Dear Friends and Colleagues:

Over the course of my six years as department chair, and since the inauguration of this newsletter in 2000, there have been many changes.

For one thing, the face of the faculty has changed. Carol Armstrong was hired as a joint appointment with the Program in the Study of Women and Gender; Wen Fong and Peter Bunnell retired, and their positions were filled by Jerome Silbergeld and Anne McCauley. Thomas Leisten, in a newly created position in Islamic art and architecture, and Esther da Costa Meyer were promoted to tenure; and Alastair Wright and Al Acres were hired. Two beloved emeritus professors, Jack Martin and David Coffin, passed away. And the changes will continue.

With John Wilmerding presently in the second year of a four-year phased retirement, Rachel Ziady DeLue, who currently teaches at the University of Illinois at Urbana-Champaign, will begin a tenure-track position in American art in the fall. With the departure of Anne-Marie Bouché and Al Acres, we also expect to fill positions in medieval and northern Renaissance art over the next few years, and African art is on the wish list.

McCormick Hall itself has changed. The feasibility study for the Marquand Library renovation was completed in 1999–2000, my first year as chair, and, as readers of these pages are well aware, the superb new state-of-the-art facility is now being enjoyed by faculty, students, and visiting scholars from around the world. Another notable realization was the establishment of the P. Y. and Kinmay W. Tang Center for East Asian Art. With Jerome Silbergeld as the first director, it offers an impressive program of lectures, conferences, symposia, and film series. The old Slides and Photos Collection has become the Visual Resources Collection under a new director, Trudy Jacoby, and the Index of Christian Art is bringing medieval imagery into the digital world.

The Princeton University Art Museum, under the dynamic leadership of its director, Susan Taylor, who joined us in 2000, has also undergone a transformation, with the reinstallation of most of its galleries, and an ambitious schedule of exhibitions and gallery events. The depth of its outstanding holdings is symbolized by the terracotta relief related to Ghiberti’s bronze Gates of Paradise in Florence that appears on this page—a work that is not even on display. The museum remains an important focus of department teaching and scholarship, with individual faculty members working with museum curators on exhibitions, and undergrads and grad students gaining valuable experience through service to the museum as research assistants, tour guides, and interns.

The faculty continues to reassess the curriculum in light of a changing discipline, and changes are probably in store for the venerable Art 101. Our new chair, Hal Foster, will be a most able leader for a department with a distinguished history and a bright future.

Patricia Fortini Brown, chair
**Faculty News**

**Al Acres** has an article titled “Porous Subject Matter and Christ’s Haunted Infancy,” forthcoming in *The Mind’s Eye: Art and Theological Argument in the Middle Ages*, a collection edited by Anne-Marie Bouché and Jeffrey Hamburger. Another article, “Elsewhere in Netherlandish Painting,” will appear in a collection scheduled for publication later in the year. The first of these draws upon research for his book manuscript, projected for completion toward the end of summer, on insinuations of the Passion and evil in Renaissance imagery of Christ’s infancy. This spring Acres gave a paper at the British Association of Art Historians Conference, held at the University of Bristol, on modes and implications of depicting intention in 15th-century painting, which he will publish as an article. Elements of this essay will contribute to a second book project, tentatively titled *Edges of Meaning in Early Northern Painting*. In addition to his surveys of the Northern Renaissance and Western prints, he taught two new seminars this year: one in the fall, titled “Renaissance Invisibility,” which addressed European artists’ pervasive and increasingly self-conscious efforts to represent things that elude or resist vision, and a sophomore seminar, cotaught in the spring with Hal Foster, on “Episodes in Realism.”

**Carol Armstrong** published *Cézanne in the Studio: Still Life in Watercolors* (J. Paul Getty Museum, 2004) and curated the accompanying exhibition at the J. Paul Getty Museum last fall. The focus of both the book and the exhibition is Cézanne’s late masterpiece *Still Life with Blue Pot*, which is now in the collection of the Getty Museum. With Catherine de Zegher, she was the coeditor of and contributor to *Ocean Flowers: Impressions from Nature* (The Drawing Center and Princeton University Press, 2004), a study of natural-history imagery in the mid-19th century, with particular emphasis on botanical drawings and photograms by the artist Anna Atkins (1799–1871) and her Victorian contemporaries. Armstrong was also the cocurator of the accompanying exhibition at The Drawing Center in New York and the Paul Mellon Center for British Art in New Haven. An exhibition of her photographs, titled “Pink,” was shown on campus in January and February. Armstrong’s essays on the exhibition “Manet at the Prado” and Kiki Smith and Giuseppe Penone appeared in *Artforum* in 2004, and she also lectured at the Courtauld Institute in London, the J. Paul Getty Museum, the New York Public Library, the Paul Mellon Centre for British Art, Wellesley College, and University College, London.

**Patricia Fortini Brown**, department chair, published an essay on housing diversity in Renaissance Venice, in *Home and Homelessness in the Medieval and Renaissance Worlds* (Notre Dame University Press, 2004), and her book *Private Lives in Renaissance Venice: Art, Architecture and the Family* (Yale University Press, 2004) was a finalist for the Charles Rufus Morey Prize of the College Art Association and was a *New York Times* notable book. She participated in a number of conferences in Princeton and elsewhere, including a symposium in Koper/Capodistria, Slovenia, “Istria and the Upper Adriatic in the Early Modern Period: Artistic Exchange Between the Coasts and the Interior,” where she gave a paper titled “Istria and Venice’s Classical Past”; and the annual meeting of the Sixteenth Century Studies Conference in Toronto, where she was moderator of a round table titled “Is Art History?”

**Slobodan Ćurčić** spent last summer in Princeton, finishing the text of his major book on the architecture in the Balkans from A.D. 300 to 550. In the spring he gave a lecture at Princeton titled “Deliberate Destruction of Cultural Patrimony: The Case of Kosovo,” cosponsored by the Department of Art and Archaeology and the Program in Hellenic Studies. The lecture was prompted by a spree of violence in March 2004 that resulted in the destruction of medieval churches and monasteries in the region of Kosovo. In May he gave a keynote lecture, “House or House of God? Planning Ambiguities in Byzantine Architecture,” at the annual conference of the Christian Archaeological Society in Athens, Greece. He was also inducted into the international honorary committee of the society, whose 15 members include only two from the United States. In July he participated in the international symposium “Hiero- tophy: Studies in the Making of Sacred Spaces,” held in Moscow. His lecture was titled “Cave and Church: An Eastern Christian Hierotopical Synthesis.” Last fall Ćurčić was invited to chair a session at a conference held at Columbia University to commemorate the 200th anniversary of the First Serbian Uprising (1804–15) and the beginnings of modern Serbian statehood. His 2004–05 publications include “The Role of Late Byzantine Thessa-

Hal Foster published two books this year. Prosthetic Gods (MIT Press, 2004) explores the critical relationship of psychoanalytic theory and modernist art, examining Gauguin, Picasso, Adolf Loos, Max Ernst, and other artists who shared a fascination with fictions of origin, either primordial and tribal or futuristic and technological. With Rosalind Krauss, Yve-Alain Bois, and Benjamin Buchloh, he coauthored Art Since 1900: Modernism, Antimodernism, Postmodernism (Thames & Hudson, 2004), a major comprehensive history of art in the 20th century. In 2004 Foster gave lectures at the Whitney Museum, the Architectural League, the University of Mexico, the Getty Museum, Stanford University, the University of North Carolina, the University of California at Berkeley, the University of Delft, Ulster University, and the National Gallery of Art, among others. In April he was the keynote speaker at the 10th annual Villanova University Graduate Student Philosophy Conference.

During academic year 2003–04 Thomas DaCosta Kaufmann was the National Endowment of the Humanities Postgraduate Fellow in Renaissance and Early Modern Studies at the American Academy in Rome. In 2004 he began service on the board of directors of the College Art Association of America and served on its Annual Conference Committee. In 2005 Kaufmann was also named to the National Committee of the History of Art, and was reelected to the board of the Historians of German and Central European Art. He continued to serve as a discipline representative for Germanic Studies to the Renaissance Society of America, and was on the advisory board for the Advanced Placement examinations in art history.

He published three books in 2004: The Eloquent Artist: Essays on Art, Art Theory and Architecture, Sixteenth to Nineteenth Century (Pindar Press), Central European Drawings in the Crocker Art Museum (Harvey Miller), and Toward a Geography of Art (University of Chicago Press). In addition, the following chapters and articles appeared: “Das Ostseeraum als Kunstregion: Historiographie, Stand der Forschung, und Perspektiven künftiger Forschung,” in Land und Meer: Kultureller Austausch zwischen Westeuropa und dem Ostseeraum in der Frühen Neuzeit, edited by Martin Krieger and Michael North; “Die Geschichte der Kunst Ostmitteleuropas als Herausforderung für die Historiographie der Kunst Europas,” in Die Ostmitteleuropäische Kunsthistoriographien und den nationalen Diskurs, edited by Robert Born, Alena Janatković, and Adam S. Labuda; “South America, 1600–1800” and “Europe, 1600–1800” in The Atlas of Art, edited by John Onians; and “Die Kunst Mitteleuropas als untrennbare Einheit,” in Die Waage, as well as a book review and other miscellaneous publications. This year will see the
Robert Janson-La Palme Visiting Professorship

The department is pleased to announce the endowment of the Robert Janson-La Palme Visiting Professorship in Art and Archaeology. It will allow the department to invite a distinguished scholar to campus every other year to give a seminar in the field of European art between 1200 and 1800. In addition to the seminar, the Janson-La Palme professors will also give a public lecture and direct a colloquium in the area of their specialization. The first recipient of the professorship will be Walter Liedtke, curator of art between 1200 and 1800. In February, she chaired a session on the nude in history of Dutch photography, at the International Congress of History in Sydney, Australia. He also chaired a session at the Annual Meeting of the Renaissance Society of America in Cambridge, England.

Thomas Leisten, in addition to teaching a full load of courses at Princeton, commuted to Cambridge, Massachusetts, last fall to teach a course at Harvard on early Islamic architecture. He also traveled to Tübingen to lecture on the excavations of Samarra in Iraq. His 2004–05 publications include an entry on Makkara in Iran in The Encyclopedia of Islam, and the article “Mshatta, Samarra, and al-Hira: Ernst Herzfeld’s Theories Concerning the Hira-Style Revisited,” which appeared in Ernst Herzfeld and the Development of Near Eastern Studies, 1900–1950 (London, 2005). Leisten is the director of Princeton’s excavations at the Syrian site of Balis, and he is currently working with Princeton’s Education Technologies Center to develop a Web site devoted to Balis, which will include preliminary reports, photographs, information on small finds, interviews, and a 3-D walk-through reconstruction of the palace.

