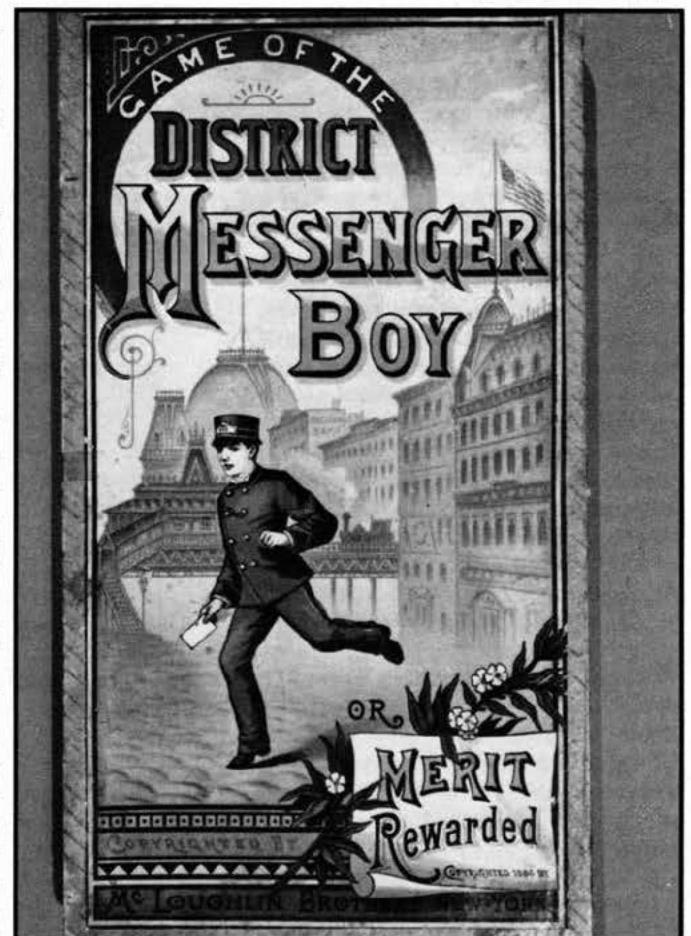
Adding color and variety to the intellectual life in the Department of Art History and Archaeology are the exhibitions held at the Wallach Art Gallery. Whether relating to a doctoral candidate's dissertation, providing the forum for a professor to explore visual themes currently related to his or her research, or serving as the central focus of a seminar, exhibitions at the Wallach Art Gallery are enriching the experience of teaching and studying art history at Columbia. The following sketch of recent and upcoming exhibitions at the gallery reveals the extent to which the Wallach has become an integral part of our department.

In the spring of 1991 the Wallach mounted a show entitled *Contemporary Architectural Drawings: Donations to the Avery Library Centennial Drawings Archive*. Roughly 150 drawings were donated by more than 100 prominent architects in celebration of Avery's centennial. The exhibition, part of which was shown at the Arthur Ross Architectural Gallery in Buell Hall, was curated by JANET PARKS (M.A. '76) with the assistance of EDWARD WENDT, a third-year graduate student in the department. It was accompanied by a catalogue published by Pomegranate Books. The spring term drew to a close with *New Art 1991: Sel-*

*ection from the Graduate Painting and Sculpture Program, School of the Arts, curated by RAINER CRONE and DAVID MOOS (M.A. '91). The exhibition represented the work of nine artists and included painting, sculpture, installation pieces and video art.*

This fall the Wallach was the site of two important exhibitions stemming from the impetus and expertise of graduate students in the field of American Art. In September and October, EUGE-

*(Continued on next page)*



*Game of the District Messenger Boy or Merit Rewarded, 1886.  
From the Liman Collection*

NIE TSAI's (M.Phil. '85) doctoral research on Robert Smithson was the basis of *Robert Smithson Unearthed: Works on Paper, 1957-1973*. The exhibition and handsome catalogue (Columbia University Press), with introductory essay by Professor JOHANNA DRUCKER, were hailed as a significant re-assessment of the artist's career in the context of post-1945 American Art. Challenging the conventional view of Smithson's oeuvre, in which the iconic status of Smithson's most widely known earth work, *Spiral Jetty* (1970), overshadows serious consideration of other aspects of his artistic production, TSAI organized a visually persuasive case for the importance of the early works, in which idiosyncratic themes drawn from science fiction, Roman Catholicism, natural history, geology and popular culture figure largely in the shaping of his career. The exhibition included approximately one hundred of Smithson's drawings, collages, and illustrations, which presented, as *The New York Times* reviewer Roberta Smith wrote, "an unusually vivid picture, not only of Smithson's own development, but also of creative growth itself...." The exhibition was also significant for the Wallach in drawing one of the largest and most diverse audiences that the gallery has yet had.

In November the gallery shifted gears to present material from the nineteenth century. Two third-year graduate students, MARISA KAYYEM (M.A.'91) and PAUL STERNBERGER (M.A.'90), under the direction of Professor BARBARA NOVAK, explored the aesthetics, thematics, and social significance of board games in American culture in *Victorian Pleasures: American Board Games and Table Games of the Nineteenth Century from the Liman Collection*. The exhibition presented nearly 200 games, raising a number of formal as well as conceptual issues, from the stunning hand-colored and chromolithographed surfaces of the games to the latent prejudices and ideologically weighted messages contained within the rules and strategies that structure the way they are played. The exhibition not only brought flocks of toy and board game collectors to the halls of Schermerhorn, but also a measure of national media attention, with articles and reviews in such publications as *Connoisseur*, *The New Yorker*, *The New York Times*, *Antiques and Auction News* and *Antiques and the Arts Weekly*.

This spring Professor STEPHEN MURRAY is curating *Notre Dame, Cathedral of Amiens. An Orderly Vision*, an exhibition of 200 photographs arranged in grand sequences inspired by cinematography. The photos are accompanied by the plan of the building recently completed by Professor Murray and James Addiss, as well as other graphic material, such as axonometric drawings. In the words of the curator, the exhibition is intended to be "a kind of visual exploration, opening up a great and familiar monument to a way of seeing that is in tune with current concerns with the role of the beholder in constructing the image." The exhibition will also be shown at Quinnipiac College in Hamden, Connecticut. Later this spring, Professor MIYEKO MURASE and a group of graduate students will organize an exhibition of Japanese prints and folding screens drawn from collections at the University, including the Avery Architectural and Fine Arts Library and the Starr East Asian Library. The exhibition has been conceived as a counterpart to the Fourth Japan-America Workshop on Japanese Art History (JAWS IV) hosted by the Department from June 2 to June 11, during which time American and Japanese participants will visit public and private collections of Japanese art in the city.

The fall 1992-93 season opens with an exhibition of faculty work from the University's Division of Visual Arts. The Division has had two exhibitions of work by graduate students at the Wallach; this will be the first exhibition to represent the faculty. An estimated seventeen artist/teachers will present two works each, which, in the words of Chairman Allan Hacklin, represent "the stylistic diversity among...colleagues [and] the current state of the contemporary art world." The second exhibition proposed for next fall is entitled *Money Matters - A Critical Look at Bank Architecture*, in which architectural photographs of bank edifices from the collection of Raphael Bernstein will be on display. The exhibition was initially organized by the Houston Museum of Fine Arts; the reduced version scheduled for the Wallach will be coordinated by Professor BARRY BERGDOLL who is also planning to offer an undergraduate seminar in conjunction with the exhibition.

For the spring of 1993 Professor DAVID SENSABAUGH and his stu-

dents are planning an exhibition of the mortuary art of the Han Dynasty, drawn from the Sackler Collections at Columbia University. Students in the fall's seminar *The Art of the Han Dynasty* concentrated on selecting and writing catalogue entries for the objects; a second seminar is planned to bring the project to fruition. Capping off the 1992-93 season will be *Edwin Austin Abbey's Shakespearean Subjects*, curated by LUCY OAKLEY (M.Phil. '80), a doctoral candidate currently completing a dissertation on Abbey. The exhibition is the first to focus exclusively on Abbey's Shakespearean work, and includes quick sketches from the artist's notebooks, costume studies, designs for illustrations in pen and ink, gouache, and oil, as well as independent watercolors, pastels, and oil paintings. Ms. Oakley's preparatory research for the exhibition was made possible by a two-year Perry Rathbone Fellowship, which allowed her the opportunity of working closely with the material of her dissertation while undertaking its presentation to a gallery-going audience.

Finally, from the exhibition *Terra Firma* (autumn 1989), curators ELIZABETH FERRER and MUFFET JONES (M.Phil. '90) have edited an issue of *New Observations* (no. 81, January-February 1991), a non-profit contemporary art journal. The contents include essays by Jones, "Fetish, Process, and the Waste-Stream: Artists' Anxieties and Contemporary Art," and Ferrer, "Embodying Earth: Eugene Vargas Daniels," as well as contributions by EUGENIE TSAI, "Selected Writings of Robert Smithson," and JOSEPH R. WOLIN, "The Forest Itself is a Political Statement: A Conversation with Alan Sonfist."

The Wallach Art Gallery is on an exciting trajectory with diverse and stimulating exhibitions conceived and planned by members of our department. Attendance figures have been increasing and the gallery is steadily earning broad public notice through the press (the Wallach is now included in the monthly listings of the *Gallery Guide*). The Wallach is administered by Director SARAH ELLISTON WEINER (Ph.D. '85), assisted by TONI SIMON, Curatorial Assistant; LARRY SOUCY, Technical Coordinator; and for the current academic year, JOHN FARMER (M.A. '89) and EDWIN FRANK, both Wallach Gallery Interns.

## Professor James Beck Cleared of Slander in Italy

Statement to the Court of Florence, Italy, made by Professor James Beck on November 7, 1991

Professor JAMES BECK is not new to controversy. His criticism of the Sistine Chapel restoration convinced some he is an unreformed romantic who treasures even the dust accumulated on works of art, while others believe he is a crusader against a horde of restorers and their patrons who are endangering some of our greatest artistic monuments. Either way, his recent acquittal in a Florentine court has freed him and other art historians from the fear they may be prosecuted for speaking out when it comes to current issues concerning works of art.

On Saturday, November 16, 1991, a panel of three judges found Beck innocent of criminal slander against the Italian restorer Giovanni Caponi. Beck had faced up to three years in prison and a heavy fine for comments he had made upon seeing Caponi's restoration of a 600-year-old marble tomb in the cathedral of Lucca. The sepulchre by the Siennese sculptor Jacopo della Quercia is one of the most famous in Italian art and depicts the recumbent figure of Ilaria del Caretto who died in childbirth around 1406.

Professor Beck has spent a good deal of his thirty-year career studying the sculpture of Jacopo della Quercia, first writing a dissertation at Columbia on the artist's portal in Bologna and subsequently publishing three books on the sculptor, including a 1988 monograph on Ilaria's tomb. His latest publication is a two volume catalogue raisonné pub-

*During the previous three decades I have pondered the art of Jacopo della Quercia, studied his sculptures together with those of his contemporaries, including Donatello and Ghiberti, and those by followers, chief among them being Michelangelo. I have sought to squeeze from the documents related to his life and works insights in order to elucidate the art of this Tuscan master. I suggest that I have earned a right to speak about his art in a public forum. In fact, after a dreadfully long space of time, my third book dealing with the artist, a monograph in two volumes, has finally appeared.*

*I believe that not only do I have the right, but even the obligation to defend his magnificent statues and reliefs from what I believe to be mistreatment. If I decline to speak out, it is I who am negligent. I would have failed in my duty as an academic, an art historian and art critic to express an expert opinion in the marketplace of ideas. This does not suggest that there are not other expert opinions which might not coincide with mine, nor do I claim special privilege. Yet, following a scholarly preparation and long experience with the material (including a period of study at the Scuola del Nudo at the Accademia delle Belle Arti in Florence), 30 years teaching art history, and the publication of three books and numerous articles on the artist, not to have spoken out would have been not merely cowardly, but a dereliction of duty.*

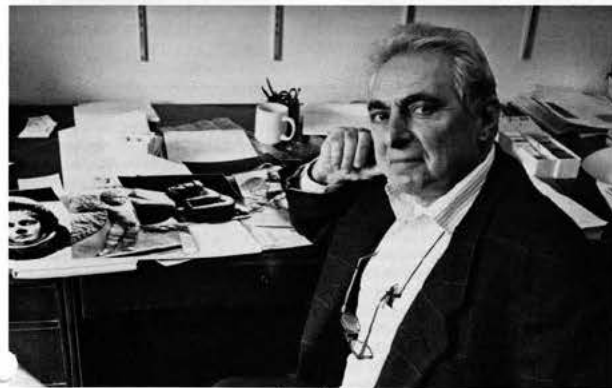
*The possibility that the considered observations of art critics and art scholars should not be aired, or that their judgments need be cloaked in palliative truisms if they are expressed at all, is a dangerous precedent to the principle of free speech and free criticism. If such rights, which are guaranteed by the world charter of the United Nations, by the constitutions of both the United States and Italy, among others, are qualified, the effects would be chilling, and verily the true losers would be the art objects of the past and the future generations who have every expectation to enjoy and learn from treasures of the culture, conserved and preserved in their best manner possible.*

lished in 1991 by Columbia University Press. Dr. Beck has taught in the Department of Art History and Archaeology at Columbia since the early 1960's and served as chairman from 1984 until 1990. He has twice been a scholar at Harvard

University's Center for Renaissance Studies at Villa I Tatti near Florence and is currently the Director of Columbia University's Casa Italiana.

Beck's odyssey began early in 1990 when an American sculptor living in Lucca telephoned to alert him that the Ilaria had been drastically cleaned, advising him to come see it right away. Confident from his own recent observations that no restoration was necessary, Beck thought the caller was mistaken. That summer when Beck was in Italy, the sculptor called again. This time he agreed to have a look at the tomb with her. She came with two local newspaper reporters who recorded Beck's astonishment and anger upon seeing the restored monument.

When asked what he thought of the restoration, Beck was quoted by the Italian journalist, "It looks as if it's been cleaned with Spic 'n' Span and shined with Johnson's Wax." Beck learned later that the statue's centuries-old patina which gave it a distinctive amber glow had been removed in August 1989 using a radical cleaning method developed by



James Beck

(Continued on next page)





Tomb of Ilaria del Caretto

Caponi. A strong detergent had been applied to the surface which was then bombarded with plastic pellets shot from a high-pressure water gun. Finally, a synthetic oil coating was applied, smoothing out the delicately chiseled surfaces and leaving the statue a starkly glistening white. The initiative and financing for the project came from a local bank, which pressed for the restoration over the initial objections of the statue's curator who had insisted that no cleaning was necessary.

Beck never expected to be dragged before a court for his comments. The restorer Caponi brought charges against Beck in four jurisdictions, since by a quirk of Italian law slander may be prosecuted in every locale where the allegedly injurious remarks were reported. Beck won three of the cases in pre-trial hearings. The fourth found Beck in front of three judges who, after a delay of some days caused by a strike of court custodians, acquitted him of all charges.

The trial was costly to Beck both emotionally and financially, but was an important victory not only for art historians who wish to speak freely on the

handling of art objects but also the freedom of all scholars to comment on contemporary issues in their fields of expertise. It was only a coincidence that this case unfolded on the bicentennial of the United States' Bill of Rights, but one that highlights the fundamental importance of the guarantee of freedom of speech to academic debate both intra and extra muros.

Rather than squelching Beck's speech, the trial has convinced him to speak out even more vigorously against the wave of restorations taking place, most notably in Italy, but in the United States as well. Beck believes that art historians cannot sit on the sidelines while works of art may be irreparably damaged by unnecessary and imprudent interventions. Restorations have become big business, backed by banks and companies like Nippon Television and Olivetti looking for their own image enhancement. Paintings such as Masaccio's Trinity fresco, restored just a quarter century ago, are again candidates for another scrubbing now that Olivetti is willing to supply the cash. The chemical conglomerate Montedison, which supplied the

costly resins used in the recent treatment of the Brancacci Chapel frescoes, has set up a division to address the growing restoration market.

Restoration is not a pure science and its various schools are defined by philosophies and aesthetics more than technologies. Art objects naturally decay; in paintings some colors remain vibrant while others darken or fade in reaction to humidity and light. Restoration can never reveal the historical original, only another shadow of it. Compared with the back-lit, color saturated, and blown-up slides used in the classroom or the brilliantly illuminated images of television and cinema, the art of another time can seem disappointing and dull. Yet, the removal of darkened varnishes from paintings may eliminate the essential unifying glazes and delicate modeling applied by the master.

Beck believes art historians have abdicated their position as critics in favor of the wizardry of restoration technology which today includes gas chromatography, infra-red spectrometry, and electron microscopy. They now act as apologists who lend cachet and legitimacy to costly, high-profile projects designed to generate publicity, stimulate tourism and attract funding. Beck suggests art historians should again play a vital role in the decisions affecting art objects. To this end, he is promoting a Bill of Rights for Works of Art which would restrict the restoration of art objects for aesthetic reasons alone, would limit their transport for exhibitions, and would leave later alterations intact. Article 1 reads, "All works of art have the inalienable right to live an honorable life and to die a dignified death." Beck would have preferred Ilaria to have rested in peace.

Maurice S. Luker III

## LETTER FROM THE ACTING CHAIRMAN

(continued from page 1)

and alumnae, a committed energetic Advisory Council, and, under the aegis of the Council, several lively Associates groups with focussed programs devoted to different aspects of archaeology and the history of art. Many of our activities do receive very generous support from friends of the department who want to help and encourage scholarship in their areas of interest. The endowed Meyer Schapiro professorship enables us annually to bring a distinguished visitor to teach at Columbia. We have Rudolf Wittkower Fellowships

and C.V. Starr Scholarships to support dissertation research, and we are in the process of creating further fellowship funds honoring Howard Hibbard and Julius Held. Through annual gifts from alumni and friends to the Milton J. Levine and Douglas Fraser Funds we raise money for our students' summer research travel. The activities of the Miriam and Ira D. Wallach Art Gallery are largely supported by an endowment created by Mr. and Mrs. Wallach, by money given for fellowships that allow students to prepare exhibitions for the

gallery, and by contributions to defray the costs of exhibitions. So we do have models of various kinds of support outside the university's budget, and we do have confidence in a bright future for art history at Columbia.

During the autumn semester a committee led by our Director of Graduate Studies, Stephen Murray, has been engaged in drafting sweeping changes in the graduate curriculum intended to reduce the inordinate amount of time it often takes students to complete the Ph.D. The changes will affect virtually every part of the program, starting with modification of our requirements for the

(Continued on next page)

## LETTER FROM THE ACTING CHAIRMAN

(continued from previous page)

M.A. (i.e. one foreign language instead of two) that will make it a realistic one-year degree. The most important innovations are intended to encourage and require students to start to think seriously about dissertation subjects during their second year of study in order to be prepared to present a formal proposal for approval in their third year and be in a position to undertake concentrated dissertation research upon completion of the M.Phil. requirements at the end of the third year. This timetable carries with it the expectation that most students will devote the summer between their first and second years to necessary language studies, and that all students will have the opportunity to travel in the summer following their second year to undertake the preliminary investigations necessary for the preparation of viable dissertation proposals. Since receipt of a travel grant will be dependent upon a student's having devoted sufficient attention to the question of a dissertation subject during the second year to be able to make a persuasive application, travel becomes the carrot and stick of the accelerated curriculum, and, to make travel grants potentially available to all students, we expect the Advisory Council to come to our aid by reassessing its historic support of summer travel. At its most recent meeting in November, the Council voted to establish an Advisory Council Fellowship Fund, which I envision, at least initially, being devoted entirely to this purpose.

The department was in the news twice this past fall because of *Robert Smithson Unearthed* and *Victorian Pleasures*, our two exhibitions in the Wallach Art Gallery, which attracted considerable attention in *The New York Times* and other periodicals. Both exhibitions and their catalogues were the work of graduate students: the former organized by Eugenie Tsai, who is completing a dissertation on Smithson; the latter by Marisa Kayyem and Paul Sternberger, third-year students working under the supervision of Barbara Novak. The two remaining exhibitions scheduled for this academic year are of photographs of Amiens Cathedral, the work of Stephen Murray, and Japanese prints from the Avery Library, undertaken by Iiyeko Murase and a team of her students. Although we are naturally extremely pleased by the critical success of

our two autumn exhibitions, we are equally pleased by the gallery's fulfillment of its intended role as an integral part of the department's teaching activity, enriching our offerings, and providing our students opportunities for hands-on involvement in its operation.

The Smithson exhibition was the first of three made possible by an anonymous donor who provided funding in each case for two years of fellowship support for an advanced graduate student to work on a dissertation and simultaneously have the opportunity to organize an exhibition growing directly out of his or her dissertation research. The other two exhibitions are scheduled to follow in 1992-1993 and 1993-1994, and I very much hope that the success of the Smithson exhibition and its sequels will encourage further gifts that will allow analogous opportunities to future students.

In the adjacent columns you will find a fuller account of the Wallach Gallery exhibitions, as well as reports about the activities and achievements of the students, alumni and alumnae, and faculty of the department. Pleasure and pride in this record of professional progress and contribution to scholarship should far outweigh any gloom generated by concerns about mere money. I want also to draw your attention to the discussion of the operations of our slide library and the related photograph collection, our visual resources. The slide collection provides the foundation for all of our teaching, as fundamentally important to us as a library of texts for teachers of literature. One of the most pleasant things I have to report is the general happiness of the faculty about the efficient functioning of the slide collection under Linda Strauss after year upon year when a disproportionate amount of time in faculty meetings was taken up by complaints about the amateurish operation of what has become one of the largest slide collections in the world. But Linda Strauss has more to do than keep the faculty happy; we march fearlessly toward a brave new electronic and post-electronic world that will revolutionize many of her activities, and what one day will be a dazzling new display of photographic material in the Howard McP. Davis Gallery on the ninth floor of Schermerhorn Hall serving the introductory Art Humanities courses is

in the process of being born. The Visual Resources Collection is supporting the exhibition of photographs of Amiens Cathedral in the Wallach Gallery this spring, and some of those photographs will in turn become part of the planned permanent exhibition in the Davis Gallery.

A year ago, our real chairman, David Rosand, began his chairman's letter with an entirely deserved tribute to the operation of the department and its officer under our departmental administrator Barbara Batcheler. As his temporary replacement and a neophyte in the job, I can only express my relief and gratitude to have found out that, no matter what I do wrong or fail to do at all, the person who really gets things done is Barbara, that we have a smoothly functioning office because of her, and that, despite all the rest of us, we do have a well-run department.

Finally I want to acknowledge what for me has always constituted Columbia's greatest asset: our students. Two graduate students, Jonathan Applefield and Kimberly Rhodes, have borne the responsibility for this newsletter and have written most of it. Therefore, if you find mistakes, omissions, displays of bad taste, or anything else wrong, blame them! But I jest. They have put up with all the impediments, lack of support, and other problems that ventures like this always entail, and they have done the task with energy, devotion, and good will. Their initiative and labor on behalf of the newsletter are paralleled by those of other students on behalf of Double Talk, the Rembrandt symposium in February, the Branner Forum, exhibitions in the Wallach Art Gallery, and a host of other departmental activities. I thank them all. But I want also to salute the commitment and ability consistently displayed by our students in the more conventionally structured part of our shared activity, from our first encounters in the classroom to the final defense and deposit of dissertations. There are frustrations along the way, but for most of us, most of the time, the experience is challenging, rewarding, and fun.

Allen Staley

## COLUMBIA AT THE CAA

Scanning the programs for the Annual Conference of the College Art Association held in Washington, D.C., February 21-23, 1991, and Chicago, February 12-15, 1992, we noted the following faculty, alumnae and alumni, and graduate students participating in the sessions:

### Washington, D.C., 1991

SUSAN J. COOKE (M.Phil. '85) spoke on "Portraits d'apparat, portraits mythes: Jean Dubuffet's Caricature Portraits of Writers and Artists" at the session on "The Funnies": Caricature, Cartoon, Parody, 1750-Present. "The 'Private' in Barthes, *Film Noir*, and the Photography of Robert Frank" was the title of ANN SASS's (Ph.D. '91) talk in the Critical Theory, Film and the Other Visual Arts session. SUSAN SIVARD (M.Phil. '85) spoke on "Some Wise Purpose": Volcanic Imagery in the Late 18th Century" at the session entitled *The Romantic Sublime in Europe and America*; the session on *Unfinished Works of Art* included PAULA CARABELL's (M.Phil. '90) "Disintegration, Re-compensation, and the Incomplete: The Body and Michelangelo's *Awakening Slave*"; and PERRY BROOKS (Ph.D. '90) spoke on "Arithmetical Narrative in Piero della Francesca's Fresco Cycle in Arezzo" in the *Open Session I*. Professor JOHANNA DRUCKER chaired *Rethinking Modernist Criticism: The Legacy of Clement Greenberg*, and Professor DAVID FREEDBERG chaired a session on *The Problem of Fetishism*, while MARIE JEANNE (MONNI) ADAMS (Ph.D. '67), Harvard University, served as a Discussant at *Style in Art and Technology: Pre-Columbian America and Pre-Colonial Africa*.

Some of our faculty members also presented papers: Professor ALFRED FRAZER spoke on "Hadrian at Home and at Work: The Teatro Marittimo" and the Pantheon" at the session on *Cosmic Vault and Kaisersaal: Architectural Symbolism in the Roman World, 1st-2nd Centuries* and Professor JANIS A. TOMLINSON's talk for the session on *Censorship and the Visual Arts: Current Issues and Historical Perspectives* was entitled "Bum it, Hide it, Flaunt it: *Goya's Majas* and the Censorial Mind."

### Chicago, 1992

Professor KEITH MOXEY is chairing a session on *Art History and Theory* and

Professor NATALIE KAMPEN is chairing *The Representation of Gender in Greco-Roman Art*, at which BETTINA BERGMANN (Ph.D. '86), Mount Holyoke College, will be speaking on "The Pregnant Moment: Tragic Wives in the Roman Interior." Professor SUZANNE PRESTON BLIER's "The Symbolic as Act: Audience, Activators, and Artistic Creation in Danhome" will be part of the *Open/Field Session African Art*.

MARIA FERNANDEZ (M.A. '82) will present "Constructing a Mexican Identity: Carlos Siquenza y Gongora's 'Teatro de Virtudes Politicas'" at the *Open/Field Session: Amerindian Art*. SAMUEL GRUBER (M.A. '84) will speak on "Jewish Monuments in Eastern Europe: The Legacy of the Holocaust and Preservation Today" at the session *The Destruction of Cultural Property*, and "The New World/The New Marvelous: The Surrealist Emigres and the North American Continent" will be presented by MARTICA SAWIN (M.A. '67), Parsons School of Design, at the session on *New World Surrealism: The Encounter with Europe*. Three current graduate students in the department will be speaking in Chicago this year. JAMES CHENEY's "Midnight Clear: New Light on Hugo's Berlin *Nativity*" will be part of the *Open/Field Session: Northern Renaissance and Baroque Art I*. SARAH LAWRENCE (M.Phil. '88) is speaking on "Ficino and the 'Conversazione Profane'" at the session *Image Theory before Art Theory: The Self-Description of Visual Art in the Middle Ages and Renaissance*, and "Dr. Agnew Amputates the Mama While Hippocrates Takes St. Agatha for a Ride in *The Agneta Clinic* by Thomas Eakins" is BRIDGET GOODBODY's (M. Phil. '91) contribution to *Re-encountering American "Realism."*

PATRICIA EMISON (Ph.D. '85), University of New Hampshire, will speak on "The Raucousness of Mantegna's Mythological Engravings" at the session on *Prints: Reproduction, Representa-*

*tion, and Meaning*, IRMA JAFFE (Ph.D. '66), Fordham University (emerita), will address "The Italian Presence at the World's Columbian Exposition" in *Architecture, Sculpture, and the Decorative Program at the World's Columbian Exposition*, and both ELOISE QUINONES KEBER (Ph.D. '84), Baruch College, and CECILIA KLEIN (Ph.D. '72), UCLA, will be on the panel *Re-Evaluating the Eurocentrism of Italian Renaissance Art History*. Their talks are entitled respectively, "Codex Vaticanus A: A Mexican Manuscript for an Italian Collection" and "Wild Woman in Colonial Mexico: An Encounter of European and Aztec Modes of Gendering the Other."