In conjunction with an exhibition devoted to Alfred Stieglitz and his American galleries at the Musée d’Orsay in Paris, Anne McCauley published an article on “Alfred Stieglitz et le nu féminin” in the Revue du Musée d’Orsay for November–December 2004. At the symposium that coincided with this exhibition, she presented a paper (in French) titled “Born in Hoboken: Alfred Stieglitz between the Old Country and the New.” Last August she was a keynote speaker at the Nordic Society of Photographic History’s annual symposium held in Copenhagen, where she discussed the origins of photographic pornography in Second Empire France. In January she was one of two American speakers discussing historiography and current issues in photographic history for a symposium held in Amsterdam and sponsored by a collaboration of academics writing the first comprehensive history of Dutch photography, Dutch Eyes. At the College Art Association meetings in Atlanta in February, she chaired a session on the nude in photography. Perhaps the most unusual speaking situation she had last year resulted from an invitation from Oxford University’s Continuing Education Office to give a series of five lectures on the history of photography on the Cunard Line’s Queen Mary II en route from New York to Southampton in June.

Esther da Costa Meyer cocurated the exhibition “Schoenberg, Kandinsky, and the Blue Rider,” which was awarded first prize for the best thematic show in New York City in the year 2004. The honor was bestowed by the American section of the AICA/International Art Critics Association at a ceremony held at the Museum of Modern Art in January. Shown at the Jewish Museum in New York from October 2003 through February 2004, this was the first American museum exhibition to concentrate on the friendship and intellectual dialogue between painter Wassily Kandinsky and composer Arnold Schoenberg.

Hugo Meyer has completed a book whose working title is The Aura of Imperial Rule. It now contains 12 chapters, and stretches from the Late Republic to the 3rd century a.d. He also finished the manuscript for a smaller book on aspects of femininity in Graeco-Roman art, and hopes to publish both works in 2005. Finishing his studies on David Friedrich Strauß is next on the agenda. During his next sabbatical he will spend time in Athens to continue his projects on Athens in 19th-century photographs, “Interpretations of the Past,” and the portraits of the kosmatai. He recently lectured on “The Holy Shield of Illion” at the conference “Alexander the Great and His Era,” sponsored by the Alexander S. Onassis Foundation in New York. His articles in press are on the Lennian Athena of Phidias, the Belvedere Torso, and “Pierino Da Vinci, Dante, and the Portland Vase.”

During 2004–05 John Pinto gave the Thomas Spencer Jerome Lectures at the University of Michigan in Ann Arbor (in the fall) and the American Academy in Rome (in the spring). His topic was architects in 18th-century Rome and the compelling vision they forged of classical antiquity. The lectures will be published as a book by the University of Michigan Press. Pinto was awarded a grant from the John Simon Guggenheim Memorial Foundation for 2005–06, which he will use to complete another project, a book on architecture and urbanism in 18th-century Rome. In collaboration with Janet Temos ’82 ’01 and the staff of the Educational Technologies Center at Princeton, work continues on a new interface for Pinto’s Nolli database on art and architecture in Rome. When completed, the database will be available on the Internet. The new version will be enriched by a second interactive plan of Rome, by Giovanni Battista Falda, recently acquired by Marquand Library, as well as by digital images taken from rare books in Princeton’s collections. As a trustee of the American Academy in Rome, Pinto served on the search committee for a new director.

Jerome Silbergeld published a book on Chinese cinema, Hitchcock with a Chinese Face (University of Washington Press, 2004), and an article in the Art Bulletin on regional variation in Chinese gardens...
and architecture. He gave guest lectures on Chinese photography at the University of Chicago, and on landscape as a painting genre at the Philadelphia Museum of Art, as well as lecturing at the China Institute in New York, the University of British Columbia, and the Seattle Art Museum. As director of the Tang Center for East Asian Art, he organized with Associate Director Dora Ching ’93 (M.A.) a symposium at Princeton on “The Family Model in Chinese Art and Culture,” which brought together speakers in the fields of art history, literature, anthropology, psychiatry, and sociology. At the symposium he presented a paper on representations of family in Chinese cinema. The papers will be published by Princeton University Press. Silbergeld also served on gallery committees for the China Institute and the Asia Society in New York, and as a member of the editorial board for *Archives of Asian Art*. He taught a graduate seminar on the topic of “bad” art, a consideration of how Chinese art criticism has dealt with this topic over the centuries.

**John Wilmerding** was busy much of last fall with lectures related to two exhibitions with which he was involved: “American Masters from Bingham to Eakins,” 19th-century paintings from his collection on view at the National Gallery of Art, and “West to Wesselmann; American Drawings and Watercolors in the Princeton University Art Museum.” The latter show was accompanied by a substantial catalogue with entries on 77 highlights in the collection, an essay on the history of teaching and collecting American art at Princeton, and a partially illustrated checklist of all the museum’s holdings of American drawings and watercolors. The project was favorably reviewed, and stimulated a number of year-end gifts of American art from alumni, including Stuart P. Feld ’57, Alastair Martin ’38, Leonard Milberg ’53, Remack Ramsay ’58, and Charles Scribner III ’73.

Wilmerding also wrote introductions for several other exhibition catalogues: “Georgia O’Keeffe and the American Landscape Tradition” for International Arts (Memphis, Tennessee); “Dartmouth and American Art” for the Hood Museum of Art (Hanover, New Hampshire); “The Many Views of Frederic Edwin Church” for a traveling exhibition from Olana, coming to Princeton in the spring of 2007; “Small Wonders: Hudson River Paintings in the Martin Collection” for the New Britain Museum of American Art (Connecticut); and “Memory and Magic: The Art of Andrew Wyeth” for the High Museum of Art (Atlanta, Georgia). Also underway are a retrospective book on the photorealist Richard Estes and an exhibition on Fitz H. Lane and Mary Mellen, set for May 2007.

Wilmerding remained busy as a trustee or committee member of the Guggenheim Museum, the College of the Atlantic in Maine, and the Committee for the Preservation of the White House, in addition to being recently elected a commissioner of the National Portrait Gallery in Washington.

This past year he gave visiting lectures at the Educational Testing Service (Princeton), the Castine Historical Society (Maine), the Farnsworth Art Museum (Maine), the College of the Atlantic, the Cape Ann Historical Museum (Massachusetts), the National Gallery of Art (Washington, D.C.), the Cosmopolitan Club of Philadelphia, the Pennsylvania Academy of the Fine Arts, the Ellis Antiquite Show (Boston), and the Cosmopolitan Club of New York. Following the gift of his collection of 19th-century American paintings and drawings to the National Gallery, *Art & Antiques* magazine named him one of the top 100 collectors of the year.

**Emiratus Faculty**

**Peter Bunnell** contributed the essay “La photographie pictorialiste” to the autumn 2004 issue of *La revue du Musée d’Orsay*, published in conjunction with the exhibition “New York et l’Art Moderne: Alfred Stieglitz et son Cercle, 1905–1930,” which was held at the Musée d’Orsay. He was also instrumental in arranging the loan of several Stieglitz photographs from the collection of the Princeton University Art Museum. In 2004 he was appointed a member of the Department of Photographs visiting committee at the Metropolitan Museum of Art. Bunnell continues on a consulting basis in the Princeton University Art Museum, and is also supervising graduate students writing their dissertations.

During the past year **James Marrow** coauthored the commentary volume to a facsimile of a richly illustrated Latin prayer book illuminated in Cologne in the 1480s: *Liber Precum: Vollständige Faksimile-Ausgabe der Handschrift Ms. Lat. O.v.I. 206 der Russischen Nationalbibliothek in St. Petersburg*, two volumes, coauthored with Margarita Logutova (Graz, Akademische Druck- und Verlagsanstalt/ADEVA, 2003). He is resident this year in Cambridge, England, where he has contributed entries to the catalogue of a major exhibition of medieval manuscripts in Cambridge collections (“The Cambridge Illuminations”) that will take place at the Fitzwilliam Museum from July 26 through December 10, 2005. In November he was awarded a Ph.D. *honoris causa* by the Université Charles-de-Gaulle, Lille 3, in France. In the spring semester he taught a graduate seminar in manuscript illumination, as the inaugural holder of the “Van der Weyden Chair—Paul and Dora Janssen” at the Katholieke Universiteit Leuven in Belgium. His book *Pictorial Invention in Netherlandish Manuscript Illumination of the Late Middle Ages: The Play of Illusion and Meaning* is scheduled for publication by Uitgeverij Peeters (Leuven) in May 2005.

Kip Deeds is a printmaker, painter, and lecturer in printmaking. In 2004 he had solo exhibitions at the Sykes Gallery of Millersville University in Millersville, Pennsylvania, and at the Wakeley Gallery at Illinois Wesleyan University. In 2005 he had a solo exhibition at the Hunt Gallery of Webster University in St. Louis. Deeds participated in nine group exhibitions in 2004, including “American Impressions: Contemporary American Printmaking” at the Ben Shahn Gallery at William Patterson University. Deeds will be a printmaker-in-residence at the Frans Masereel Centre in Belgium this May.

Wilfried Dickhoff a writer, publisher, and curator of international contemporary art, is a lecturer, teaching “Issues in Contemporary Art.” His recent writing includes the books After Nihilism (Cambridge University Press, 2000) and Für eine Kunst des Unmöglichen (For an Art of the Impossible), 2001; texts on Alex Katz, James Lee Byars, and Leiko Ikemura; and the theoretical essay “The Art of Parrying.” Upcoming publications of his press, Verlag Wilfried Dickhoff, include artist's books by Marcel Broodthaers and Tony Oursler, and Anfänge: Schriften zur Kunst (Beginnings: Essays on Visual Art) by Maurice Blanchot. Dickhoff’s monographs on Albert Oehlen and Georg Dokoupil, and on Rosemarie Trockel's works on paper are scheduled for publication by DuMont this year.

Greg Drasler is a painter and lecturer. His 2004 exhibition “Claustrophelia,” at the Van Bunt Gallery in New York was reviewed in the January 2005 issue of Art in America. Drasler's essay “Painting into a Corner: Representation as Shelter” was published in The Vitality of Objects: Exploring the Work of Christopher Bolis (Wesleyan University Press, 2002).

Nicholas Evans-Cato, a painter, was a lecturer last fall. In 2004 he had a solo show of recent cityscape paintings at the George Billis Gallery in New York City, and his “Billboard Sculptures,” diminutive wood and paper models of abandoned billboards in New York City, were included in the first Rhode Island School of Design Biennial. In 2004 he also participated in the exhibition of the Joan C. Mitchell Foundation's M.F.A. awardees at the CUE Foundation in Chelsea.

Su Friedrich, a filmmaker and professor, teaches video production. During 2003–04 she toured widely with her most recent feature-length documentary, The Odds of Recovery, and also completed a new short video, The Head of a Pin. Friedrich is currently working with Wildside Press on a monograph about her films. One-person shows of her work were held in 2004 at the University of Iowa, Cedar Rapids; the Pennsylvania State University; Smith College; the Gay and Lesbian Center in New York; and the Northwest Film Center/Cinema Project in Portland, Oregon. Friedrich's work has been screened widely and has won many awards, including the Grand Prix at the Melbourne Film Festival, Outstanding Documentary Feature at Outfest, and the Golden Gate Award at the San Francisco Film Festival. She has received fellowships from the Rockefeller and Guggenheim Foundations, as well as numerous grants from the Jerome Foundation, the New York Foundation for the Arts, the New York State Council on the Arts, and Independent Television Service.
**Emmet Gowin** is a photographer and professor. In 2004 his exhibition “Changing the Earth,” with an accompanying catalogue, completed the third and final year of its tour, with exhibitions at the Center for Creative Photography at the University of Arizona, the James A. Michener Art Museum in Doylestown, Pennsylvania, the El Paso Museum of Art, and the Henry Art Museum at the University of Washington. During a spring 2004 sabbatical Gowin continued his ongoing research in Panama, with three visits to study and work alongside biologists in the rain forest. In the spring of 2004 Gowin was also in residence for three weeks as visiting artist at Nihon University in Tokyo, where he gave three lectures and a workshop, after attending the opening and publication of *Emmet Gowin: Photographs, 1967–2000* at the Art Museum of the College of Art, Nihon University. Gowin also gave the 2004 Conrad Nelson Lecture at Franklin and Marshall College in Lancaster, Pennsylvania, in January, and the Gladys S. Blizzard Lecture at the University of Virginia in Charlottesville, Virginia, in October.

**Carol Hepper** is a sculptor and lecturer. In 2004 she had a solo show “Translucency” at the R. Bryan Art Gallery of Coastal Carolina University in Conway, South Carolina, which included a brochure with essay by Will Hips. She was also in a group show at the North Dakota Museum of Art in Grand Forks. In 2005 Hepper’s work was in group shows at the Marlborough Chelsea Gallery in New York and the Elizabeth Leach Gallery in Portland, Oregon.

**Julia Jacquette** is a painter and lecturer. In 2004 she had solo shows at Michael Steinberg Fine Art and the Tang Museum at Skidmore College. She also teaches at the Rhode Island School of Design.

**Brian Jermusyk** is a painter and lecturer who teaches drawing and painting. He has exhibited his work at the Hackett-Freedman Gallery and the National Academy of Design.

**Steve Keister** is a sculptor, ceramist, and lecturer in ceramics. In 2004 photographs of his ceramics were published in the *New York Times*’s “Currents.” He was interviewed, and his work was featured on “What’s Hot, What’s Cool” on the CBS Food Network. In 2004 his work was acquired by the Albright Knox Gallery in Buffalo, New York, and the Rhode Island School of Design Museum in Providence. Keister also participated in the 2004 faculty exhibition at Drew University, and “Bennediction” at Goliath Visual Space in Brooklyn.

**Jocelyn Lee,** a photographer and lecturer, teaches both black-and-white and color photography. In 2004 her work was exhibited in shows including “New Acquisitions: The Global and the Local” at the Bates College Museum of Art, “The Vernacular Landscape” at the Colby College Museum of Art, “Standing Figure” at the Bernard Toale Gallery in Boston, and “Maine in America: Photographs from the Permanent Collection” at the Farnsworth Art Museum. Her work was recently acquired by the Colby College Museum of Art and the Bates College Museum of Art. “Jocelyn Lee and Sa Schloff, New Work” will be shown at Zero Station, in Portland, Maine, this May.

**Andrew Moore** is a photographer, filmmaker, and lecturer who teaches both photography and digital photography. Moore’s next book of photographs, *Russia,* will be published this fall. A catalogue of his pictures from Governors Island was published by the Public Art Fund in 2004. Moore was the producer and cinematographer for *How to Draw a Bunny,* a documentary feature on the artist Ray Johnson. The film, recently released on DVD by Palm Pictures, was voted one of the 10 best films of 2004 by *New York Magazine.* Moore also teaches in the M.F.A. program in photography at the School of Visual Arts in New York.

**Stephen Mueller** is a painter and lecturer who taught painting in the fall semester. This year he will receive a Francis Greenburger Prize. In 2004 Mueller received a New York Foundation for the Arts fellowship and had a one-person show at the Rebecca Ibel Gallery in Columbus, Ohio, and a mid-career survey exhibition at the Jodycyn Art Museum in Omaha, Nebraska. He is currently teaching at Harvard University.

**John J. O’Connor** is a painter and lecturer in drawing. His 2005 exhibitions include “Greater New York” at P.S. 1. In 2004 his work appeared in exhibitions including “Queens International” at the Queens Museum in New York; the Andy Warhol Museum in Pittsburgh; “Artnforum” in Berlin,
James Seawright is a sculptor and professor. For many years he served as the director of the Program in Visual Arts. In 2003 he and his wife, Mimi Garrard, were jointly awarded a lifetime achievement award by the Mississippi Institute of Arts and Letters, and in 2004 he received the Howard Y. Behrman Award for Distinguished Achievement in the Humanities at Princeton. He had a solo exhibition in February 2005 at the Ben Shahn Gallery of William Patterson University in Wayne, New Jersey, and another solo exhibition will take place in December 2005 at the OK Harris Gallery in New York City. Seawright’s sculptures have been exhibited internationally and are in the permanent collections of the Guggenheim Museum, the Whitney Museum, the Museum of Modern Art in New York, the Wadsworth Atheneum in Hartford, Connecticut, the New Jersey State Museum in Trenton, and other major public collections. A number of his works have been commissioned for both indoor and outdoor public spaces, including two large mirror sculptures at Terminal C of Logan International Airport in Boston. Among his awards are a Graham Foundation Fellowship, the Theodoron Award of the Guggenheim Museum, and the Academy Award in Art of the American Academy of Arts and Letters.

Denyse Thomasos, a painter and associate professor at Rutgers University, Newark, taught a new course on installation art at Princeton this spring. Thomasos’s international travels are the source of her recent installation exhibitions “Tracking: Thirty Years in Canada, Thirty Years in Trinidad” at the Gallery of Bishop’s University in Quebec, Canada, and “Tracking: A Journey Through the East” at the St. Vincent University Gallery in Halifax, Canada. In 2001, she was included in the noted exhibition “Quiet as It’s Kept,” curated by David Hammons at the Christine Konig Gallery in Vienna.

Rebekah Wostrel is a ceramist, interactive sound sculptor, and lecturer in ceramics. In 2004 she had solo exhibitions at the Clay Studio in Philadelphia and St. Mary’s College in Notre Dame, Indiana. Her work was included in group exhibitions at the Lancaster Museum of Art in Lancaster, Pennsylvania; the Erie Art Museum in Erie, Pennsylvania; Clemson University; the Wexler Gallery in Philadelphia; and the Addams Gallery of the University of Pennsylvania. Wostrel also teaches ceramic art at the University of Pennsylvania and St. Joseph’s University.
Callen Bair ’05 worked with Professor Esther da Costa Meyer on a senior thesis examining the work of revolutionary French designer Charlotte Perriand. Bair was particularly interested in investigating Perriand’s shift from a machine-age aesthetic to the use of wood and organic forms. During her time at Princeton, Bair has been involved with the Daily Princetonian and the Nassau Literary Review. She was the editor of “Street,” the arts, entertainment, and style section of the Prince. She intends to pursue a job in an art gallery, at a magazine focusing on the arts, or in some other creative field. [cbair@alumni.princeton.edu]

D. Katye Chung ’05 was born in Seoul, South Korea, raised in Lima, Peru, and currently lives in Florida. She arrived at Princeton not only having been trilingual since childhood, but also with a keen appreciation of varied cultures. Expecting to major in the Woodrow Wilson School of Public and International Affairs, she studied Japanese and Italian before taking a course in the department and discovering that art history was her real scholarly calling. Chung’s senior thesis, “Contemporary Art and the Pornographic,” reflects her interest in contemporary art and criticism and changing theories of art. Working with Professor Anne McCauley, she examined the historical distinction between “art” and “pornography,” and the modern shift in the use of pornographic imagery after, and in response to, the Mapplethorpe scandal in 1989. Chung has worked as a curatorial intern at the Norton Museum of Art in West Palm Beach, Florida, and as a research and curatorial assistant in several departments at the Princeton University Art Museum, where she worked on the recently published catalogue of American prints and drawings. She hopes to work in an art-related field, travel, and surf at different locations around the world before pursuing a Ph.D. in art history. [dchung@princeton.alumni.edu; katyechung@gmail.com]

Jennifer Diorio ’05’s senior thesis research focused on Benozzo Gozzoli’s model book and the diffusion of images in Florentine workshops of the late-14th and 15th centuries. Professor Thomas DaCosta Kaufmann was her adviser. The recipient of a departmental Macfarlane grant for summer thesis research, Diorio traveled last summer to Stockholm, London, and Florence to study drawings as well as some of the major works of Benozzo and Fra Angelico. On campus she was involved with the University cycling team, until breaking her thumb while cycling during the spring semester of her senior year. She then concentrated on mastering the art of typing her thesis with just one hand. Diorio has applied to museum studies programs in the U.K. and Canada, as well as the M.A. program in fine and decorative art at Sotheby’s Institute of Art. [jdiorio@alumni.princeton.edu]

Jennifer Marie Elliott ’05’s senior thesis examined the role of the distant figure in 16th-century Netherlandish landscapes by Patinir, Bles, Bruegel, and others. Her faculty adviser was Professor Al Acres. Outside the classroom, she was a four-year member of the field hockey team, which won three Ivy League championships and made an appearance in the NCAA Final Four. In all four years she was a member of the National Field Hockey Coaches Association All-Academic team. Elliott was also a student tour guide at the Princeton University Art Museum, giving highlights tours on the weekends. In the spring 2005 semester, she worked at Art + Auction magazine in New York City for one of the associate editors. After graduation, she plans to work in a gallery, auction house, or other art-related field for one year before beginning an M.A. art business program in London in September 2006. [jelliott@alumni.princeton.edu]

Erica Hsu ’05, under the guidance of Professor Anne-Marie Bouché, wrote a senior thesis on the artistic merits of contemporary tattooing practices in light of postmodern ideas. The topic had much personal meaning for her, and she found the research immensely enjoyable and enlightening. Outside the department, one of her main activities was peer education. For two years she served as an eating-concerns peer educator for University Health Services, and this year she was a peer academic adviser for Mathey College. After graduation she plans to move back to sunny California for at
Clare Jan Ru Huang ’05 created an installation of photographs focusing on rural poverty and environmental degradation in Taiwan. The advisors of her senior thesis project were Jocelyn Lee and Emmet Gowin of the Program in Visual Arts, along with the department’s Professor Jerome Silbergeld. Huang's academic interests include classical philosophy, ancient and medieval history, and the history of science, and she is an avid hiker, bird-watcher, and insect-watcher. Her primary extracurricular involvement has been with music, particularly vocal. She sang with the Glee Club/Concert Choir and since her freshman year has served as an officer; until recently she was also the concert manager of the Glee Club/Concert Choir. She has also been a semi-regular in the Metropolitan Opera Saturday-morning standing-room ticket crowd. For several years Huang worked closely with the Student Volunteers Council. Next year she will travel through impoverished rural stretches of continental China, practicing documentary photography. [chuang@alumni.princeton.edu]