The *Open/Field Session: Northern Renaissance and Baroque Art II* will feature ANNE W. LOWENTHAL's (Ph.D. '75) "A Case of Appropriation: Abraham Willemsen and Peter Paul Rubens," ALISON HILTON (Ph.D. '79), Georgetown University, will be speaking on "The New Soviet Women? Ideological Barriers to Feminism in Soviet Art History" at the session on *The Historiography of Herstory*, and at the *Open/Field Session: Ancient Art* ELIZABETH BARTMAN (Ph.D. '84), Princeton University, will speak on "Portraits of Livia and the Politics of Memory."

DAVID CAST's (Ph.D. '70), Bryn Mawr College, "Looking and Knowing: Theory and the New Audience" will be part of the session on *The Practice of Theory in Renaissance and Baroque Art*, LAWRENCE W. NICHOLS (Ph.D. '90), Philadelphia Museum of Art, will speak on "*Venus and Cupid with Two Satyrs: A Painting by Goltzius at Philadelphia*" at the *Open/Field Session: Recent Museum Acquisitions*, and PAULA E. GLICK's "The Staircase of the Biblioteca Laurenziana" will be part of the *Open/Field Session: Italian Renaissance and Baroque Art I*.

## Visual Resources at Columbia

In August of 1990, the Department of Art History and Archaeology hired full-time professional slide curator LINDA STRAUSS, who came with four years of experience in the slide library of the School of Architecture at CUNY's City College. In September 1991, the Department was also able to hire full-time assistant curator JESSICA WILLIAMS, a graduate of our undergraduate program. In addition, the Visual Resources Collection is currently staffed by two senior graduate student curators, three new student curators, and five workshop students. Also working with the Visual Resources Collection is Department Photographer GREG SCHMITZ.

The Collection currently houses approximately 350,000 35mm slides, 68,000 lantern slides, and 900 file drawers and boxes of photographs, reproductions, and exhibition ephemera. The slide library also houses and cares for the approximately 25,000 slides comprising the Art Humanities and Asian Humanities slide kits. Each year the Collection serves at least 50 departmental faculty members and 20 preceptors on a regular basis and serves over 135 different students and over 40 extra-departmental faculty as well.

Slide acquisitions for the 1990-91 academic year totalled almost 11,000. Seventy percent of these were produced in-house from copywork, 25% were purchases, and 5% were gifts. The Collection was substantially augmented in the areas of Asian art, Ancient Near Eastern art and architecture, and 18th and 19th century British and French architecture. Also noteworthy was the addition of a good number of slides of 20th century art to round out and extend this continuously developing area.

Purchases for the 1990-91 academic year listed by subject area include Pre-Columbian art from Dumbarton Oaks; Chinese art from the Boston Museum of Fine Arts and the University of Michigan; modern and contemporary art from miscellaneous sources, mostly galleries; and pre-twentieth century Western art and architecture mostly from the Prado in Madrid, Saskia (a commercial slide company which provides high quality first-generation original slides of works in museums around the world), and Icala (the Italian slide company).

Gifts to the Slide Collection processed during the last academic year include two large donations in the area of Italian Renaissance and Baroque architecture from Professors ACKERMAN and CONNORS; ancient Near Eastern art and architecture from Professor RUSSELL; a large contribution of 20th century and contemporary art from Professor JOHN KLEIN; Robert Rauschenberg slides from student DAN KLEEMAN (M.A. '90); and an anonymous donation of slides of German art. Generous gifts of slides were also received from outside the Department. They include slides of American art from Columbia's American Language Program; slides of Thomas Cole's *The Course of Empire* from the New York Historical Society; and slides of contemporary art from the Blum Helman and Leo Castelli Galleries. Also received, although not yet processed, was a donation of approximately 1,000 original slides of Indian architecture and sculpture from Mr. Fred Werner.

Noteworthy gifts to the Photograph Collection include photographs and fine quality auction catalogue reproductions from Professor BRILLIANT; exhibition announcements and other material from Professor MEYER SCHAPIRO and from the Avery Library; additions to the Wittkower Collection from Mrs. MARGOT WITTKOWER; and original photographs and slides of European architecture from photographer Fred Fehl.

The most immediate concern of the Visual Resources Collection is finding space for these new slides. With approximately 100 empty slide drawers currently available, the cabinets should be completely filled in about a year and a half. Limited drawer space can be created with judicious weeding of the collection, but new cabinets will have to be purchased and integrated into the existing space.

The 1990-91 academic year was also marked by a major improvement in the Department's slide viewing technology with the installation in each classroom of Kodak Ektagraphics III AMT carousel projectors operated by wireless remote control units. In addition, projection equipment and other necessary items were purchased to provide for the temporary conversion of the departmental conference room into a space where

orals exams can be comfortably conducted.

In other news, the Collection is also very slowly beginning a project to convert the more frequently used large glass lantern slides to 35mm format. Once these beautifully detailed slides break, there is no way to replace them. The same is true of the bulky old lantern slide projectors which are still available for use in each classroom. Repairing and caring for the remaining lantern slide projectors is as important as preserving the fragile lantern slides themselves. By converting the more popular lantern slides to the compact 35mm format, the Collection will also perhaps be able to move the remaining lantern slide collection of rarely used images to make way for new 35mm slide cabinets.

Another preservation issue for the Visual Resources Collection involves evaluating the Photograph Collection in order to identify those archival-quality items which have intrinsic worth as unique objects so appropriate steps can be taken to preserve and protect them. This material can then be separated from the remaining ephemeral, replaceable material which can be stored and used under more flexible conditions.

The most exciting consideration of the Collection is the possibility and inevitability of automation. Fewer and fewer academic slide collections are not automated these days, but our collection is typical of those that are not. It is very large, very old, idiosyncratic, and inconsistent. The first step is analyzing all operations which are currently done manually and finding out the exact improvements automation will affect and the changes it will necessitate. At the simplest level, the Collection can buy commercially developed software specifically created for making slide labels. On the other hand, it can purchase a whole database management system or even develop one-in-house. But the more flexible and fine-tuned the system, the more difficult it is to set up and use. A great amount of thought must be put into the preparation of such a project, which is so potentially costly in terms of money, time and labor. Ultimately, however, when all is ready to go forward, the Collection is certain to benefit greatly from automation.



## CONFERENCES AND SYMPOSIA

### RETURN OF "DOUBLE-TALK"

Last year's colloquium series "Double-Talk: Conversations in Art History" was a resounding success. The talks pitted Columbia Art History faculty against each other and outside scholars in the exploration of a wide range of methodological issues. The series was extremely popular and was awarded a Mellon Foundation Grant for the improvement of Graduate Education. The themes of this year's talks will include Medieval and Renaissance art and architecture, psychoanalysis, the destruction of cultural property, and practicing artists.

### THE ROBERT BRANNER FORUM FOR MEDIEVAL ART

The Branner Forum began its year's events with a talk by JANICE MANN on October 10, 1991. Janice, who defended her dissertation at Columbia in 1990 and is currently a faculty member at Wayne State University, presented a talk on "The Authority of Portal Decoration in Twelfth-Century Aragon." She was followed by Michael Davis of Wellesley College, who discussed "Building Gothic Paris: A Picture of a City, 1250-1350" on November 14.

The Fall Symposium, *The Construction of Gender in the Middle Ages*, was held on Sunday, October 27 in Schermerhorn Hall. Participants included Jeffrey Hamburger, Oberlin College, who discussed "The Liber Miraculorum of Unterlinden: Art and the Pastoral Care of Nuns in Fourteenth-Century Germany;" Kevin Brownlee, University of Pennsylvania, who spoke on: "Literary Genealogy and the Problem of the Father: Christine de Pizan and Dante;" LAURA SPITZER (M.Phil. '88), currently completing her dissertation at Columbia, who presented a talk on "Women's Space and Sculptural Meditation;" Linda Seidel who discussed "Picturing the Unimaginable: The Attraction to Erotic Imagery in Medieval Irish Art;" and Renate Blumenfeld-Kosinski, whose topic was "Christine de Pizan: Mythographer or Mythmaker?"

For the spring, the Branner Forum has invited WILLIAM W. CLARK (Ph.D. '70) of Queens College, C.U.N.Y. to speak on current research and Christine Verzár of Ohio State University to discuss her work on sculptors of twelfth-century Italy and the myth of the anonymous medieval artist.

At the first gathering of the Forum on October 10, Mrs. Shirley Branner made a generous contribution to the Branner Forum in the memory of Stephen Gardner, who founded the Medieval Art Forum, later to become the Robert Branner Forum for Medieval Art.

**F**rom Minos to Sardanapalus: Near Eastern and Aegean Archaeology at Columbia was held on February 9, 1991. The symposium reflected the activities in archaeology at Columbia and included the following members of the faculty, graduate students and alumni from the department: EDITH PORADA, Lehman Professor Emerita, Professor RICHARD BRILLIANT, Professor ALFRED FRAZER, Professor AL-EXANDER MacGILLIVRAY, Professor JOHN RUSSELL, and alumnae HOLLY PITTMAN (Ph.D. '90), University of Pennsylvania, and IRENE WINTER (Ph.D. '73), Harvard University.

The Experience of the Holy in Early Italian Painting was the title of a symposium organized by Prof. DAVID FREDBERG on April 5, 1991. The featured speakers were Klaus Krüger and Gerhard Wolf, both of the Bibliotheca Hertziana, Rome; their topics were, respectively, "The Reality of Images: Responses to New Modes of Pictorial Representation in the Age of Giotto" and "Christ in His Beauty and Pain: Concepts of Body and Image in an Age of Transition."

Contemporary Art in an Urban Context was the title of a series of three lectures delivered by Prof. JAMES BECK at the Casa Italiana in March and April 1991. The individual lectures were "Toward a Bill of Rights for a Work of Art," "Modes of Perception in the Later 20th Century," and "A Look to the Future."

A Symposium on Public Monuments: A Tribute to Rudolf Wittkower, 1901-1971 was sponsored by the Fellows of the Municipal Art Society of New York and funded by the Samuel Dorsky Foundation. Held on March 21, 1991, at the Time-Life Building Auditorium in New York City, the symposium was organized by Adjunct Associate Prof. DONALD REYNOLDS and featured a special presentation to MARGOT WITTKOWER. Columbia speakers included Prof. JAMES BECK, on "A Monument's Bill of Rights" and HOWARD MCP. DAVIS, Moore Collegiate Professor

Emeritus, on "Bernini: The Public Monument in Baroque Rome." Among the discussants were Prof. DAVID ROSAND, "Time and Conservation," and Prof. MARY MOTHERSILL, chair of the Department of Philosophy at Barnard College, "Toward a Philosophy of Monuments."

This fall *Presenting the Other: Exhibiting Native American and Pre-Columbian Art*, a round-table discussion, which focused on methodological issues concerning curators of "non-Western" art, was organized by SEAN SAWYER, a second year student in the department and was moderated by BRIDGET GOODBODY (M. Phil. '91). ALDONA JONAITIS (Ph.D. '77), Curator at the Museum of Natural History, spoke on her recent exhibition, *Chiefly Feasts: The Enduring Kwakiwilt Potlatch*, DIANA FANE (M.A. '77), Curator at the Brooklyn Museum, discussed her exhibition, *Objects of Myth and Memory: American Indian Art at The Brooklyn Museum*, and CHRISTOPHER COUCH (Ph.D. '87), Guest Curator at the Americas Society, spoke on his exhibition, *Faces of Eternity: Masks of the Pre-Columbian Americas*.

**S**cheduled for February 7, 1992, *Beyond Attribution: Re-reading Rembrandt in the Nineteen Nineties* has been organized by a group of graduate students as the American complement to the major Rembrandt exhibitions and colloquia taking place in Europe this year, which are primarily concerned with issues of authenticity in Rembrandt's oeuvre. The Columbia symposium will focus instead on individual works and problems of interpretation. Speakers will include Professor Mieke Bal, University of Amsterdam; and from Columbia University, JACOB WIM SMIT, Queen Wilhelmina Professor of History, and Professor DAVID ROSAND. Professors DAVID FREDBERG, Columbia; E. Haverkamp-Begemann, New York University; and, hopefully, JULIUS HELD, Professor Emeritus of Barnard College will participate as respondents.

### THE OPTICAL UNCONSCIOUS

In the spring term of 1992 Professor ROSALIND KRAUSS will present a series of six lectures entitled *The Optical Unconscious*. The lectures will be held in the Rosenthal Auditorium, 501

Schermerhorn Hall, on Wednesdays at 4:10 p.m. (March 4, 11, 25, April 1, 8, 15).