Jessica Lynn Inocencio ’05, who is in the Program in Visual Arts, created a thesis exhibition titled “Waterway Creatures,” a two-room video and sculpture installation that evoked the experience of an ocean pier. Working with Professors Su Friedrich and James Seawright, she designed a 44-foot-long pier, with a series of monitors beneath the planks showing videos that she created for the installation. Meanwhile, a soundtrack that she assembled provided appropriately aquatic sounds, some familiar, and others more obscure. Last year Inocencio and a team of Princeton undergraduates entered their short film “After Prom” in the Imagine Cup, an international Microsoft-sponsored contest for college students. At the finals in São Paulo, Brazil, her team placed second worldwide in the short-film division. Outside the classroom, Inocencio was an art editor for the Nassau Literary Review, wrote for the Daily Princetonian, played bass clarinet in the Princeton University Wind Ensemble, pitched for a club softball team, and served as assistant social chair at Colonial Club. After graduation she will work in Knysna, South Africa, as a program developer for the nonprofit organization Outward Bound. She then plans to return to the U.S. to attend law school. [jinocenc@alumni.princeton.edu]

Andrew Jordan ’05 worked with Lecturer Keith Sanborn and Professor Su Friedrich from the Program in Visual Arts and the department’s Professor Jerome Silbergeld on his thesis project, a narrative film that follows three interconnected pairs of characters through mysterious episodes set in Vermont in the foliage season. He drew on many sources of inspiration for the project but was particularly influenced by the filmmakers David Lynch, Wong Kar-Wai, and Stanley Kubrick. A second film that he wrote and directed, titled Electromagnetism, aired at the Ivy Film Festival this spring. Jordan has been involved with a number of theater and film groups on campus, and his other hobbies include graphic design and running road races. After graduation he plans to move to Los Angeles and work in the film industry. Last summer he worked as an intern at Section Eight, a production company. [storypilot@gmail.com]

Juan Lessing ’05 used an Islamic drawing of an elephant in the Princeton University Art Museum as the starting point for his senior thesis on Islamic “composite animals.” Professor Thomas Leisten guided his study of these Indian and Persian drawings, which date to the 16th century and later. These plausibly realistic drawings are composed of dozens of interlocking creatures—lions, snakes, humans, and others. Previous studies have assembled no more than a dozen examples, but Lessing’s research resulted in a catalogue of several hundred drawings, as well as a novel interpretation of their meaning. In addition to stylistic analysis, he used infrared reflectography to study the underdrawings and Raman spectroscopy to analyze the pigments. Funding from the department and other sources allowed him to travel to numerous museums throughout the U.S. and meet with curators to discuss his work. Lessing plans to attend medical school after taking at least a year to work either in San Francisco at the UCSF Breast Care Center or in Africa on a Princeton-in-Africa fellowship in the area of AIDS treatment, prevention, and education. Of all his extracurricular activities, he is proudest of his work as chair of the Undergraduate Life Committee, which led to the adoption of a new “smoke-free” policy for all undergraduate dormitories. [jlessing@alumni.princeton.edu]

Rachel Lyon ’05’s work has been featured in the Nassau Weekly, Green Light Magazine, the Nassau Literary Review, and Bamn! The theme of her multimedia senior thesis exhibition—which included sculpture, painting, and animation—was the frailty of the human body. Supervised by visual art’s Keith Sanborn and Jim Seawright, along with the department’s AI Acres, it was shown at the Lucas Gallery as well as the Frist Campus Center, where it was part of an AIDS awareness benefit. Outside the classroom, Lyon plays violin in the University orches-
Anne Riker Purcell ’05’s senior thesis, advised by Professor Hal Foster, looks at the audio walks of contemporary artist Janet Cardiff, which she first encountered last summer while working for the New York City Department of Cultural Affairs’s (DCA) Percent for Art Program. Her internship with the DCA and another at the Princeton University Art Museum have inspired her to look for work with nonprofit arts organizations or institutions in New York and nearby. Purcell’s particular interests are in development, adult education and programs, and publishing. On campus, she worked at the Princeton University Art Museum, but the Princeton Triangle Club has occupied most of her extracurricular time ever since her freshman year. Her last appearance will be at the Reunions show this May. [apurcell@alumni.princeton.edu; anneriker@google.com]

Elisabeth Ramhorst ’05 examined the previous criticism and reception of Anselm Kiefer’s work in her senior thesis, “Banality and American Influences in the Art of Anselm Kiefer,” and suggests that changing conceptions of the banal and the work of American Pop artists play a role that has heretofore been inadequately addressed. Kiefer himself has promoted both of these ideas to varying extents in his few interviews, but neither has received serious attention. Her thesis was supervised by Professor Brigid Doherty from the German department. Ramhorst is a member of the cycling team, works for the department’s Visual Resources Collection, and is currently an editorial intern at Artforum International magazine in New York. Her future plans include graduate school in art history after working for a few years, and she is seeking positions either as a curatorial assistant at a museum or as an editorial assistant at an art publication. [ramhorst@alumni.princeton.edu]

Catherine Pack ’05 has concentrated on Islamic art, under the supervision of Professor Thomas Leisten. Her senior thesis, “The American Mosque,” explores Islamic architectural trends in the United States over the past 50 years. A MacFarlane Grant from the department sponsored her trip to the Southwest last summer to study the mosque Dar al-Islam in Abiquiu, New Mexico. Visiting Dar al-Islam proved to be invaluable to her research, allowing her to study the architectural style, experience the environment, observe the relationship of the structure to its setting, and better understand the architectural traditions of the Southwest. Pack was a member of the varsity women’s fencing team and captain during the 2003–04 season. She intends to remain professionally involved in the arts. [cpack@alumni.princeton.edu]
2004 Senior Thesis Prizes

Department of Art and Archaeology Senior Thesis Prize

Alexander Michael Toledano ’04, “Illuminating the Canon: Institutions and the Development of the Canon of Abstract Expression”

Stella and Rensselaer W. Lee Prize

Michelle Renee Farbstein ’04, “Desire, Disgust, and the Prostitute Body: Implicating the Viewer From Manet to Louie”

Frederick Barnard White Prize in Art and Archaeology

Rebecca Ann Farbstein ’04, “Chance Images: Considering Geological Formations as Inspiration for Upper Palaeolithic Art”

Grace May Tilton Prize in the Fine Arts


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Dena Rothstein ’05, working under the guidance of Professor Anne-Marie Bouché, wrote her senior thesis on Victorian children’s book illustrations. The topic interested her because the Victorian era saw the evolution of the modern picture book, with illustrations that are as significant as the text. The new genres of children’s literature that emerged during this period appealed more to the imagination, and veered away from the earlier moralizing and didactic content. Rothstein postulates that these changes are related to evolving ideas about child development and the very concept of the child. On campus, she and a friend initiated a group called Fusion, which brings together humanists and scientists for dinner discussions with professors about topics that incorporate both disciplines. Their meetings have ranged from talks about Dostoevsky and epilepsy to the relationship of music and math. She also has been involved in the Center for Jewish Life and the Princeton Shakespeare Company. She hopes to continue studying art history and working in the arts or education. [drothst@alumni.princeton.edu]

Soren Thompson ’05 was a member of the U.S. Olympic fencing team, and advanced to the quarterfinals in the men’s épée individual event at the Athens Olympics, defeating Alfredo Rota of Italy in a stunning upset. Rota was the world’s top-ranked fencer at the time. Thompson’s 7th-place finish was the best in nearly 50 years by a U.S. fencer in this event. Returning to campus, he wrote his senior thesis on the architecture of Kendrick Bangs Kellogg, James Hubbell, and Drew Hubbell, three architects who practice an “organic” style. His thesis, supervised by Professor Esther da Costa Meyer, analyzes their work, with a focus on aesthetic beauty, community activism, and ecological responsibility. Thompson fenced for the Princeton team this year and hopes to continue as a member of the U.S. National Team and compete in the 2008 Olympics. Another major interest is ceramics, and he is currently taking an advanced independent study ceramics course in the Program in Visual Arts. The combination of architecture and business in real estate is very appealing to him, and he hopes to be in New York next year, working in the field of real estate development. [sorenthompson@olympian.org]

Caitlin Tormey ’05 wrote her senior thesis on Robert Gober, specifically, on how Gober utilizes the convention of the diorama in his installations. Professor Hal Foster was her adviser. She is a four-year member of the varsity women’s indoor and outdoor track team, and at the 2005 ECAC championships, she ran the third-fastest 1,000-meter time in Princeton history. Tormey is also a member of the University Cottage Club. She hopes to work in a contemporary New York City art gallery next year, but is also interested in finding a position in an auction house or art museum. Her long-range plans include graduate school and a Ph.D. in either modern or contemporary art. [ctormey@alumni.princeton.edu]

Devon Wessman-Smerdon ’05, with the guidance of Professor Slobodan Ćurčić, wrote a senior thesis on Byzantine influence on medieval Russian architecture, with a particular focus on the role of bell towers. She also earned a certificate in Slavic languages and literatures. Outside the classroom, her main passions are community service and theater. She served as the publications and publicity administrator for the Student Volunteers Council, and was the Community Action program coordinator for Community Action 2004. Wessman-Smerdon also has served as general manager for Theatre Intime and has been active in other theater groups on campus, acting as general manager of Princeton Summer Theater, vice-president/production manager for the Princeton Triangle Club, and designer/manager in various capacities for the Program in Theater and Dance and the Princeton University Players. In addition to theater management, she is also very interested in lighting design, and her most recent designs include for A Chorus Line and Tom Stoppard’s The Real Thing, both for Theatre Intime. After graduation she hopes to explore her interest in theater and especially arts administration before applying to graduate schools. [smerdon@gmail.com]
Art 354 Selects Prints for Art Museum

Students in Professor Al Acres’s spring 2004 class “The Art of the Print” took part in an innovative hands-on introduction to the world of curatorship. During the last weeks of the semester, the class examined dozens of prints from the stock of two New York dealers, which they analyzed, researched, and discussed, both in class and electronically on the course’s Blackboard Web site. At the end of the semester they cast their votes to determine which print would be purchased—working within a set budget—for the Princeton University Art Museum’s permanent collection. Funding was arranged by the museum’s director, Susan M. Taylor, who first suggested the program to Acres.