Professor Krauss describes her project in the following way:

"The 'Optical Unconscious' charts the movements of an alternative history to that of mainstream modernism, one that developed against the grain of what has been called modernist 'opticality,' one that defied its logic, flouted its notions about essences, and refused its concern with foundations—above all a foundation in the presumed ontological ground of the visual as such. This other history might be seen as beginning with Duchamp in 1919, as the whole mechanical metaphor of *The Large Glass* suddenly lost its interest for him and he traded in the bachelor machine for an optical contraction, one which, parodying the rationalized vision of modernism, he called 'Precision Optics.' Or again, it might be thought to start with Max Ernst's overpaintings, his Dada collages that stunned André Breton, made around the same time. The terrain of this history soon becomes guidepost with various conceptual markers, ones that

do not map it, but only point to the way the so-called 'foundations' of modernism are mined by pockets of darkness, the blind, irrational space of the labyrinth. Concepts like *informe*, mimicry, the uncanny, *bessesse*, mirror stage; figures like the acéphale, the minotaure, the praying mantis. The terrain broadens in the 1920s and '30s with figures like Giacometti, Dalí, Man Ray, and Bellmer; and then in the 1940s with Dubuffet and Pollock. The theorists of this refusal are Georges Bataille, Roger Caillois, Michel Leiris, Jacques Lacan. The social history of art is interested in what modernism, in its insistence on art's autonomy, excluded. With 'The Optical Unconscious,' I am concerned, instead, with what modernism repressed."

The Department of Art History and Archaeology will host The Fourth Japan-America Workshop on Japanese Art History for Graduate Students (AWS IV), which will be held from June 2 through June 11. Professor MIYEKO MURASE will be the coordinator of the conference.

## NEWS OF THE FACULTY

HILARY BALLON is on leave this year at the Institute for Advanced Study in Princeton, School of Historical Studies, with a Mellon Fellowship. She is working on her second book, a study of Mazarin, Le Vau, and the Colège des Quatre Nations. *The Paris of Henry IV: Architecture and Urbanism* was published in 1991.

JAMES BECK has returned from his sabbatical leave in Florence where he

was Visiting Scholar at Villa I Tatti. His two-volume monograph *Jacopo della Quercia* has been published this year by Columbia University Press. He is currently preparing *The Social World of Michelangelo and The Tyranny of the Detail: Creation, Reception and Perception of Contemporary Art in an Urban Context*. Professor Beck's recently published articles include: "Michelangelo's *Sacrifice on the Sistine Ceiling*," in *Renaissance*

This conference was conceived to foster mutual understanding between Japanese and non-Japanese students of Japanese art history, and to construct the basis for future cooperation. It first met in 1987 in Tokyo, and since then has been held biennially, alternating between Japan and the U.S.

There will be fifteen graduate students and three professors from Japan participating, and ten doctoral students chosen from American universities. The participants will discuss the topics of their ongoing projects for three days at Columbia; after which they will visit public and private collections of Japanese art in the city. The group will then travel to the Freer Gallery in Washington, D.C. and the Museum of Fine Arts in Boston. Two doctoral candidates from Columbia will participate in the conference.

The conference is made possible by generous grants from the Mary Livingston Griggs and Mary Griggs Burke Foundation, and Mr. and Mrs. Leighton Longhi.

*Society and Culture: Essays in Honor of Eugene F. Rice, Jr.* (1991); "A 'Pentimento' by Michelangelo Lost," (in press); "Towards a Bill of Rights for a Work of Art," in *The London Times* (Higher Education Supplement, January 1991); "Alidosi, Michelangelo and the Sistine Ceiling," in *Artibus et Historiae* (1990); "Enzo Borgini," in *Prometeo* (Summer 1990); "Un piccolo passo avanti," in *Europeo* (September 28, 1990); "SOS per Michelangelo," in *Europeo* (May 26, 1990); "Masaccio's Madonnas," in *Masaccio 1422/1989* (Florence, 1990). Throughout the year Professor Beck has delivered lectures in Florence at Villa I Tatti and The British Institute and in New York at Istituto di Cultura Italiana, the College Art Association, and Casa Italiana.

BARRY BERGDOLL's exhibition entitled *Les Vaudouers: An Architectural Dynasty* recently opened at the Musée d'Orsay (October 22-January 15, 1992) and is accompanied by a catalogue published by the Réunion des Musées Nationaux. In addition, his book *Leon Vaudoyer and the Politics of Historicist Architecture* will be published by the Architectural History Foundation in 1992. During the past year he has published the following articles: "Architecture Re-

### VISITING FACULTY 1991-1992

Leo Steinberg, Benjamin Franklin Emeritus Professor of Art History at the University of Pennsylvania, is the Meyer Schapiro Visiting Professor for 1991-1992. During the fall semester he presented a graduate lecture class on Michelangelo. Other visiting faculty for the year include Derek Moore, from the Graduate School of Architecture, Planning and Preservation, who gave a graduate seminar on Renaissance Architecture in the fall; Amnon Ben-Tor, Yigael Yadin Professor of the Archaeology of the Land of Israel at Hebrew University, Jerusalem, who is offering two courses on the archaeology of the Holy Land; Michelle Marcus, Research Associate at The University Museum, Philadelphia, who is teaching a graduate course on Mesopotamian art; and Douglas Newton, the retired chairman of the Department of Primitive Art at the Metropolitan Museum, who is leading a graduate seminar on Oceanic art.

The Meyer Schapiro Professor for 1992-1993 will be Professor Tonio Hölscher from the Archäologisches Institut of the University of Heidelberg. He will give a graduate seminar, "Myth and History in Archaic and Classical Greek Art," and a lecture course, "Political Art in Greece, Etruria, and the Roman Empire."

(Continued on next page)

ligieuse" in *Marseille XIXe Siècle* (Paris 1991) and "The Myth of Marseilles" in *Marseille*, ed. Maurice Culot (Brussels 1991). His recent talks include "On Documentary Films on Architecture" delivered at the 6th Congress of the International Confederation of Architecture Museums in Stockholm, September 1991; "Competition and Revolution: French Architectural Education 1763-1815" at Notre Dame University, October 1991; and "Weaving Through the Urban Fabric: Festivals and the Urban Scene in Paris, 1815-1848" at Northwestern University, January, 1991. Professor Bergdoll is also working on a film with French director Nadine Descendre for French and British television on bank architecture, "Le Temps des Banques," to be completed in 1992 and is currently writing a book on Karl Friedrich Schinkel.

SUZANNE BLIER returned this year from her leave as a senior scholar at the Getty Center in Santa Monica, where she moved toward the completion of a book titled *The Danger of Art: Anomie, Alchemy, and African Vodun*. She also finished several articles: "Faces of Iron: Media,

Meaning and Masking in Danhomé" for the *Bulletin du Musée Barbier-Mueller*; "Le Musée Histoire d'Abomey: Colonial and Princely Prerogatives in the Establishment of an African Museum," in *Quaderni Poro: Arte in Africa* (Milan); "Housebreaking the Architectural Other," in *Iowa Studies in African Art*, and a two-part article on royal geomancy and art: "King Glele of Danhomé: Divination Portraits of a Lion King and Man of Iron" in *African Arts*. Two earlier articles, one on "Melville J. Herskovits and the Arts of Ancient Dahomey," the other on "The Dance of Death: Notes on the Architecture and Staging of Tamberma Funeral Performances" are coming out in anthologies. In addition she moderated a panel "What is African about African Art" at *The Center for African Art*, and presented papers at the Getty Center, Princeton University, UCLA, Harvard University, the University of Vermont, and the recent 1492 symposium at the National Gallery of Art. As a member of the selection committees of the Melville J. Herskovits Book Award, the Arnold Rubin Outstanding Publication Award, and the C.A.A. Porter Prize,

she has been reading lots of other peoples' writings as well. Her daughter, Jocelyn Preston Blier, was born on January 23, 1991.

RICHARD BRILLIANT assumed his three-year term as *Editor-in-Chief of The Art Bulletin* on July 1, 1991. His book *Portraiture*, which was published by Reaktion Press (London 1991), will be published in the U.S. by Harvard University Press early in 1992. He is currently working on a new book, *My Laocöon*, on interpreting interpretation, to be published by the University of California Press. "The Bayeux Tapestry: a Stripped Narrative for their Eyes and Ears," appeared in *Word & Image* (1991). Professor Brilliant recently gave two lectures at the Courtauld Institute in London and a third at Cambridge University (November 1991) on "Looking and Being Looked At," and plans to publish the lectures in a short book. As Chair of the Joint Task Force on Text and Image (Commission on Preservation and Access, Washington, D.C.) he is preparing a policy statement on the problem of brittle paper with images. In addition, he is planning a conference on "Contemplating One Self," with Professor Akel Bilgrami (Philosophy Department, Columbia) which will be held at Columbia in March 1993.

JOSEPH CONNORS is currently entering his fourth and last year as Director of the American Academy in Rome. He is editing the annual *Memoirs of the Academy*; leading trips to Pienza, Urbino, Naples, and Sicily; supervising the renovation and re-wiring of the Academy Library; and planning two major exhibits, one of Kosuth and Pistoletto, the other of architectural drawings by Piranesi. Last June he lectured in Richard Krautheimer's seminar on "Reading Architecture" with a site visit to the Lateran; two Columbia students participated in the seminar along with students from the Institute of Fine Arts. This summer he will lead a Columbia seminar in Rome on the architecture of Borromini. He has recently published an article in the *Warburg Journal* on the late and 17th century art theory, as well as several shorter articles in the *Burlington Magazine* on Borromini. Along with Louise Rice he has prepared an edition of an early French guide book of Rome, datable to 1677 and preserved in a manuscript in Avery Library; it is being published under the title *Specchio di Roma*

barocca by Edizioni dell'Elefante (November 1991). He is looking forward with great enthusiasm to his return to Columbia in September 1992.

JONATHAN CRARY received a Guggenheim Fellowship for 1991 and was awarded a Fellowship from the Council on Research and Faculty Development in the Humanities and Social Sciences this fall. His article "Capital Effects" was published in *October* (56) and he delivered a paper at the "Re-Search" Symposium, Princeton School of Architecture, (December 1991). He is currently co-editing volume six of *Zone*, titled "Incorporations," due out in May 1992.

THOMAS DALE presented a paper titled "The Apse of San Clemente in Rome: A Monumental Reliquary" to the Branner Forum for Medieval Art (Spring '91). Last summer he was awarded a grant from the Council on Research and Faculty Development in the Humanities and Social Sciences, Columbia University to travel in Northern Italy to gather material for a research project on "Monumental Marginalia: Allegorical Imagery in the Socle Zone of Italian Romanesque Wall Painting." This fall he completed an article on Coptic Textiles entitled "The Power of the Anointed: the Life of David on Two Coptic Textiles in the Walters Art Gallery" for the *Journal of the Walters Art Gallery* (1992). In November he presented a paper on two mosaic fragments from San Marco in Venice, "Two Venetian Mosaics Rediscovered," which will be published in collaboration with Anthony Cutler in *Arte Medievale* (1992). He is currently working on pictorial traditions of the Legend of Saint Mark in Venice and Aquileia, ca. 1000-1300. In the Spring, he will be participating in a round-table discussion of San Marco in Venice at Dumbarton Oaks, Washington, D.C. and in the summer will pursue research on the pictorial cycles of Saint Mark in Venice with another Fellowship from the Council on Research and Faculty Development in the Humanities and Social Sciences.

VIDYA DEHEJIA looks forward to getting back into the classroom after one and a half years of leave. While in India in the fall of 1990 Professor Dehejia had several speaking engagements on the subject of her current work, *Discourse in Early Buddhist Art*. She had the opportunity to speak at both the Prince of Wales Museum in Bombay and the National Museum in New Delhi. During the course of the past year she published "Narrative Modes in Ajanta Cave 17: A Preliminary Study," in *South Asian Stud-*

ies 7 and "Aniconism and The Multivalence of Emblems," in *Ars Orientalis* 21. This summer she will be directing an NEH Summer Institute for College and University Teachers entitled "The Art of India: Sacred and Secular" at Columbia.

JOHANNA DRUCKER gave a number of talks in the spring including "Typopoesis" at the Society of Printers, Boston, "The Visible Appearance of the Word," in the Brown Bag lunch series at the Society of Fellows at Columbia, and "Harnett, Haberte and Peto: Visuality and Artifice in the Proto-Modern Americas" in a Seminar on American Civilization at Columbia. She organized and moderated a session at the CAA entitled "Re-thinking Modernist Criticism, the Legacy of Clement Greenberg," which included Nicole Dubreuil-Blondin, Francis Frascina, Amelia Jones and Rosalind Krauss as speakers. In the summer, she participated in a special program for high school students organized by Jack Salzman (Program in American Culture Studies, Columbia University) and the Calhoun School which included a visit to the Whitney Museum and a classroom lecture/discussion of the depiction of "modern" life in American art of the 1920s. Her Druckwerk Press books were featured in a number of exhibitions including: "The Contemporary Book" at Ohio State University (November 1991), "Photographic Book Art" at the University of Texas, San Antonio (September 1991), "Boundless Vision" at the San Antonio Art Institute, "Pyramid Atlantic: A Decade of Paper" at the Montpellier Cultural Art Center in Maryland and Sylvia Kordish Fine Arts in Baltimore, as well as the "Bow and Arrow Press" exhibition at Widener Library at Harvard University. Her recent publications include "Spectacle and Subjectivity" in *Public Fantasy: the Work of Judith Barry* (ICA, London); "Robert Smithson, Introduction" in *Robert Smithson Unearthed: Works on Paper* (Columbia University Press) and "Susan Bee: Arcane Painting" in *Sulfur* (Spring 1991). Her books and a conceptual art piece, "Wittgenstein's Gallery" were exhibited at Barnard in the College Annex Gallery in October 1991. In conjunction with the exhibit she spoke about her work at the Barnard ArtsForum. In November she gave a talk at the University of Western Ontario on "Modernism and Materiality," and in December at the Houghton Library at Harvard on "The Artist's Book Since 1945." Oh yes, and she got married in May to Brad Freeman, a book artist and offset printer.