The search began when Acres and Laura Giles, the museum’s curator of prints and drawings, visited dealers and assembled a wide variety of prints ranging in date from the 16th to the early 20th century. Giles told the class about the strengths of the museum’s collection as well as areas that could profit from additions, but in general both instructors gave guidance only when needed, so that the students could formulate their judgments primarily among themselves.

In addition to examining the technique, condition, style, and subject matter of each print, the class considered its potential value for the wider scholarly community, including other departments at Princeton. As clear favorites and a short list emerged, students lobbied for their favorites, often backing up their arguments with independent research.

While this exercise might be useful for future collectors, it is intended more as a way of learning about how prints work in the art market. This is an important historical point, since prints responded to—and in many ways helped to build and shape—the broader market for privately owned art that emerged by the late 15th century and still exists today. Another aim of the project is to encourage thought about how a museum develops its collection: building on strengths, addressing weaknesses, and acquiring things that might be useful in several directions, both within the University and beyond.

The 2004 class voted to acquire The Forge, a striking 1581 engraving by Léonard Gaultier. The print is a fine example of the rich, often dense figural inventions associated with the printmakers of the School of Fontainebleau, which is otherwise lightly represented in the museum’s collection. With funds remaining in their budget, the class was able to acquire a chiaroscuro woodcut of St. James by A. M. Zanetti, an early-18th-century Venetian collector and printmaker. The print-acquisition project was first undertaken in the spring 2001 offering of Art 354, when students selected a 1656 etching by Jan Lutma the Younger and an 18th-century engraving by Simon Thomassin. The spring 2005 class anticipates its own acquisition by the end of the semester, after visits and discussions in April.
Nikolas Bakirtzis investigated the late Byzantine tower of the monastery of Chortaitou near Thessaloniki.

Buckminster Fuller, a focus of Eva Diaz’s dissertation, with a model at Black Mountain College in 1949

Kevin Hatch contributed to the new edition of Sculpture of Princeton University

Graduate Student News

Nikolas Bakirtzis presented a paper on “The Buttressed Tower at Hagios Vasileios near Thessaloniki” at the 30th annual Byzantine Studies Conference in Baltimore last fall. His article “The Visual Language of Byzantine Fortifications: The Walls of Thessaloniki” will appear in the journal Mnemeio kai peritasia/ Monument and Environment later this year. Last summer he participated in the international conference “Hierotopy: Studies in the Making of Sacred Space” in Moscow, and the paper he gave there, “The Creation of a Sacred Landscape in Byzantium: Taming the Wilderness of Mount Menitoeion,” will be published in the conference proceedings. This June Bakirtzis will lead a field-survey workshop at the monastery of St. John Prodromos near Serres, in northern Greece, which will focus on aspects of monastic life and the creation of a “Holy Mountain” through ascetic practice. The workshop, which will include students, members of the faculty, and other scholars, is supported by Princeton’s Program in Hellenic Studies, and will be hosted by the monastic community of St. John Prodromos. Next year Bakirtzis will be at the Anatolian Civilizations Institute of Koç University in Istanbul, where he will hold a senior residential fellowship. [bakirtz@princeton.edu]

Jelena Bogdanović is currently researching her dissertation “Το Κτήτορον: The Framing of Sacred Space in the Byzantine Tradition,” supervised by Professor Slobodan Ćurčić. This summer she will travel to Russia, and probably Istanbul, to examine the rich material evidence for ciboria—free-standing canopies above thrones, altars, and tombs—in the churches of the Moscow region, the Kremlin Museums and the State Tretyakov Gallery, and the Istanbul Archaeological Museum. Last December Bogdanović presented a talk “On the Architecture of the Konaks in Serbia after 1804” at the 36th annual national convention of the American Association for the Advancement of Slavic Studies, held in Boston. In the fall 2004 semester, she developed a seminar presentation on the architectural setting of burials at Hilandar monastery on Mount Athos, Greece. Her research was facilitated by the department’s Hilandar archive, which contains 200 architectural drawings and hundreds of field sketches and photographs made by the late Professor Slobodan Nenadović of the University of Belgrade. For 30 years Nenadović led an extensive program of study and conservation at Hilandar, and the department acquired his archive in 1987. These records have taken on even more importance since the monastery suffered serious damage in a fire in March 2004, and more than half of its buildings were lost. Bogdanović is currently revising her paper on the Hilandar burials for publication.

In addition to her scholarly work, she completed training as an educational technology consultant in the humanities at Princeton and worked as a graduate associate in information technology. She has also continued her volunteer work for the Cultural Diversity Committee of the College Art Association.

Nicola Camerlenghi has completed the first of two years of his Kress Foundation Scholarship at the Bibliotheca Hertziana in Rome, where he is working on his dissertation on the architectural history of the Basilica of San Paolo fuori le Mura in Rome. He is currently investigating a curious dividing wall, constructed in the 12th century, that ran the length of the transept. This wall, which proved disruptive to the regular functioning of the church, was apparently purely structural: it was not possible to find wooden beams long enough to roof the transept. Camerlenghi has discovered that the context for the commission is complex and exciting, involving a pope, an antipope and his family of Jewish heritage, and, as always, the abbots of the Monastery of San Paolo. He also has found evidence for a number of comparable walls in contemporary Roman churches, and his study has led him into the fields of statics, forest management, and the availability of materials, all factors that often determine architectural forms.

Eva Diaz is preparing her dissertation titled “Chance and Design: Experimental Art at Black Mountain College,” advised by Professor Hal Foster. It focuses on rival methodologies of experimentation as elaborated, practiced, and disputed by three key Black Mountain teachers in the late 1940s and early 1950s: Josef Albers, John Cage, and Buckminster Fuller. A department Spears Grant funded her travel to Black Mountain College and the Robert Motherwell Papers at the Archives of American Art in Washington, DC. In March 2005 she will begin research at the Museum of Modern Art in New York City, where she will also hold a spring fellowship. [ncamerle@princeton.edu]
to various institutions nationwide in 2004–05 to conduct archival research on the college. She gave talks on her recent work on the history of experimental performance at Black Mountain at the 2005 College Art Association Conference in Atlanta, and the 2005 International Contemporary Art Experts Forum at ARCO in Madrid. Her art-critical writing has appeared in *Art in America* and *Time Out New York*, and she has contributed to the forthcoming book *Curating Subjects x 21*, edited by Paul O’Neill, to be published by Open Editions in London. Diaz recently authored the catalogue essay for the exhibition “The Book as Object and Performance,” curated by Sara Reisman, at Gigantic Art Space in New York. An essay drawn from her dissertation will appear in the book-length catalogue for the exhibition on Black Mountain College to be held jointly at the Arnolfini in Bristol and Kettle’s Yard at the University of Cambridge, England, in 2006. [diaz@princeton.edu]

**Milette Gaifman** received a Hanadiv Fellowship from the Rothschild Foundation for 2004–06. She is currently at Corpus Christi College, Oxford, where she is a lecturer in classical archaeology. In the course of the year she completed an article on the aniconic image in the Roman Near East, which will be published in a new book, *The Local Religions of the Roman Near East*, edited by Ted Kaiser, which explores the significance of aniconism in that region. In a forthcoming piece for *Art History*, Gaifman examines the dynamics of replicating monuments of cult. This July she will begin her new position as assistant professor of Greek art in the departments of classics and history of art at Yale University. [mgaifman@princeton.edu]

**Ludovico Geymonat** completed his second year as lecturer in medieval art at the Università degli Studi di Milano, Italy. In May 2004 he delivered a paper on the impact of the Fourth Crusade on the arts of the early 13th century at the Istituto Veneto in Venice, and finished an article on late medieval mural painting in Venice. For the last chapter of his dissertation, “The Pictorial Program of the Parma Baptistery,” he studied the transmission of images and peculiar iconographies through model drawings, and he presented a paper on this topic at Villanova University in March. He will return to Princeton this summer to defend his dissertation. From September to April he will be a fellow at the Italian Academy for Advanced Studies in America at Columbia University. [ludovico.geymonat@unimi.it]

**Robert Glass** is continuing research in Rome for his dissertation on Filarete’s sculpture, advised by Professors Patricia Fortini Brown, Leonard Barkan, and John Pinto. His work this year has focused on exploring papal patronage and artistic production in Rome in the 1430s and 1440s, through extensive research in the state and Vatican archives in Rome. Glass is the recipient of the Paul Mellon Fellowship from the Center for Advanced Study in the Visual Arts for 2004–07; he will work abroad through the summer of 2006 and then spend a year in residence at the Center, which is part of the National Gallery of Art in Washington, D.C. [rglass@princeton.edu]

**Kevin Hatch** recently began research on his dissertation titled “Looking for Bruce Conner,” working with his adviser, Professor Carol Armstrong. He contributed several entries to the new edition of *Sculpture of Princeton University*, a guide to the University’s collection of outdoor sculpture, published by the Office of Communications in collaboration with the Princeton University Art Museum. Hatch’s essay “‘Something Else’: The Photographic Books of Edward Ruscha” was published in the winter 2005 issue of the journal *October*. [khatch@princeton.edu]

**Elizabeth Kessler**, a first-year graduate student in classical archaeology, spent a year working in the Department of Greek and Roman Art at the Metropolitan Museum of Art in New York before coming to Princeton. Last fall she took part in Princeton’s Program in the Ancient World seminar, “Priests and Power in the Ancient World,” taught jointly by Professor John Gager of the Department of Religion and Professor Michael Flower of the Department of Classics. In January the group traveled to Oxford to participate in a conference with Oxfordian students who had taken a similar seminar. Each participant presented a paper during the two-day conference in New College. Kessler’s paper, titled “Priesthoods and the Question of Power in Archaic Athens,” explored the influence of the Peisistratid tyranny on the religious growth and national identity of the Athenians. While in Oxford, she made a pilgrimage to the home of the late Sir John Beazley, scholar of Greek vase painting and one of the most important influences on her studies. Kessler received the Frank J. Mather Jr., Memorial Fund Fellowship for 2004–05. [ekessler@princeton.edu]

**Francesca Leoni** is a third-year graduate student in Islamic art and archaeology, working with Professor Thomas Leisten. Last summer she joined his team for the 2004 season of excavation in Bālīs, Syria. In June she attended an intensive course on medieval manuscripts, offered by Johns Hopkins University and held at the Walters Art Museum in Baltimore. Here she worked on both Western and Eastern medieval manuscripts, analyzing in particular a 16th-century manuscript of Nizami’s *Khmèz* in the collection of Islamic manuscripts at the Walters. After passing her general examination this spring, she is now developing her dissertation proposal, which will focus on Persian and Indian miniature painting from the 15th to the 17th century. Leoni is also currently writing entries on Islamic archaeological sites for the Italian encyclopedia *Treccani*, and

**Maria Andrioti**, “Pious Visitors: A Study of the Sculptures of Cypriot Type Found in the Eastern Mediterranean of the Archaic and Classical Periods” (William Childs)

**Jelena Bogdanović**, “To Κιβώριον: The Framing of Sacred Space in the Byzantine Tradition” (Slobodan Curčič)

**Johanna Burton**, “Source Hunting: Refinding the Object of ‘80s Appropriation” (Hal Foster)

**Noam Elcott**, “Cameral Modernisms: Art, Media, Photograms” (Carol Armstrong)

**Denwood Holmes**, “The Walls of the Well-Protected Domains: The Development of Ottoman Fortification, 1400–1600” (Thomas Leisten)

**Francesca Leoni**, “The Revenge of Ahriman: Images of dīv in the Shāh nāmeh from the 15th to the 17th Century” (Thomas Leisten)


**Diana Tuite**, “Methods for Modernism: Arthur Wesley Dow Intersects the Steiglitz Circle” (John Wilmerding)

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**Diana Tuite**, “Methods for Modernism: Arthur Wesley Dow Intersects the Steiglitz Circle” (John Wilmerding)
preparing an article exploring cross-cultural influences between European and Mughal painting, an idea that grew out of a paper written for a seminar on Persian painting. She plans to spend next year in Princeton, New York, Washington, and Cambridge, Massachusetts, where she hopes to be an exchange scholar at Harvard in the spring semester.

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**Michelle Lim** moved to Princeton from Singapore in 2003 to begin her graduate studies in modern and contemporary Chinese art with Professor Jerome Silbergeld. In 2004 she had an internship with the Asia Society museum's curatorial department in New York, where she worked closely with Melissa Chiu, organizing “Paradise Now,” an exhibition of contemporary art from the Pacific Islands. She also did preliminary research for an exhibition of contemporary Chinese art planned for 2007. Her curatorial internship was supported by a grant from the Lee Foundation in Singapore.

In June, Lim returned to Singapore, where she curated a dual-venue site-specific exhibition, “Reconstruction of the City,” as part of the Singapore Arts Festival 2004. More than 50 curators, artists, writers, architects, and designers were involved in the exhibition, which was mounted at the St. James Power Station, an abandoned power station built in the 1920s, and at 21 Tanjong Pagar, a restored shophouse in the heart of the city. She also curated an exhibition of photo installations by New York-based fashion photographer/artist John Clang. Titled “Clang: A Self Portrait,” this exhibition took place in June at the Jendela Gallery at the Esplanade in Singapore. Last October she joined other graduate students in Princeton’s Far East program who helped with the “Family Model” symposium at Princeton. [mlim@princeton.edu]

**Marina Mihaljević** did extensive field research last summer related to her dissertation on the impact of 12th-century Constantinopolitan architecture in the Balkans, which is she is writing under the direction of Professor Slobodan Curčić. She worked primarily in Bulgaria last summer, where she studied a number of important, yet relatively understudied, Middle Byzantine monuments. As a guest of the Ninth Ephoreia for Byzantine Antiquities in Greece, she was able to supplement her inquiry in the Balkans with visits to the ecclesiastical buildings of Macedonia and Thrace. In October 2004, she presented a paper titled “Some Notes on Middle Byzantine Churches of Atrophied Greek-Cross Plan” at the 30th Annual Byzantine Studies Conference held in Baltimore. As a department nominee, she presented a talk on “Architectural Forms in Transition: Church and Its Enclosure” at the 10th annual Philadelphia Symposium on the History of Art in March 2005. Mihaljević will continue her work at Koç University’s Anatolian Civilizations Institute in Istanbul, where she will hold a junior fellowship for 2005–06.

[marmi@princeton.edu]

**Julia Robinson** is a fifth-year modernist, working with Professor Hal Foster on a dissertation titled “Toward Events: The Moment of the ’60s in the Art of George Brecht.” Last year she contributed to George Brecht: Works from 1959–1973, the catalogue of an exhibition at the Gagosian Gallery in London. In March 2004 she presented a lecture at the graduate symposium at the Philadelphia Museum of Art on the “inevitable relationship” between Marcel Duchamp and George Brecht. In the summer she spent two months in Germany completing her dissertation research, particularly at the Sohn Collection, a Fluxus Archive in the Stattgalerie, Stuttgart.

Returning to Princeton, she precepted for Foster’s course “Modernist Art 1900–1950,” taking groups of students to the Museum of Modern Art and giving one of the course lectures, “Marcel Duchamp: Agent Provocateur.”

Last fall Robinson was named cocurator of a touring retrospective exhibition of the work of George Brecht, and she has subsequently made several trips to Germany to conduct final dissertation research, to interview Brecht in Cologne, and to work with the museum, selecting objects and documentation for the exhibition. Titled “George Brecht Events: A Heterospective,” the show will be at the Ludwig Museum in Cologne, Germany, from September 16, 2005, through January 6, 2006. It will then move to the Museum of Contemporary Art in Barcelona and the Museum für Moderne Kunst in Vienna. Other venues are currently being finalized.

Since the reopening of the Museum of Modern Art in Manhattan, Robinson has given general tours of the new installation and has presented two lectures at the museum: “Liberating Color, Inventive Abstraction: From Post-Impressionism to Expressionism” and “Protest and Utopia: Dada, Suprematism, Constructivism, and De Stijl.” In December her article on Alison Knowles, a figure of the Fluxus movement and a close colleague of George Brecht, was published in the Art Journal. [jerobins@princeton.edu]

**Victoria Sears** recently conducted research on the life and work of Victorian sculptor and illustrator Benjamin Waterhouse Hawkins, with a particular focus on his activities at Princeton. Hawkins, who served as assistant superintendent of the Great Exhibition of 1851, created the world’s first full-size replicas of prehistoric animals for the grounds of the Crystal Palace after the exhibition closed. He arrived at Princeton in the early 1870s to lecture on paleontology, and while on campus produced a Hadrosaurus foulkesi skeleton, the first mounted dinosaur to be exhibited at a university, for the Elizabeth Marsh Museum of Geology and Archaeology. The museum, which until 1906 was located in what is now the Faculty Room in Nassau Hall, also displayed 15 of Hawkins’ paintings of prehistoric life. The Hadrosaurus skeleton was later lost, but in 1909
Hawkins’s paintings were installed in the newly built Guyot Hall.

When Sears learned that 13 of Hawkins’s paintings survived and were in storage at the Princeton University Art Museum, she began research that included carrying out a detailed analysis of each painting and assembling a more complete picture of the man and his work. Consulting the archives of the Academy of Natural Sciences in Philadelphia, Princeton’s Seeley Mudd Manuscript Library, and the archives of the geosciences department, as well as interviewing emeritus geosciences professors and former directors of the museum, she produced a cohesive account of Hawkins’s activities, beginning with his work at Crystal Palace Park and ending with his scientific and artistic contributions to Princeton.

Sears will expand her research to include an exploration of the cultural conditions out of which Hawkins’s creations were born. She also has worked with museum registrar Maureen McCormick to arrange the first high-quality photographs of Hawkins’s paintings. Many of the paintings are in need of repair and conservation, and Sears hopes that her research will provide the impetus for the conservation and study of these fascinating paintings that offer much insight into the Victorian scientific mind and visual imagination. [vsears@princeton.edu]

Christine Tan is residing in Princeton and completing her dissertation, “Accommodations of Desire: Woodblock Printed Illustrated Editions of Tang Xianzu’s Mudan Ting (‘The Peony Pavilion’) (1598).” Last fall she participated in the conference “New Gender Constructs in Literature, the Visual and the Performing Arts of Modern China and Japan” at the University of Heidelberg, Germany. Her paper was titled “Prints, Seriality, and Baimeitu (‘Pictures of One Hundred Beauties’) in 19th-century China.” The Philadelphia Museum of Art invited Tan to give a four-part lecture series “Women and the Arts of China,” which took place in October 2004. [cctan@princeton.edu]

Diana Tuite kicked off the fall of her third year with the opening of an exhibition she curated at the Princeton University Art Museum in September. Titled “Bringing into Being: Materials and Techniques in American Prints, 1950–2000,” the exhibition showcased 30 works on paper from the museum’s collection. In addition to writing a brochure essay on the history and themes of American prints during this period, she wrote wall labels for many of the individual works and conducted gallery talks in conjunction with the show. October also saw the publication of the catalogue for the exhibition “West to Wesselman: American Drawings at the Princeton University Art Museum,” to which Tuite contributed several entries, and for which she had performed summer research under the guidance of her adviser, Professor John Wilmerding, and the curator of prints and drawings, Laura Giles. [dtuite@princeton.edu]

Joshua Waterman spent this year writing his dissertation on art and literature in 17th-century Silesia, which he plans to finish by the end of the summer. He is also preparing an article on Daniel Casper von Lohenstein’s diplomatic work for the duchies of Legnica, Brzeg, and Wolów. [waterman@princeton.edu]

Marta Weiss is currently a Chester Dale Fellow in the Department of Photographs at the Metropolitan Museum of Art, where she divides her time between writing her dissertation, “British Staged Photography and the Victorian Album, 1858–1875,” and working on upcoming exhibitions. Last October she published the article “Dressed Up and Pasted Down: Staged Photographs in Victorian Albums” in Archive, the journal of the National Museum of Photography, Film and Television in Bradford, England. In April she gave a paper at the Midwestern Victorian Studies Association conference in Chicago. Her forthcoming publications include an entry in the revised Dictionary of National Biography (Oxford University Press) and an essay for the exhibition catalogue Acting the Part: A History of the Staged Photograph at the Canadian National Gallery. Her fellowship at the Met has been renewed, and she will remain there through September 2006. [mweiss@princeton.edu]
For centuries scholars have sought to employ technology to facilitate their study of complex subjects. The very first attempt at harnessing electricity to manipulate and display digital data took place in Princeton in the early 1880s, when Allan Marquand, a young lecturer in logic, drew up the wiring diagram for an electrical relay machine that would perform logical inference. Marquand had already assembled a mechanical logic machine that was a clear advance over its predecessor, the “logic piano” of British logician William Stanley Jevons, and his electronic version promised to be a further improvement. Marquand’s electronic logic machine was apparently never constructed, at least in part because he was soon called to another, larger task: founding Princeton’s Department of Art and Archaeology and becoming its first professor.

Today, 120 years later, Marquand’s department is deeply involved in developing digital technology that is opening new approaches to the study of another complex field: the history of architecture and urbanism. The most ambitious project currently underway had its beginnings 10 years ago, when Professor John Pinto first turned to the rapidly developing field of interactive databases. Teaching a course on the city of Rome as a center of artistic production had made him aware of his students’ frustrations in attempting to grasp the complex, multilayered, and always evolving urban context of buildings, which were traditionally presented as isolated monuments.