ALEXANDER MacGILLIVRAY spent the autumn doing research in Crete and Athens that will appear in book form as a supplementary volume of the Annual of the British School at Athens published by Oxford University Press.

KEITH MOXEY is currently a Visiting Scholar at The J. Paul Getty Center for the History of Art and the Humanities. His recent publications include *Visual Theory. Painting and Interpretation*, (Cambridge, Polity Press, 1991) which he co-edited with Norman Bryson and Michael Holly; "Semiotics and the Social History of Art," *New Literary History* 22 (1991); and "The Social History of Art in the Age of Deconstruction," *History of the Human Sciences* (Fall 1991). Professor Moxey has also lectured on "The Politics of Iconology," (Iconography at the Crossroads conference, Princeton University, 1990); "Panofsky's Melancholia," (Julius Field Symposium, Columbia University, 1990); "High Art/Low Art. Dominance and Subordination in the Pictorial Codes of German Art Around 1500," (Center for Medieval and Renaissance Studies, State University of New York, Binghamton, 1990); "The Ideology of Rhythm," (Commonwealth Center for Literary and Cultural Change, University of Virginia, 1990); "The Social History of Art in the Age of Deconstruction," (Association of British Art Historians, London, 1991); "Seeing Through Schongauer," (Martin Schongauer conference, Colmar, 1991). In addition, he is Book Review Editor for *The Art Bulletin*, Advisory Editor for *New Literary History*, and on the Advisory Board of *Cambridge New Art History*.

STEPHEN MURRAY recently completed his book, *Notre-Dame, Cathedral of Amiens: Creativity and the Dynamics of Change*, currently in press with the Architectural History Foundation. He is already preparing his next book, *Constructing the Cathedral of St. John the Divine*. Professor Murray lectured on "Signs of Change in Gothic Architecture" at Harvard University (May 1991) and at Colby College (October 1991). This September, in conjunction with the Columbia University Development Office, he led a guided visit to St. John the Divine.

ESTHER PASZTOR is currently co-curator of the exhibit *The City of the Gods: TEOTIHUACAN*, which is to open at the De Young Museum in San Francisco in May 1993. In addition, she is writing a book on the same subject that should be

(Continued on next page)

## The Advisory Council

The Advisory Council under the chairmanship of Frieda Rosenthal continues as an indispensable mainstay of the department, advising and aiding it in all of its activities. The Council, however, has been radically transformed during the past year by the advent of an unusually large number of new members, who should ensure that the Council will not only continue to flourish, but play an increasingly important supportive role in the future. The new members are Jeffrey Hoffeld and Werner Kramarsky, who joined last spring, and Armand Bartos, Jr., Francis Beatty, Steffi Berne, Lee Edwards, John Goelet, Mary Kaplan, Sheldon Weing, and Henry Welt, all of whom became members in the autumn.

At the Council's spring meeting, Martin Meisel, Columbia's Vice President for Arts and Sciences, reassured the members about the honored place of the department within the university, and Stephen Murray discussed and showed his film of Beauvais Cathedral. At the fall

meeting, Eugenie Tsai, Sally Weiner, and Johanna Drucker described their work on the Smithsonian exhibition in the Wallach Gallery and the role of the gallery in the department's teaching program. Richard Brilliant has promised to address the Council this spring on the subject of Feyyuan portraits and show the prize-winning film he made under the auspices of the Metropolitan Museum and the J. Paul Getty Foundation.

The Council has created a Gallery Committee made up of Steffi Berne, Lee Edwards, John Friede, John Goelet, Jeffrey Hoffeld, Werner Kramarsky, and Miriam Wallach to oversee and muster support for the Wallach Art Gallery. The Council has also devoted considerable discussion to the department's fellowship needs, particularly its need for fellowships to be used for summer research travel, and, upon the proposal of Mrs. Rosenthal, voted to establish an Advisory Council Fellowship Fund, which should become an important source of support in this critical area.



published in time to coincide with this exhibition. Most recently she organized a special section on Teotihuacan art in the journal *Ancient Mesoamerica* which features three essays by Columbia graduate students (Judith Ostrowitz, Patricia Joan Sarro, Alisa LaGamma) and her own article entitled "Strategies of Organization in Teotihuacan Art." This past December she spoke at the New York Historical Society on *Mesoamerica: the Unexpected Civilization* in connection with the Columbian quinquennial exhibit entitled *Imagining the New World, Columbian Iconography*. As the chairwoman of the Society of Fellows in the Humanities Professor Pasztor has been involved in restructuring some aspects and programs of the Society with its new director. At her suggestion, this year the Society is planning five special sessions to discuss the current state of various disciplines: Philosophy and Literature in the fall, History, Music, and Art History in the Spring.

EDITH PORADA's recent publications include: "More Seals of the Time of the Sukkalmah," *Revue d'assyriologie* 84 (1990); "Mountain Goat," in *Glories of the Past, Ancient Art from the Shelby White and Leon Levy Collection* (Metropolitan Museum, 1990); "Cylinder and Stamp Seals," in *Vasilikos Valley Projects: Kalavassos-Ayos Dimitrios II* (Göteborg, 1989); "Cylinder Seals" in Emily T. Vermeule's *Tomba tou Skourou* (Harvard Univ. Press, 1990); and a review of J.P. Martin's *Fana* in *AJA* 95 (1991). Professor Porada also participated in several symposia over the past year; she presented a paper entitled "Thoughts on Objects in the Levy-White Collection," at the Metropolitan Museum (January '91); she lectured on "A Disc Inscribed for Rimush," at the 38th *Rencontre Assyriologique Internationale* (July '91); she spoke on "Seals and Related Objects from Early Mesopotamia and Iran" at the Lukonin Memorial Lectures at the British Museum (July '91); and at the Congress on Cypriote Archaeology in Göteborg she delivered a lecture on "Coherent and Non-coherent Designs in the Late Bronze Age Cylinder Seals of Cyprus."

DAVID ROSAND is on sabbatical leave with a Fellowship from the National Endowment for the Humanities, during which time he plans to complete his book *On Drawing: Critical and Historical Studies*. He is also currently preparing for publication the late Michel-

angelo Muraro's *Il Libro dei Conti e la Bottega del Bassano*, a critical edition of an account book from the workshop of Jacopo Bassano. The publication will be part of the commemorative exhibitions scheduled for 1992, the four-hundredth anniversary of the death of the Venetian painter. Professor Rosand's recent publications include: "The Challenge of Titian's 'Senile Sublime,'" in *The New York Times* (October 28, 1990); "Titian and Pictorial Space," in *Titian*, catalogue of the exhibition at the National Gallery of Art; "Leonardo: sul disegno una linea," in *Eidos* (July 1990); "Un discepolo suo: Pietro Paolo Rubens," in *Nuovi studi su Paolo Veronese* (Venice 1990); "Il Veronese di Ruskin," in *Paolo Veronese: Fortuna critica und künstlerisches Nachleben* (Sigmaringen 1990); "Divinità di cosa dipinta: Fictorial Structure and the Legibility of the Altarpiece," in *The Altarpiece in the Renaissance* (Cambridge, 1990); "Ekphrasis and the Generation of Images," in *Atrion* (Winter 1990); "Venerale Hermeneutics: Reading Titian's *Venus of Urbino*," in *Renaissance Society and Culture: Essays in Honor of Eugene F. Rice, Jr.* (New York 1991); "Dialogues and Apologies: Sidney and Venice," *Studies in Philology* (Spring 1991). In early October he delivered the Thomas D. Clark Lectures at the University of Kentucky; the topic of the series was "Titian's Venus."

JANE ROSENTHAL is Chairman of the Barnard Art History Department and the Program in Medieval and Renaissance Studies this year. She delivered a paper, "Judith of Flanders and Her Books," at the 26th International Congress on Medieval Studies at

Western Michigan University, Kalamazoo (May 1991). She will give two talks at The Cloisters for alumni of the Graduate School of Arts and Sciences (May 1992). Professor Rosenthal is currently working on the illustrations in a late Anglo-Saxon manuscript of Prudentius' *Psychomachia* in Corpus Christi, Cambridge; the study will be published in the commentary volume accompanying a facsimile of the manuscript. She continues to serve on the board of the International Center for Medieval Art and as editor of the Center's newsletter.

JOHN RUSSELL's book *Sennacherib's "Palace Without Rival" at Nineveh*, was recently published by the University of Chicago Press. He has received two grants to continue his research on Nineveh: a J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, and an Andrew W. Mellon Senior Fellowship from the Metropolitan Museum of Art. He read his paper "New Excavations in the Area of Sennacherib's Palace at Nineveh" as part of a panel on Nineveh at the Annual Meeting of the American Oriental Society at Berkeley (April 1991) and lectured on "Recent Excavations in Sennacherib's Palace at Nineveh, Iraq," in Boston, San Francisco and Los Angeles. Professor Russell also organized the symposium "From Minos to Sardana-paluis: Near Eastern and Aegean Archaeology at Columbia," with Professor Sandy MacGillivray (Columbia University, February 1991) where he spoke on "Columbia-Berkeley Excavations at Nineveh, Iraq."

(Continued on next page)

## IN MEMORIAM

We note with sadness the death of STEPHEN GARDNER on August 18, 1991 at the age of 43. A graduate of Duke University, Stephen received his Ph.D. in 1976 from Princeton University, served as Assistant Professor in the Department of Art History and Archaeology from 1978 to 1984, and most recently taught at the University of California, Santa Barbara. A symposium to honor Stephen was held on May 31, 1991 at Riverside Church in New York City, at which many of his

colleagues and students from Columbia presented papers, including: LESLIE A. BUSSIS (Ph.D. '90), MICHAEL W. COTHREN (Ph.D. '80), DOROTHY KOSTUCH (M.Phil. '78), KATHLEEN NOLAN (Ph.D. '85), ELIZABETH CARSON PASTAN (MA '79), MARY B. SHEPARD (Ph.D. '90), ELIZABETH VALDEZ DEL ALAMO (Ph.D. '86), and SUSAN E. VON DAUM THOLL (Ph.D. '86). Mrs. Robert Branner made a generous contribution to the Branner Forum in memory of Stephen.

## Herbert Mitchell Retires

Every Library's bibliographer Herbert Mitchell is retiring after thirty-one years of distinguished service. In a tribute to Mr. Mitchell, Avery sponsored an exhibition in the Rotunda of Low Memorial Library from October 11 to December 4, 1991 entitled "Mitchell's Choice." Included were nearly fifty items acquired for Avery Library by Mr. Mitchell spanning five centuries ranging from rare early texts on the orders of architecture and a Piranesi drawing to builders' catalogues and city view books of modern America.

Mr. Mitchell became familiar with the Avery Library as a graduate student in Columbia's School of Library Service in 1948-49, and started to work there in 1960, becoming chief indexer for the Avery Index to Architectural Periodicals. He began enriching the library's holdings a few years later, when he learned that the estate of deceased New York theater designer Randolph Gunther was being sold. The bookseller called in to dispose of the collection had already given favorite customers first pickings, but Mr. Mitchell recalls, "the rarities still available were fabulous."

"I realized then that we had missed out on something," he said, "and I determined to go out and pursue the dealers aggressively." And go he did, to booksellers in London, Paris, Milan, Rome, Turin, Bologna, Naples, Lisbon, Madrid,

Copenhagen and other European cities. He also searched out treasure troves at home, attending book fairs in New York, Boston and elsewhere, and contacting antique dealers everywhere. He also visited cities across the nation to amass what is probably the most comprehensive assemblage of printed and photographic records of America's built environment from the late 19th century to the present day.

Among items on view in the Rotunda exhibition were watercolors (c. 1707-25) of the grand French house Chateaufort-sur-Loire, destroyed in 1803 and never rebuilt; Joseph Boillot's fantastic animal designs for supporting columns, from a 1592 book, and works on the five orders by Jacques Androuet du Cerceau (1583) and Charles Errard (1670).

Other, more contemporary exhibited examples of the collector's success included Louis Prang's "Views in Central Park, New York" (1863-69), color lithographs depicting the newly completed park; John Lucas & Co.'s "Modern House Painting Designs" of 1887, a deluxe display portfolio with 69 original paint samples, considered one of the greatest American architectural books of the 19th century; James Charles Sidney's 1850 book, "American cottage & villa architecture," illustrations of ornamental iron and zinc fountains in a catalogue of James L.

Jackson & Brother Iron Works (1873); Buckminster Fuller's "The 4D Time Lock" (1928), the American visionary's crudely wrought first publication; a 1955 sample book, "Schumacher's Taliesin line of decorative fabrics and wallpapers designed by Frank Lloyd Wright;" house catalogues of mail-order companies from 1912 to 1950, and view books from various periods of such American sites as Coney Island, Milwaukee, Napa, California, Richmond, Indiana, Caesar's Palace in Las Vegas, and Old Orchard Beach, Maine.

A reception was held in the Faculty Room of Low Library on October 10, 1991 at which several speakers paid tribute to Mr. Mitchell. Among those who spoke were Professor ALFRED FRAZER and alumnae MOSETTE BRODERICK (M.A. '73) and JANET PARKS (M.A. '76). A Herbert Mitchell Book Fund has been established in honor of Mr. Mitchell. Contributions are most welcome and can be sent to:

Avery Architectural and Fine Arts Library  
Columbia University  
New York, New York 10027  
Please make checks payable to Columbia University, and note that they are for the Herbert Mitchell Fund.