Working with the staff of Princeton’s Educational Technologies Center (ETC), a division of OIT (the Office of Information Technology) Academic Services (www.princeton.edu/~as), Pinto developed an interactive database of texts and images based on Giovanni Battista Nolli’s 1748 plan of Rome, which functioned as the database’s front end. Clicking on buildings and urban spaces on the map opened links to a rich collection of data, including over 1,500 digital images as well as thumbnail building histories, literary quotations, and bibliographic records. The Nolli database was so sophisticated and flexible that it was successfully used for freshman seminars, undergraduate lecture courses, and the online alumni course “Walks in Rome,” which remains among the most popular online courses ever offered by the Alumni Council.

The Nolli database, which is still in active use today, relies on technology that was cutting edge at the time, but recent developments in database information retrieval make it possible to deliver even more sophisticated tools. Pinto and Janet Temos ’82 *’01, the director of ETC, are now using these new capabilities to create an upgraded database that will offer a new view of Rome and more flexible access to an even richer array of data. The cornerstone of the new initiative is a 1730 version of Giovanni Battista Falda’s map of Rome that was recently acquired by the Marquand Library specifically for this project. The Falda map, which depicts the city from a steep bird’s-eye perspective, captures the cumulative effects of three centuries of architectural and urban development that defined the papal city.

The Falda map has been digitized, and in the next phase of the project, copyrighted images that were used in the original Nolli database will be replaced with high-quality scans taken from rare books in Marquand’s collection, as well as those donated by generous scholars, including Vincent J. Buonanno. Very appropriately, a number of these engravings will come from the publications of Falda himself, for example, his 1685 work on the fountains of Rome, Le fontane di Roma. The Falda plan will remain the key access point to the data, allowing users to stroll the streets of the 18th-century city digitally, clicking to see both recent photographs and engraved views by Falda and his contemporaries. The new version also will allow three different avenues to the images and texts, which will be stored in a searchable interrelational database. This enhancement will allow the Falda map to retain all of the features that made the Nolli database so useful for a wide range of teaching, and to serve as a high-level research tool.

The Almagest multimedia database, developed entirely at Princeton, is the tool used for organizing and delivering digital images and other file types to
classrooms at Princeton. The Almagest code has recently been shared as open-source software, and is available on the Web to a wide community of users and developers. Kirk Alexander ’72 ’75, formerly of ETC and one of the chief creators of Almagest, was the first to adopt the database outside of Princeton. Almagest is currently in use at the University of California at Davis, where Alexander, who is the manager of educational technology at IET Media Works, installed the software over a year ago.

The Nolli plan was the first large-scale database developed using Almagest, but today Almagest is used for a number of projects, including the department’s excavations at the Ummayad site of Bālis in northern Syria, directed by Thomas Leisten. ETC is working with Leisten to develop a searchable database of the Bālis excavations that will include preliminary reports, photographs, information on small finds, interviews, and 3-D walk-through reconstructions.

Another fascinating application of Almagest was developed by David Hayes ’01, an alumnus of the School of Architecture, who created a digital map of the Parc Monceau in Paris. One of the first landscape parks in Paris, the Parc Monceau was designed for the Duc de Chartres in the mid-18th century and incorporated follies representing a Roman ruin, an Egyptian pyramid, a minaret, and other fantastic structures. Using the original guidebook and prints commissioned by the duke, the Parc Monceau project provides a graphic interactive display that allows users to recreate the experience of following the itineraries planned by its owner.

Almagest has until now been available only to users on Princeton’s network, but ETC is developing projects such as the Parc Monceau, the Bālis excavations, and the Falda and Nolli maps, with the intention of making them available on the World Wide Web. In addition to the open-source release of Almagest, ETC is now developing a public Web site that will make Almagest accessible to the public, and will allow anyone to contribute content for which they hold the copyright. This site would enable the exchange of projects, images, and other file types among educators. For more information about Almagest Open Source Software or the Exchange, see www.princeton.edu/~almagest/opensource. This innovation has the potential to revolutionize teaching far beyond the confines of the campus and will keep Princeton on the cutting edge of digital technology for teaching.

Development of the Falda project will also continue. In the next phase, digital images from Falda’s 1685 book Li giardini di Roma will be added to the database. The book being digitized is Allan Marquand’s personal copy, now in the rare books collection of the library that bears his name. So Marquand’s legacy is very much alive today, not only through the library he bequeathed to the department, but also in the continuation of his quest to develop innovative digital technology for scholars.

Department
Lecture Series
Fall Term

Monday, September 27
Michael Fried
Johns Hopkins University
Jeff Wall, Wittgenstein, and the Everyday
Cosponsored by the Departments of German and Art and Archaeology and the Programs in Visual Arts and European Cultural Studies

Tuesday, September 28
Dorothea Rockburne, painter
The Fourth Dimension, A Painter’s Point of View
Cosponsored by the Program in Visual Arts and the Department of Art and Archaeology

Tuesday, October 19
Hugo van der Velden
Harvard University
The Ghent Altarpiece: Micro-History to Meta-Painting

Wednesday, October 20
Jerrold Cooper
Johns Hopkins University
Early Writing in Ancient Iraq and Ancient China: A Comparative Perspective

Tuesday, November 16
James Trilling
The Textile Museum
The Secret Life of Ornament Since 1900

Thursday, December 2
Bong Won Kang
Visiting professor, Kyongju University, Korea
Mortuary Practices during the Three Kingdoms Period in Korea
Cosponsored by the Department of Art and Archaeology and the Tang Center for East Asian Art

Monday, December 6
Robin Kelsey
Sackler Museum, Harvard University
Thomas Ruff and the Industrial Archive

The “ruins of the temple of Mars,” a folly in the Parc Monceau
Excavations at Polis Chrysochous, Cyprus

After a major campaign of digging in the summer of 2003, a smaller team returned to the site of the ancient city of Marion/Arsinoe in 2004 for a season of intensive study. Professor William Childs has directed excavations at the site on the northwest coast of Cyprus since 1983.

Assistant Director Nancy Servint ’87 and a small group of her students continued the study of more than 25,000 pieces of terracotta sculpture recovered from two sanctuary complexes. The older of the two complexes seems to have been in use sporadically from the mid-7th century until about 450 B.C. The subjects of the 20,000 terracotta votives found there document the worship of a female divinity associated with fertility, and their similarity to finds from the Levant and farther east suggests a Near Eastern pedigree for this goddess. Interestingly, two important terracottas from this sanctuary seem to reflect eastern ethnic types: a nearly life-size female head that may represent a Nubian, and a head of a female statuette with features and hairstyle that are clearly Semitic.

Thousands of terracottas were also found associated with a small rectangular temple of the later 5th and 4th centuries B.C. Many of the votives recovered from this sanctuary had been intentionally mutilated, and this systematic destruction, along with a layer of ash, suggest that the complex was gutted in 312 B.C., when the city was destroyed by Ptolemy I of Egypt. The terracottas from this site are not only later than those from the other sanctuary, they are also clearly more western—in other words, Greek—in both style and form. Cyprus is the legendary birthplace of the goddess Aphrodite, and the thousands of terracottas from the two Polis sanctuaries may produce a clearer picture of how a local fertility goddess related to Near Eastern models such as Astarte and Ishtar evolved into a more recognizably Classical Greek Aphrodite.

In the summer of 2004, Servint and her crew focused primarily on studying the techniques used in the manufacture of the terracottas from the later sanctuary. Examination and precise measurement of thousands of fragments have allowed her to identify recurring mold types as well as single molds that were in use through several generations of production.

Amy Papalexandrou ’98 conducted a close study of the Late Antique burials, both individual burials and mass inhumations associated with two Early Christian basilicas. The mass burials were accommodated in a series of large, constructed pits, which contained an array of belt buckles, coins, terracotta lamps, and an abundance of disarticulated bone. This suggests some sort of devastation in the Late Antique city, either a natural disaster or perhaps the Arab invasions of the 7th century A.D. The simultaneous existence of two divergent approaches to burial within a single community makes Polis a particularly intriguing case study for mortuary practices both in Cyprus and the Late Antique world in general.

Nassos Papalexandrou ’98 continued his study of the Archaic “palace” and the extraordinary deposit of Cypriot and imported pottery of the 6th century B.C. that was retrieved from a cistern in 2003. He also conducted a detailed study of the “palace” site and the excavation records. The scarcity of finds leads him to believe that this large ashlar block building had been deliberately emptied before it was allowed to fall into decay.

Kit Moss ’88 returned to identify and study the more than 200 coins found during the 2003 excavations. These included many Roman issues, ranging in date from the early Julio-Claudian through the Late Roman period, as well as coins struck by the Ptolemies and a single Classical coin of Marion. The Marion issue was a particularly notable find: only one other coin from the local mint has been recovered by the Princeton team. Moss also continued his study of the more than 700 terracotta lamps found by the dig, which include exam-
Excavations at Bālis, Syria

In May 2004 Professor Thomas Leisten returned to the plateau perched high above the Euphrates River in northern Syria, where he has conducted excavations at the Roman/Islamic site of Bālis since 1997. In seven seasons of work, Leisten’s team has dug parts of the Byzantine town and uncovered the remains of a large “desert palace” built by an Umayyad caliph in the late 7th or early 8th century A.D. Last summer’s international crew was composed of students from Germany, Jordan, Kuwait, and the U.S., including Princeton graduate students Francesca Leoni and Nancy Khalal.

In 2004 Leisten’s team finished uncovering the great audience hall, revealing it to be a perfectly square structure measuring about 90 feet on each side. The layout of the building is typical of Iranian audience halls, but the large hall is divided from the other rooms by corridors rather than walls, so there is direct communication between the hall and the adjacent back rooms. While cleaning the walls, excavators extracted a very surprising find: a Hurrite cylinder seal of the 15th to 13th century B.C. The style of the seal shows that it was imported from the kingdom of the Mittani in upper Mesopotamia. Finds from that area are extremely rare in the area of Bālis.

The wall paintings that decorated the large hall, mostly swirling patterns of faux-marble veneer and illusionistic engaged columns, are very well preserved and are some of the finest examples of this type of Umayyad decoration. Last summer the frescoes were cleaned and photographed, and a conservator began the work of stabilizing the more fragile areas. At the end of the season, masons built mud brick walls against the frescoes to protect them from weathering and other damage.

A variety of marble columns and their capitals have also been recovered from the audience hall. These architectural elements were mostly reused and originally belonged to Late Roman and Byzantine buildings. Together, this material will permit a very accurate reconstruction of the audience hall and all of its ornamentation.

Excavation of this hall brought to light many early-8th-century A.D. coins, most of them struck in northern Syria. In the 8th century, Syria was part of the Umayyad empire, and Iranian influence appears in the local Syrian architecture. The numismatic finds thus confirm that the Bālis hall was built precisely in the period when influence from Iran was at its height.