## NEWS OF THE FACULTY, continued

DAVID SENSABAUGH continues to research fourteenth and fifteenth century Chinese painting. Currently he is working on a history of both the Lion Grove Garden in Suzhou and its depictions in Yuan and Ming painting, particularly as they relate to the history of garden painting in China. His essay "Guests at Jade Mountain: Aspects of Patronage in Fourteenth-Century K'unshan" was published in *Artists and Patrons: Some Social and Economic Aspects of Chinese Painting*, edited by Chu-tsing Li and published in association with the University of Washington Press. In April 1991 he lectured at Harvard University on depictions of the place of reclusion in fourteenth-century Chinese painting. In addition, as a Research Fellow in the Asian Art Department of the Metropolitan Museum Professor

Sensabaugh accompanied a delegation from the Shanghai Museum on a visit to museums in Washington, D.C.

ALLEN STALEY was one of eight authors of *American Paintings in the Detroit Institute of Arts, Volume I: Works by Artists Born Before 1816*. Professor Staley spoke on "History, Heroes, and Real Estate," at a program celebrating the Columbian quinquennial (Rotunda, Low Library, January 1991) and on Benjamin West in a symposium entitled "New Perspectives on America's Old Masters," National Portrait Gallery, Washington (April 1991).

JANIS TOMLINSON's book *Goya in the Twilight of Enlightenment* is forthcoming from Yale University Press. Her article "Burn it; Hide it; Flaunt it: Goya's *Majas* and the Censorial Mind," has appeared in the *Art Journal* (Winter 1991).

Over the past year she has spoken on "Dialogism and Meaning in Goya's *Family of Carlos IV*," at an international symposium on Goya, University of Osnabrück, Germany (May 1991); "On the Overlooked of the Overlooked: Spanish Still-life from Meléndez to Goya," at the American Society for Eighteenth Century Studies (April 1991); "The State of Research in Hispanic Art Historical Studies: the 18th and 19th centuries," at the Annual Meeting of the American Society for Hispanic Art Historical Studies (February 1991); "Goya's Prints in their Historical Context," at the Spanish Institute in New York (June 1991); and "The Image of the Bourbon Court in Eighteenth Century Spanish Painting," at the Meadows Museum in Dallas (April 1991).

## ALUMNI NOTES

MARIE JEANNE (MONNI) ADAMS (Ph.D. '67), Associate in African and Oceanic Ethnology at the Peabody Museum in Salem, Massachusetts is currently writing a book based on her research undertaken as a Fulbright Fellow (1988-89) in the art and anthropology of the We speaking people of the Western Ivory Coast. In addition to her work at the Peabody, Dr. Adams also teaches courses in Native American and African Art at Harvard University. Her recent publications include: "Beyond Symmetry in African Design," *African Arts* 23.1, 1989; and "African Art Studies From an Art Historical Perspective," *African Studies Review* 32.2, 1989. Forthcoming articles include "Formal Public Tiles for We women," *Anthropos*; "Girl's Initiation Among the We in Canton Boo, Cote d'Ivoire," *Ethnographie*; and "To Deny Death; Funerals Among the We, Cote d'Ivoire," *Zeitschrift für Ethnologie*.

Following a Fulbright year in Vienna as guest professor at the Akademie der Bildenden Künste, ANTHONY AL-OFSIN (Ph.D. '87) was recently appointed Director of the Center for the Study of American Architecture at the University of Texas in Austin.

STANFORD ANDERSON (Ph.D. '68) has been named head of the Department of Architecture at M.I.T.

LILIAN ARMSTRONG (Ph.D. '66) is on leave from the chairmanship of the Department of Art at Wellesley College in 1991-1992 with a NEH Fellowship for research on a project titled "From Miniature to Woodcut: Benedetto Bordone and Venetian Book Decoration 1470-1530." Her recent publications include "Opus Petri: Renaissance Illuminated Books from Venice and Rome," in *Viator* 21 (1990).

KEVIN AVERY (M.Phil. '81), Assistant Curator of American Painting and Sculpture at the Metropolitan Museum, spoke on "Albert Bierstadt and the 'Barnesque' in American Art" in the Sunday lecture series accompanying the exhibition *Albert Bierstadt: Art & Enterprise* at the Brooklyn Museum.

STEPHANIE BARRON (M.A. '73) is Curator of 20th Century Art at the Los Angeles County Museum of Art and recently organized the exhibition "Degenerate Art": *The Fate of the Avant-Garde in Nazi Germany*. The exhibition was voted "Exhibition of the Year" by the International Association of Art Critics.

ELIZABETH BARTMAN (Ph.D. '84) currently holds the Jane and Morgan

Whitney Fellowship at the Metropolitan Museum of Art. Her book, *Ancient Sculptural Copies in Miniature*, will appear in early 1992.

KENNETH BENDINER's (Ph.D. '79) *Ford Maddox Brown: Il Lavoro* has just been published in the series *Le Opere* in Turin. It is described by the publishers as "uno studio appassionante dedicato a un quadro simbolo della civiltà Vittoriana."

Recently promoted to tenure at Cornell, JUDITH BERNSTOCK (Ph.D. '79) has seen the publication of her book *Under the Spell of Orpheus: The Persistence of a Myth in Twentieth-Century Art* (Southern Illinois University Press).

ROSEMARIE BLETTNER (Ph.D. '73), who is on the faculty of the Graduate Center of CUNY, served on the jury for the New England Holocaust Memorial, sponsored by the Boston Redevelopment Authority. By the closing date nearly one thousand registrations had been received.

MICHAEL BOTWINICK (M.A. '67) is director of the Newport Harbor Art Museum in Newport Beach, California. The museum, founded in 1961, is known for its permanent collection of Californian art created since World War II and for its innovative shows in the fields of modern and contemporary art.

At the Sixth Annual Spring Symposium sponsored by the Interdepartmental Committee on Medieval and Renaissance Studies, *Systems of Knowing: Religion and Science in the Middle Ages and the Renaissance*, PERRY BROOKS (Ph.D. '90), Visiting Assistant Professor of Art History, spoke on "The Science of Religion in the Art of Piero della Francesca."

MARIA CHAMBERLIN-HELLMAN (Ph.D. '81) is chairman of the Department of Art and Art History at Marymount College in Tarrytown, N.Y. During a recent sabbatical leave she continued work on her book on Thomas Eakins as teacher, which will be published by the Smithsonian Institution Press this year. Her essay on Harnett's academic training will be published by the Metropolitan Museum as part of an exhibition catalogue. During that sabbatical year she also studied the history of landscape design and gardens at the New York Botanical Garden and the New York Horticultural Society and has developed an undergraduate course on that subject.

HERSCHEL B. CHIPP's (Ph.D. '55) *Guernica: History, Transformations, Meanings* has been published in Spain in a

Castellano edition (Ed. Poligrafa, Barcelona, 1991). Recipient of the American Society for Hispanic Art Historical Studies' "Distinguished Publication Award," it received the Gold Medal of the Commonwealth Club of California in 1980 "in recognition of Literary Excellence in the Field of Non-fiction."

RICHARD CLEARY (Ph.D. '86) is Associate Head of the Department of Architecture at Carnegie Mellon University.

CHRISTIANE CRASEMANN COLLINS (M.A. '54) has been teaching courses on the emergence of European modernism and on the role of the architect in 20th-century urban planning at Cornell and serving as adjunct professor at Columbia's Graduate School of Architecture, Planning and Preservation. Last year she delivered a paper, "The Siteseque Ideal in the XXI Century: at the international symposium *Cambillo Sitte e i suoi interpreti* held at the Istituto Veneto di Scienze, Lettere ed Arti, Venice, and another, on "Werner Hegemann's American Lecture Tour of 1913," at the Society of Architectural Historians 50th Anniversary Conference in Boston. In 1991 she was awarded a research fellowship by the Historische Kommission zu Berlin. Her recent publications include "Hegemann e Peets: cartografi di un atlante immaginario," in *Casabella* 54 (May 1990).

Recently married, MARIA ANN CONELLI (M.Phil. '86) has been on the faculty of the Department of Environmental Design at the Parsons School of Design in New York City.

JOHN DAVIS (Ph.D. '91) is a Research Associate in the Department of American and British Paintings at the National Gallery of Art and Adjunct Assistant Professor at Hood College in Frederick, Maryland. "The Use of Ruins: Frederic Church's Columnar Identity" was the topic of his lecture at the symposium for Luce Foundation Graduate Fellows on "New Perspectives on the American Arts" at the Metropolitan Museum of Art on May 10, 1991.

CAROLI DRAZEN (M.A. '68) is currently working as a graphic and signage designer and occasionally lectures in art history.

CAROL DUNCAN (Ph.D. '69) recently participated in the symposium "The Formation of National Collections of Art and Archaeology" at the National Gallery of Art, Washington, D.C. where she

spoke on "Putting the Nation in the National Gallery (London)."

LEE M. EDWARDS (Ph.D. '84) runs art consulting service in New York City and has recently joined the department's Advisory Council.

MARY EDWARDS (Ph.D. '86) has had articles published recently in the *Bollettino del Museo Civico di Padova, Florelegium, the Journal of the Society of Architectural Historians, Source, and Studies in Iconography*. She has been teaching art history at Pratt Institute and the School of Visual Arts in New York.

LINDA FERBER (Ph.D. '80) was Co-curator of the exhibition *Albert Bierstadt: Art and Enterprise* which opened at the Brooklyn Museum in February 1991 and travelled to San Francisco and Washington, D.C.

NATALIE FIELDING (M.A. '68) has been appointed to the Empire State Plaza Art Commission.

BARBARA BRENNAN FORD (Ph.D. '80), Associate Curator of Asian Art at the Metropolitan Museum, announced the rediscovery of a set of four gilded and painted sliding panels believed to be from the Ryoanji temple in Kyoto. Dating from the early 17th century, the panels are presumed originally to have faced the 15th-century meditative rock garden at that Sen Buddhist sanctuary.

ILENE HAERING FORSYTH (Ph.D. '60), Arthur F. Thurnau Professor at the University of Michigan, delivered the university's Distinguished Faculty Lectures in March and April 1991 on "The Ivory Tower." On that occasion she also received the Warner Rice Humanities Award. She presented a paper at the Libbieghaus in Frankfurt, Germany on "Permutations of Cluny-Paradigms: Problems in Rhone Valley Sculpture," (December 1991).

At the symposium on "New Perspectives on America's Old Masters" held at the National Portrait Gallery in April, ELLA POSHAY (Ph.D. '79), curator of the Luman Reed Gallery at the New York Historical Society and Adjunct Associate Professor of Art History, spoke on "The Presidential Portraits of Asher B. Durand."

Having moved to Los Angeles several years ago to keep up with the contemporary art scene, PETER FRANK (M.A. '74) has been the art critic for the *L.A. Weekly* and editor of *Visions*, an art quarterly devoted to emerging artists of the Pacific rim. He has taught at the University of California at Irvine and at the Claremont Graduate School and has served as visiting critic at California State University at

Fullerton. Among the exhibitions he has recently organized was "Visual Poetry" at the Otis/Parsons Art Institute.

PETER GALASSI (Ph.D. '86) has been appointed Director of the Department of Photography at the Museum of Modern Art. His *Corot in Italy: Open-Air Painting and the Classical Landscape Tradition* was published by Yale University Press in 1991. French and German editions of the book will be published by Editions Gallimard (Paris) and Hirmer Verlag (Munich), respectively.

PIRI HALASZ (Ph.D. '82) is an Assistant Professor of Fine Arts at Bethany College in West Virginia and reviewed the exhibition, "Paris, 1889," in the *College Art Journal* (Fall 1990).

JIM HOEKEMA (M.Phil. '77) is an interactive multimedia designer and user-interface consultant based in Frederick, Maryland. He recently designed and produced *Treasures of the Smithsonian*, a CD-I Compact Disc Interactive program which is being published by the Smithsonian and American Interactive Media. He has also produced a videodisc program on art appreciation called *Art Game* and, for the National Geographic Society, a HyperCard stack on *Whales*.

JUDITH HULL (Ph.D. '87) has joined the Carnegie Mellon University faculty teaching Architectural History.

The Virgiliana Medal of the Italian Encyclopedia Institute was awarded to IRMA B. JAFFE (Ph.D. '66) for her work in Italian-American cultural exchange. Cited in particular was the series of symposia that she organized under the title "Insight and Inspiration: The Italian Presence in American Art," which will find permanent form in three volumes co-published by the Institute and Fordham University Press. Curatorial consultant and catalogue editor for the Columbus Quincentenary Exhibition that opened at the New-York Historical Society in October, she was also a participant in the National Portrait Gallery symposium, "New Perspectives on America's Old Masters."

EVELYN KARET (Ph.D. '89) has been awarded grants by the Gladys Krieble Delmas Foundation and the American Philosophical Society to complete research for a monograph on Stefano da Verona.

WILLIAM KELLER (M.A. '81) is Resource Services Librarian for the History of Art and Classics at the Milton S. Eisenhower Library, The Johns Hopkins University.

After a career in merchandising in California KRISTEN KELLY (Ph.D. '86) is now Personnel and Administrative Services Manager of the J. Paul Getty Museum in Malibu, California. A challenging job, indeed, but one that has some special benefit, as she reports, "there is something very soothing about being able to walk around a Roman villa on one's lunch hour."

JONATHAN KUHN (M.A. '83) was appointed to the position of Curator of Monuments for the Department of Parks and Recreation, New York. He is on the board of the Olmstead Association of New York, and is an active member of the Federation to Preserve the Greenwich Village Waterfront and Greatport.

SYLVIA LAVIN (Ph.D. '90) is Assistant Professor of Architecture at the Graduate School of Architecture and Urban Planning, U.C.L.A. In September 1992 her book *Quatrenere de Quincy and the Invention of a Modern Theory of Architecture* will be published by MIT.

RAYMOND LIFCHEZ's (M.A. '67) *The Dershih Lodge: Architecture, Art, and Sufism in Ottoman Turkey* (University of California Press) is scheduled for publication Spring 1992.

MEREDITH P. LILLICH (Ph.D. '69) has recently published *Rainbow Like an Emerald: Stained Glass in Lorraine in the Thirteenth and Early Fourteenth Centuries*, (CAA Monograph XLVII, 1991). Her book, *The Armor of Light: Stained Glass in Western France, 1250-1325* has received a Getty publication award and will appear as a Centennial Book published by the University of California Press, in 1992. She presented "Gifts of the Lords of Brienne: The Abbey of Basse-Fontaine (Aube) and its Gothic Windows," at the meeting of the Society for Study of the Crusades & the Latin East (Summer 1991).

CLAIRE LINDGREN (Ph.D. '76), Professor of Art History at Hofstra University, delivered a paper on "Three Generations of Women Artists" at the Nineteenth-Century Symposium on French Studies at the University of Oklahoma. She is currently on the building advisory committee for the Hecksher Museum, Huntington, Long Island.

WILLIAM B. (Ph.D. '61) and MARGARET K. MILLER have retired from teaching at Colby College. William Miller has been exhibiting with The Calligraphers of Maine.

JULIA MILLER (M. Phil. '79) is up for tenure this year at California State University, Long Beach. She spent two years



as President of the Italian Art Society, an affiliated society of the College Art Association.

GALE B. MURRAY (Ph.D. '78) is Professor of Art History at Colorado College. Her book *Toulouse-Lautrec: The Formative Years, 1878-1891* has just been published by Oxford University Press. She has also written an introduction to *The Letters of Henri de Toulouse-Lautrec* (Herbert Schimmel, ed., Oxford University Press, 1991) and is editing *Toulouse-Lautrec: A Retrospective* (H.L. Levin Associates, 1992).

LAWRENCE NICHOLS (Ph.D. '90) is Associate Curator of European Painting at the Philadelphia Museum of Art. His exhibition built around Hendrick Goltzius's *Without Ceres and Bacchus, Venus Would Freeze*, recently acquired by the museum, received a glowing review in the *New York Times* on January 5.

*Becoming O'Keefe* by SARAH WHITAKER PETERS (M.A. '66) was published by Abbeville Press in 1991.

"Image and Sign in 'Classical' Proto-Egyptic Glyptic Art" was the project for which HOLLY PITTMAN (Ph.D. '90), Associate Professor at the University of Pennsylvania, received a 1991 J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities.

KIRSTEN POWELL (Ph.D. '85) has been promoted to Associate Professor with tenure at Middlebury College, where she is also Chair of the Division of Arts and Humanities. She recently published "Resurrecting Content in De Kooning's *Easter Monday*," in *Smithsonian Studies in American Art*, "The Uncertainty of Genius, La Fontaine's 'Le Serpent et la Lime'" in the *Gazette des Beaux Arts*, and, with ELIZABETH CHILDS (Ph.D. '89), *Femmes d'Esprit: Women in Daumier's Caricatures*, a catalogue accompanying an exhibition held at Middlebury's Johnson Gallery and the Neuberger Museum at SUNY-Purchase.

AUDREY UNGER REICH (M.A. '90) is currently the Registrar at the Soho branch of The Pace Gallery.

GAIL HARRISON ROMAN (Ph.D. '81) is Co-Director of the Art Gallery at the Rye Arts Center where she also serves as Vice President. The anthology she co-edited, *The Avant-Garde Frontier: Russia Meets the West*, will be published in 1992 (University Presses of Florida).

DONALD A. ROSENTHAL (Ph.D. '78) is a lecturer in Art History and Director of the Chapel Art Center at St. Anselm College in Manchester, New Hampshire. With the aid of a NEA exhibi-

tion grant, he is currently organizing a loan exhibition of French genre painting from 1760 to 1830. His review of Michael Marrinan's *Painting Politics for Louis-Phillippe* appeared in the winter 1990 issue of the *Art Journal*.

KAREN S. RUBINSON (Ph.D. '76) is producing a film about archaeology in Philadelphia. In August 1990 she delivered a paper at the Third International Anatolian Iron Age Conference, in Van, Turkey, on "Dinkha Tepe, Iran and Problems in Second Millennium B.C. Archaeology." She has received grants from the ACLS and the NEH in support of her research.

STELLA PANDELL RUSSELL (Ph.D. '72) is currently under contract with Holt Rinehart Winston for the revision of her text, *And In the World* (fourth edition) and is writing a companion volume entitled *And In the Modern World*. She also hosts "Second Friday Art Salons" at her Oyster Bay Cove home. Her solo show of computer graphics at the Fine Arts Museum of Long Island was favorably reviewed in *The New York Times* as "particularly successful... remarkable for managing to be sophisticated and at the same time frankly machine-assisted and modern." She has produced six videotapes on new art images and techniques.

*The Poetry of Michelangelo*, an annotated translation by JAMES SASLOW (Ph.D. '83) Associate Professor of Art History at Queens College, CUNY, has been published by Yale University Press. To celebrate that publication a bilingual reading from the book was held at the Italian Cultural Institute in New York on March 29, 1991.

JANE SCHUYLER (Ph.D. '72) published "Michelangelo's Serpent with Two Tails" in *Source* 9 (Winter 1990). For her project on "Michelangelo and Cabala: Cabalistic Influence on the Iconography of the Sistine Ceiling" she has received a CUNY Research Award; she has also been awarded a title III Federal Computer Grant to produce a database of works by women artists in connection with an art history course on the subject.

JOHN F. SCOTT (Ph.D. '71) continues to teach the arts of the Americas, ancient to modern, at the University of Florida in Gainesville. Recent publications include his catalogue on Taino art. His recent sabbatical leave was spent partly in the Dominican Republic, partly in Spain, with the aid of a U.S.-Spanish government grant.

The University of Chicago Press recently published *The Illustrated Manu-*

*scripts of the Metaphrastian Menologion* by NANCY P. SEVCENKO (Ph.D. '73), who is Senior Research Associate for Byzantine Art at Dumbarton Oaks. She has been an editor of the *Oxford Dictionary of Byzantium*, which has just been published. In addition, she runs a small mail-order business in medieval books, especially Byzantine, called "Medieval Materials."

ROBERT SIMON (Ph.D. '82) is an independent fine art appraiser and consultant to Stanley Moss & Co., a private New York dealer specializing in old master paintings. His recent publications have included articles on Giulio Clovio and Bronzino, both in the *Burlington Magazine*, on Gustave Doré and Sofonisba Anguisciola, in the *Journal of the Walters Art Gallery*, and two exhibition catalogues for the Corsini Gallery in New York.

GERALD STIEBEL (M.A. '67) of Rosenberg & Stiebel announced the expansion of the gallery's premises and the creation of a new department of contemporary art. The exhibition program of Stiebel Modern, as the new department is called, will be devoted to painterly realism from 1945 to the present. Because of the relationship that contemporary realist painting has to the old masters, in terms of craft and content, is a logical extension of the gallery's traditional interests. "In Human Terms," the inaugural exhibition, featured paintings by Balthus, Freud, Leslie, Beckman, and Pearlstein, among others.

Curator of the Johnson Collection in Philadelphia, CARL BRANDON STREHLKE (Ph.D. '86) has been publishing reviews in the *Burlington Magazine* and, for the Johns Hopkins University, directing the Monday symposium at the Villa Spelman in Florence.

ELIZABETH PENDELTON STREICHER (Ph.D. '90) is Associate Research Curator in the Department of Modern Painting at the National Gallery of Art.

EMILY G. UMBERGER (Ph.D. '81), Associate Professor at Arizona State University, recently spent a year at the University of Pittsburgh on a Mellon Postdoctoral Fellowship.

MAURITS N. VAN LOON's (Ph.D. '64) *Anatolia in the Earlier First Millennium B.C.* was published by E.J. Brill in 1990.

WILLIAM VOELKLE (M.A. '65), curator of Medieval and Renaissance manuscripts at the Pierpont Morgan Library, has turned his attention heavenward

## STUDENT NOTES

JONATHAN D. APPLEFIELD was an intern in the Metropolitan Museum of Art's Outreach Program (1990-91). He presented "An Introduction to The Metropolitan Museum of Art" and "The Art of Africa" to community groups around the city. This summer he gave public gallery talks entitled "At the Mercy of Nature: African Art in the Cycle of Life."

BENJAMIN BINSTOCK presented his paper, "In Defense of the Polish Rider" at the Frick Symposium (April 1991).

SUSAN BRAUNSTEIN is Associate Curator for Archaeology at The Jewish Museum. In November 1991 she co-ordinated the exhibition of *The Sigmund Freud Antiquities: Fragments from a Buried Past* and was co-curator for a special section on "Freud's Jewish Heritage." She also contributed essays to the accompanying catalogue supplement for the exhibition. In September 1990 she co-curated *Getting Comfortable in New York: The American Jewish Home, 1880-1950* and co-edited the catalogue for the exhibition.

ELLIOT BOSTWICK DAVIS is a Chester Dale Fellow at the Metropolitan Museum of Art under the auspices of the June and Morgan Whitney Foundation. She has given gallery talks at the museum on "American Luminists" and "Early Collectors of American Art at the Met." Last May she lectured on her dissertation topic "Drawing Books and Artistic Instruction in 19th Century America" at the New York Academy of Art.

JANE ENGLISH received a Luce Summer Travel Grant for the Summer 1991 and a Gladys Krieble Delmas Foundation Dissertation Research Grant for the 1991-1992 academic year. She also gave gallery talks at the Metropolitan Museum of Art on "The Search for a Cultural Identity: American Painting 1900-1945" in December 1991 and February 1992.

At the colloquium in May on work-in-progress by Metropolitan Museum Research Fellows TRACY FELKER, Chester Dale Fellow in the Department of American Art, gave a talk on "Travelers' Sketchbooks: Early Responses to the American Landscape."

The Jerry Stannard Memorial Award for the outstanding publication in the history of botany was awarded to BRAD HASSIG for her article "Transplanted Medicine: Colonial Mexican Herbs of the Sixteenth Century,"

which appeared in *Res* 17/18 (Spring/Autumn 1989).

FREDERICK ILCHMAN was awarded a Jacob K. Javits Fellowship. He continues to give gallery talks regularly at the Metropolitan Museum on European Painting. Last summer Frederick attended the Middlebury College Intensive Summer Language School where he fell madly in love with a fellow student in the Scuola Italiana.

In the Sunday lecture series accompanying the Bierstadt exhibition at the Brooklyn Museum NANNI KAPS spoke on "Albert Bierstadt and the German Landscape Tradition."

MAURICE S. LUKER III contributed two articles on French Renaissance architects and architecture, including essays on Philibert de l'Orme, Jean Bullant, Salomon de Brosse, and the châteaux of Anet and Fontainebleau, for the *International Dictionary of Architects and Architecture* (ed. Randall J. Van Vynck) which will appear in 1992. He was also moderator of "Semiotics: Formalism or Ideology," a session of the Columbia Art History Department's colloquium "Double-Talk: Conversations in Art History," (Spring 1991).

JUDITH OSTROWITZ's article "Second Nature: Concentric Structures and Gravity as Represented in Teotihuacan Art" was published in *Ancient Mesoamerica* (vol. 2, No. 2, 1991). In addition, she wrote an essay, with Aldona Jonaitis, entitled "Postscript: The Treasures of Siwidi," in *Chieftain Feasts: The Enduring Kwakiutl Potlatch* (exhibition catalogue, American Museum of Natural History, New York, October 1991 - February 1992), and together with Stacy Marcus contributed extended captions for the same exhibition. For the past two years she and Stacy Marcus have been curatorial assistants for Aldona Jonaitis at the Museum of Natural History.

PATRICIA SARRO taught a course in Pre-Columbian art at Rutgers University this fall. She received a Departmental Fellowship to travel to Mexico last summer, where she will return this spring to continue dissertation research on "The Function of Ornamentation at Tajin Chico, El Tajin, Mexico." Her article "The Role of Architectural Sculpture in Ritual Space at Teotihuacan, Mexico," was published in *Ancient Mesoamerica* (vol. 2, No. 2, 1991). In addition, Patricia is also education consultant for two upcoming Latin American colonial exhibitions at the Americas Society.



Robert Smithson, *Cube in Seascape*, 1966 (detail). Collection of Elmer Johnson.

ANDREW SCHULZ will be presenting his paper, "Vision and Blindness in Goya's 'Caprichos'" at this year's Frick Symposium (April 1992).

SUSAN SIVARD, a Luce Dissertation Fellow, delivered a lecture on "Bierstadt's Images of Volcanoes: Old World and New" in the lecture series organized in conjunction with the Bierstadt exhibition at the Brooklyn Museum.

LAURASPITZER delivered a paper at the Robert Branner Forum's Symposium on *The Construction of Gender in the Middle Ages* entitled "Women's Space and Sculptural Meditation" (October 1991). She also gave a talk at the Symposium in Honor of Stephen Gardner entitled "The Cultic Context of the Chartres West Facade Capital Frieze" (May 1991).

VIRGINIA-LEE WEBB, Marcia and John Friede Fellow in Oceanic Art, published "Art as Information: The African Portfolios of Charles Sheeler and Walker Evans" in *African Arts* 24 (1991). Virginia is also in charge of the Photograph Study Collection in the Department of Primitive Art at the Metropolitan Museum, where she organized the exhibition *Picturing Africa: Photographs of the Zulu, 1870-1900* (September 1991 - January 1992).

MAREK WIECZOREK has published articles on the contemporary politics and art in Poland and on the new fine arts museum in Groningen, Holland in the *Journal of Art* (January and April 1991). In addition, his article on the Belgian artist Willy van Sompel recently appeared in *Forum International* (January 1992).

ALASTAIR WRIGHT's article "Bastien-Lepage and English Critical Taste," a condensed version of his M.A. thesis for the University of Minnesota, was published in *Gazette Des Beaux-Arts* (September 1990).

(Continued on page 19)

## PH.D. DEGREES AWARDED 1990 - 1991

PERRY BROOKS, "Ut Pictura Mathe-  
sis: Studies in the Art of Piero della Fran-  
cesca."

JOHN HARLAN DAVIS, Jr., "Pictur-  
ing Palestine: The Holy Land in 19th Cen-  
tury American Landscape Painting and  
Culture."

SUSAN ROSE HENDERSON, "The  
Work of Ernst May, 1919-1930."

MICHAEL KOORTBOJIAN, "Mytho-  
logy and Typology on Roman Sarcoph-  
agi."

ALICE KRAMER, "Vasari's  *Lives* : the  
Critical Context."

GERTRUDE BILLINGS LICCIAR-  
DELLO, "Notes on the Architectural Pat-  
ronage in Bologna of the Bentivoglio."

JANICE ELAINE MANN, "San Pedro  
at the Castle of Loarre: A Study in the  
Relation of Cultural Forces to the Design,  
Decoration and Construction of a Roman-  
esque Church."

ANN ROSE FLOGSTERH, "The In-  
stitution of the Royal Mistress and the  
Iconography of Nude Portraiture in 16th  
Century France."

FRANCES L. PRESTON, "The Chang-  
ing Oeuvre of Rembrandt."

ANN SASS, "Robert Frank's Photog-  
raphy: 1942-1959."

IDA GERTRUDE WILMERS, "The  
Paintings of Cornelius Schut, 1597 c.  
1655."

## DISSERTATION RESEARCH GRANTS AND FELLOWSHIPS, 1991-92

ANNE ALLEN, Marcia and John  
Friede Fellowship: "Architecture and  
Traditional Science in Western Samoa."

PAOLO BERDINI, Rudolf Wittkower  
Fellowship: "Pala campestra: Style and  
Iconography in Late Altarpieces of Jacopo  
Bassano."

SUSAN BERGH, Whitney Fellowship,  
Metropolitan Museum of Art: "Systems  
of Composition in Wari Tapestry Tunics."

FLORINA CAPISTRANO, Marcia and  
John Friede Fellowship: "Under the Sign  
of the Conquering Calif: Architecture and  
Village Planning among the  
Minangkabau."

ROBERT CARLUCCI, Rudolf Witt-  
kower Fellowship: "Florentine Art dur-  
ing the Republic: The Patronage of Piero  
Soderini and the Signoria, 1502-1512."

MEGAN CIFARELLI, Norbert Schim-  
mel Fellowship, Metropolitan Museum of  
Art: "Enmity, Alienation, and Assimila-  
tion: The Role of Cultural Difference in  
the Visual and Verbal Expression of Late  
Assyrian Ideology."

ELLIOT DAVIS, Whitney Fellowship,  
Metropolitan Museum of Art: "American  
Drawing Books 1820-1880: Practical  
Guides for Artist and Artisan."

LEAH DICKERMAN, C.V. Starr  
Foundation Scholarship: "Utopian Prac-  
tice and Revolutionary Complexity: The  
Work of Aleksandr Rodchenko 1917-  
1936."

TRACY EHRlich, Kress Research  
Fellowship to the Bibliotheca Hertziana:  
"The Villa Mondragone and Early Seven-  
teenth Century *Villeggiatura* at Frascati."

JANE ENGLISH, Gladys Krieble Del-  
mas Foundation Grant: "New American  
Painting: The Reception of Abstract Ex-  
pressionism in Italy, 1950-1960."

LISA FLORMAN, Kress Dissertation  
Fellowship: "Myth and Narrative in  
Picasso's Graphic Work."

DEBRA HASSIG, Whiting Fellowship:  
"Text and Image in Medieval English Bes-  
taries."

BERNADETTE HUVANE, Kress  
Foundation Fellowship: "Wenceslas  
Cobergher and Onze Lieve Vrouw van  
Scherpenheuvel."

LISA KAPP, Reid Hall Fellowship:  
"Patterned Journeys: Pilgrimage Perfor-  
mance at Le Puy, Roncevaux, and San-  
tiago de Compostela."

PAULINE MAGUIRE, Mary Davis  
Fellowship, National Gallery of Art:  
"Paul Freart de Chantelou: Friend and  
Patron of Nicolas Poussin."

DOMINIQUE MALAQUAIS, Andrew  
Mellon Fellowship, National Gallery of  
Art: "Patterns of Space, Designs of Power:  
Architecture of the Bamileke Kings."

SARAH McPHEE, Kress Research  
Fellowship at the American Academy in  
Rome: "The French Minims in Rome: Art,  
Science, and Politics in the Pincio."

JOANNE PILLSBURY, Kress Grant:  
"Sculpted Friezes of the Empire of  
Chimor."

NINA ROSENBLATT, C.V. Starr  
Foundation Scholarship: "Energy and  
Aesthetics in French Modernism: 1920-  
1930."

PATRICIA SARRO, Departmental  
Traveling Fellowship, "The Function of  
Ornamentation at Tajin Chico, El Tajin,  
Mexico."

FREDERIC SCHWARTZ, Fulbright  
Fellow/DAAD Grant: "The 'New Unity'  
Abstraction and the Commodity at the  
Bauhaus."

JENNY SHAFFER, Whiting Fellow-  
ship: "Aachen and Its Early Medieval  
Copies."

ELLEN SHORTELL, Robert Branner  
Fellowship: "The Choir of St. Quentin:  
Gothic Structure, Power and Cult."

LAURA SPITZER, Whiting Fellow-  
ship: "Passion Friezes on Pilgrimage  
Roads."

CLAUDIA SWAN, Kress Foundati-  
on Fellowship: "Jacques de Gheyn II and the  
Representation of Natural Science."

MARY VACCARO, American Acad-  
emy in Rome Fellowship: "The Sacred  
Made Sensual: On the Meanings of Style  
in Parmigianino's Art."

VIRGINIA-LEE WEBB, Marcia and  
John Friede Fellowship for research on  
Oceanic Art.

GARY van WYK, Rockefeller Founda-  
tion, African Dissertation Internship:  
"The Art of Sotho Habitation under  
Apartheid: Possession and Dispossession."

## SUMMER TRAVEL GRANTS AWARDED, 1991:

### Milton J. Lewine Fund:

AMANDA BADGETT continued re-  
search she began in December 1990 on  
issues of medieval reception related to the  
Basilica of San Zeno in Verona, Italy. Her  
trip also enabled her to study related  
churches in Modena, Pias, and Orvieto.  
The research and paper which resulted  
will provide the basis for her dissertation  
proposal.

MICHELE B. BASSETT studied vari-  
ous architectural monuments in Rome in  
conjunction with a course taught by Pro-  
fessors Richard Krautheimer and Kath-  
leen Weil-Garris Brandt. Her experiences  
allowed her to explore possible disserta-  
tion topics concerning the relationship  
between 16th century architecture and  
monuments of antiquity.

CHRISTINE BRASSEUR conducted  
preliminary dissertation research in Paris  
and Laon in Picardy on her proposed  
topic, the peasant pictures of the Brothers  
Le Nain.

SUSAN BRAUNSTEIN's research is  
re-scheduled for this March (1992) when  
she will travel to Jerusalem to examine  
the Late Bronze and Early Iron Age tomb  
material from the site of Tell el-Far'ah  
South. Her findings will contribute to her  
dissertation which will document the  
variability in mortuary practice at Far'ah  
in an effort to reconstruct its social or-  
ganization.

JENNIFER GIBBONS visited numer-  
ous examples of 17th and 18th Century  
English architecture and landscape de-  
sign, enabling her to define her M. Phil.  
examination fields and explore possible  
dissertation topics.

SIGRID GOLDNER spent four weeks  
in France visiting and photographing  
Medieval churches and sculptures in

Poitiers, the Poitou, Saintes, the Saint-  
onge, Toulouse, and Provence.

SARAH WILLIAMS KSIAZEK's sum-  
mer research was re-scheduled for this  
spring, at which time she will travel to  
England to interview Alison and Peter  
Smithson and other architects with whom  
Louis Kahn was in frequent contact.

ANDREW MARVICK was able to in-  
spect more than two hundred paintings  
related to his dissertation on John William  
Waterhouse during his travels through  
England.

JUDITH OSTROWITZ traveled to  
Seattle, Washington, Victoria, British Col-  
umbia, and Indian reserves on Vancouver  
Island, British Columbia to pursue re-  
search on the social and artistic context of  
replicated works in Northwest Coast In-  
dian art.

DULCE M. ROMAN traveled to Spain  
to study paintings from the late sixteenth  
to early nineteenth centuries. During her  
visit to collections in Madrid, El Escorial,  
Toledo, Seville, and Valladolid, she formu-  
lated a thesis concerning the symbolic  
use of furniture motifs in portraits of the  
Habsburg queens of Spain.

CATHRYN STEEVES' summer travel  
plans were postponed until this January,  
when she pursued archeological and ar-  
chival research in Paris on the subject of  
her dissertation, the Hôtel de Ville.

## ALUMNI NOTES, continued

He has unravelled the iconography of the  
ceiling decorations of the East Room of  
the library. Following the example of the  
Renaissance banker Agostino Chigi in the  
Villa Farnesina, J.P. Morgan had his own  
social horoscope painted by H. Siddons  
Mowbray; the astrology of the Morgan  
ceiling records the patron's two  
marriages as well as his membership in  
an exclusive dining club called the Zodiac  
of 12.

ALLAN WALLACH (Ph.D. '73) has  
been appointed Ralph H. Wark Professor  
of the College of William and Mary. His  
recent publications include "Making a  
Picture of the View from Mount  
Holyoke," *Bulletin of the Detroit Institute of  
Arts* 66, no. 1 (1990), and "Regionalism  
Redux," *American Quarterly* 43 (June  
1991). He is currently at work on a book  
for Cambridge University Press tentatively  
titled *The View from the Top* on  
what he calls "the panoptic sublime" in  
nineteenth-century American art, and  
collaborating on a Thomas Cole exhibi-

NANCY WU conducted research in Fr-  
ance for her dissertation, "The Chevet of  
the Cathedral of Reims and 13th Century  
Architecture in Champagne." In Paris she  
examined archival photographs, maps  
and plans at a number of research in-  
stitutions and in Reims she took measure-  
ments and photographs of the cathedral.

### Nelson Blitz, Jr. Travel Grants:

VIRGINIA HECKERT visited several  
cities in Germany where she established  
contacts with scholars, curators and ar-  
chivists essential to her dissertation re-  
search on the German photographer Albert  
Renger-Patzsch.

AMY SCHLEGEL traveled to Wash-  
ington, D.C. to explore possible dissertation  
topics centering around the Vietnam War  
and its representation in the visual arts.

### Marcia and John Friede Travel Grants:

ANNE D'ALLEVA spent the summer  
conducting preliminary dissertation re-  
search on the collecting activities of  
missionaries in Polynesia. Her itinerary  
was divided into three stages taking her  
from London, to Honolulu, and finally to  
French Polynesia.

### Luce Foundation Summer Travel Grant:

JANE ENGLISH conducted research in  
Venice on her dissertation "New Ameri-

can Painting: the Reception of Abstract  
Expressionism in Italy, 1950-1960." She  
plans to defend her thesis this spring  
(1992).

BRIDGET L. GOODBODY traveled to  
various Midwestern institutions that  
have resources on George Catlin and  
early frontier settlement. In addition to  
visiting significant museums and ar-  
chives, she visited several smaller collec-  
tions, historical societies, and the Cow-  
boy Hall of Fame in Oklahoma City, Ok-  
lahoma. By the end of her travels she  
drove 5,000 miles and returned with a  
notebook filled with information for her  
dissertation.

LISA STRONG traveled to Salt Lake  
City, Utah to study the writings and pho-  
tograph the paintings of George M. Otting-  
er, a Mormon artist working in the 1860s  
and 70s, the topic of a lengthy research  
paper she wrote for an Independent  
Study with Barbara Novak.

NANCY STULA conducted research  
for her dissertation on the American land-  
scape painter Christopher Pearse Cranch  
(1813-1892) in several cities on the East  
Coast. In New York, Massachusetts and  
Maine, she examined biographical ar-  
chives, photographed paintings, and met  
with descendants of the artist.

*Historicism*, which he wrote with Robert  
Jan van Pelt.

Impressionism and Renoir continue to  
be the subjects of research for BARBARA  
EHRlich WHITE (Ph.D. '65), who  
teaches art history at Tufts University.

GERTRUDE WILMERS (Ph.D. '91) is  
curator of the New Studio of the New-  
ington-Cropsey Foundation in Hastings-  
on-Hudson, N.Y., which opened in De-  
cember 1990 with a retrospective  
exhibition dedicated to Worthington  
Whitbread.

GEORGIA SOMMERS WRIGHT  
(Ph.D. '66) is currently editing a video,  
"Light on the Stones: the Medieval  
Church of Vézelay," which she scripted,  
directed, and produced—although the  
film was shot, she confesses, by two pro-  
fessional cameramen. The film, which is  
now in distribution, is twenty-five  
minutes long with music from the 12th  
and 13th centuries; it is accompanied by  
a curatorial guide.

CAROL ZEMEL (Ph.D. '78) is in France  
on an NEA Fellowship (1991-92) com-  
pleting her book, *Utopian Promises: The-  
mes of Modernity in the Work of Vincent van  
Gogh*.



Columb University  
Department of Art History  
and Archaeology  
826 Schermerhorn Hall  
New York, N.Y. 10027

Non Profit Org.  
U.S. Postage  
**Paid**  
New York, N.Y.  
Permit No. 3593

DR DAVID ROSAND  