Professor Andreas Grüner of the University of Munich returned as a guest of the Princeton excavation to continue his work on the necropolis of Barbalis-sus, the Roman town that lay in the river valley below Bālis. The remains of the town have now been completely covered by Assad Lake, a reservoir formed when the Tabqah Dam was built, and the cemeteries are the only tantalizing remains of the once-thriving Roman river port. In the summer of 2004 Grüner succeeded in locating approximately 160 tombs, all burial chambers cut into the low, rocky cliffs along the course of the ancient road. Seven more tombs were excavated, revealing interior walls decorated with reliefs in the style of Palmyrene art.

Leisten plans one more season of excavation, focusing on the northeastern part of the complex, where some late domestic structures were constructed after occupation at the rest of the site had come to an end. Excavation of the bath complex, a large building measuring nearly 90 feet square, will also be completed, and soundings will be done at other locations where questions remain. A large, oblong depression south of the bath, which may have functioned as an open water reservoir, will also be investigated.

Bālis was a Shiite town in the medieval period, and its neighborhoods were probably crowded with small chapels and oratories. One of these shrines, an 11th-century structure that is believed to enclose a saint’s tomb, still stands about a mile to the east of the excavations. It was partially excavated in the 1920s, and one of its stucco walls was moved to the Damascus museum. The surrounding rooms and courtyard, however, have never been investigated, and Leisten also plans to excavate these in the summer of 2005. The shrine is still much revered by local worshippers, so the prayer niche itself will not be touched. Clearing the rest of the structure, however, may give us a clearer picture of the physical setting of Shiite devotion in a medieval town of north Syria.
Since opening the doors to its expanded and renovated quarters in the fall of 2003, Marquand Library has become one of the premier campus locations for research and study. In the 2003–04 academic year more than 142,000 patrons came through the gates to work in the new library, a 210 percent increase over the previous year. During the January 2005 reading period, 1,000 people a day flocked to Marquand, and last year patrons made nearly 250,000 photocopies—including more than 65,000 in color—as well as 8,400 scans and literally hundreds of thousands of pages printed from the computer clusters. Book circulation within the library was up by 26 percent, and requests for reference service grew by 23 percent.

This crowd of eager scholars is drawn by the library’s unparalleled resources, elegant decor and campus views, availability of multiple computers, Internet connections at every seat, wireless access, and flatbed scanners. Researchers and students from many departments on campus now use the library regularly. Many have assigned carrels or shelf space, and there is a long waiting list for assigned study space. Responding to this unprecedented demand, Librarian Janice Powell has extended Marquand’s hours during break periods, and the reference desk is now staffed on Sundays. The library’s staff also provides frequent research consultations—both in the classroom and one-on-one—and training in capturing, manipulating, and printing digital images.

Marquand’s completely revamped Web page, marquand.princeton.edu, went online this year, providing many links to an extensive list of electronic resources, both texts and images. The Web page, created by Laurel Bliss, David Fox, and Janice Powell, also contains aids for navigating print resources, instructions for using software, a list of all the books in the rare book vault, and a link to view new books catalogued in the past month. By popular demand, the new book cart returned this year, and patrons can now view the new books before they are shelved. Two carts of new books often arrive each day, so frequent browsing is necessary.

The staff continues to build on the existing collection strengths: classical, medieval, Far Eastern and pre-Columbian archaeology, and art and architecture from Europe, the Far East, and America. The scope has expanded to include Islamic archaeology and the art and architecture of Australia, Latin America, India, and the Middle East. The library has also responded to new interest in contemporary art from the Third World, particularly Latin America and the Near East.

With many faculty members now working in the field of modern art, Marquand has energetically built its collections in this area over the past decade, with a recent emphasis on acquiring complete runs of turn-of-the-century periodicals related to the avant-garde. The library also has collected in many new formats: CDs, videos, and electronic databases, including image and full-text resources.

Marquand’s collection of artistic photography books is now regularly consulted by an increasingly broad cross section of the Princeton scholarly community, both from within the department and from elsewhere on campus. Special emphasis has been devoted to expanding this collection in recent years, and it is now one of the nation’s preeminent photography research collections. A major addition arrived this year from Peter Bunnell, the David Hunter McAlpin Professor of the History of Photography and Modern Art, Emeritus, who donated more than 600 volumes from his personal library. Marquand also purchased some rare titles in photography this year, including the complete runs of two journals: Kikan shashin eizō/The Photo Image (1969–71), one of the most radical and important photography periodicals of its time, and Shashin gakki/Workshop (1974–76), the journal of the Japanese photography school that focused on new trends.

For the last 15 years the library has acquired actively in the area of Islamic art in response to the addition of courses in that field to the department’s offerings. One of this year’s prime acquisitions was al-Maqqamat al-Haririyyah (London, 2003), a limited-edition facsimile of a sumptuously illuminated Maqamat manuscript produced in Baghdad in 1237.

In the field of Far Eastern art, a notable acquisition this year was Genji monogatari enaki, a facsimile of four handscrolls of The Tale of Genji.
reproduced from the 12th-century A.D. originals in the Tokugawa Art Museum in Nagoya and the Goto Art Museum in Tokyo. These richly colorful scrolls preserve the earliest known paintings, and the earliest extant text, of the romantic tale written by Murasaki Shikibu, a lady of the Heian court.

Marquand has recently made extensive additions to its rare book collection—including early imprints, facsimiles, and scarce titles—and the use of these materials has grown exponentially. One intriguing item acquired this year is the short-lived Zeitschrift für Geschichte und Auslegung alter Kunst (Göttingen, 1818), the earliest German periodical devoted entirely to the subject of archaeology. Another important addition is the rare first edition of Aedificiorum et Ruinarum Romae (Rome, 1649), with 98 engravings of ancient Roman antiquities by Giovanni Maggi, who was among the first artists to represent the ruins of Rome in natural landscapes.

Among the rare architectural titles added to Marquand’s holdings this year is the monumental 11-volume Neubauten der Stadt Berlin (Berlin and New York, 1902–12) by Ludwig Hoffman, the city architect for Berlin who was responsible for many of the important pre-World War I buildings in the city. The library also purchased Josep Puig i Cadafalch’s La Placa de Catalunya (Barcelona, 1927), the noted Art Nouveau architect’s study and plan for the central square of Barcelona.

The holdings in landscape studies were enriched by a number of acquisitions, including the 2004 reprint of Georges-Louis Le Rouge’s 22 large portfolios titled Jardins anglo-chinois ou détails des nouveaux jardins a la mode, first published from 1775 to 1789, and containing nearly 500 engravings of garden designs.

Facsimiles added to the collection this year include Il libro d’ore di Lorenzo de’ Medici (Modena, 2004), the richly illuminated Book of Hours of Lorenzo de’ Medici, and Códice de Santo Domingo de Silos (Barcelona, 2001–03), a facsimile of the Silos Beatus, one of the most spectacularily colorful of all the illustrated Beatus manuscripts.

Marquand also has acquired the facsimile L’histoire du bon roi Alexandre (Stuttgart, 2002), the important manuscript of the Alexander Romance now in the Staatliche Museen in Berlin, and Liber Precum: Vollständige Faksimile-Ausgabe der Handschrift Ms. Lat. 206 der Russischen Nationalbibliothek in St. Petersburg (Graz, 2003), a richly illustrated Latin prayer book illuminated in Cologne in the 1480s.

In cooperation with Janet Temos ’82 ’01, director of Princeton’s Educational Technologies Center, and Roel Muñoz, digital projects photographer in Firestone Library, Marquand staff are digitizing important rare texts for classroom use. A fine example of this is Giovanni Battista Falda’s 1730 map of Rome, which was acquired this year specifically for a digitization project initiated by Professor John Pinto. Images of Rome in rare books from the same period that were already in Marquand’s collection will be incorporated into an interactive digital database, which is discussed on pages 18–19.

This combination of high-tech capabilities, rich collections, rare materials, elegant surroundings, and dedicated staff continues to draw increasing numbers of scholars from around the campus and beyond to what some of the undergraduates call “the Marquand experience.”
The P. Y. and Kinmay W. Tang Center for East Asian Art organized an ambitious program of lectures, films, and other events this year, including two international symposia. The center, which is led by Director Jerome Silbergeld, the P. Y. and Kinmay W. Tang Professor of Chinese Art History, and Associate Director Dora C. Y. Ching *93 (M.A.), promotes the understanding of East Asian art and culture through a variety of scholarly activities, including at least one major scholarly event each year.

International Symposia

In November 2004 the Tang Center presented the two-day international symposium “The Family Model in Chinese Art and Culture,” which drew an audience of more than 200. Cosponsored by the department and the Princeton University Art Museum, the symposium focused on the multifaceted aspects of the family model as an enduring force central to patterns of social organization and cultural articulation throughout Chinese history. The overall aim was to gain a deeper understanding of the ways in which the family shaped behavior and artistic production, and the papers provided an interdisciplinary exploration of how the family and the arts have intersected to inform artistic perceptions, content, and production.

Four panels addressed different themes concerning “family.” “The ‘Real’ Family in China” sketched out the social, political, and ideological parameters that shape traditional notions of the Chinese family and provided a comparative view of families from a Western perspective. “Real and Ideal: The Family in Ancient Times” dealt with the articulation of family kinship ties in early Chinese societies. “Presenting the Family in Art” explored the convergence of family and architecture, painting, literature, and cinema. The final session, “The Family as Site and Symbol of Artistic Production,” focused on family as a historical and socially formed practice. Princeton alumni who participated in the symposium included Anthony Barbieri-Low *01, Dora C. Y. Ching *93 (M.A.), Robert E. Harrist Jr. *89, Yukio Lippit *03, Michael Nylan *82, and Jay Xu *93 (M.A.). The Tang Center is now preparing these papers for publication.

On April 30 and May 1, 2005, the Tang Center joined the Princeton University Art Museum to cosponsor the international symposium “Recarving China’s Past: Art, Archaeology, and Architecture of the ‘Wu Family Shrines,’” which explored the architecture, art, and culture of China’s Han dynasty (206 B.C. – A.D. 220). This symposium, held in conjunction with the major exhibition at the museum, focused on the pictorial wall carvings commonly recognized as constituting the Han-dynasty funerary structures of the Wu family cemetery. The exhibition, with its impressive assemblage of notable works of art, attracted a large audience. The well-attended symposium raised significant questions about how the Wu shrines have been identified and interpreted, suggesting that our understanding of Han art, architecture, history, and culture may require reevaluation. The Tang Center and the Princeton University Art Museum will publish a selection of the papers given at the symposium.

This symposium was organized by the Princeton University Art Museum in memory of Frederick W. Mote, and cosponsored by the Chiang Ching-kuo Foundation, the Program in East Asian Art, the Association for Asian Studies, and the Princeton University Office of the Provost.

Tang Center Events

Films

October 18, 2004
Devils on the Doorstep
Directed by Jiang Wen
2000, People’s Republic of China

February 17, 2005
City of Sadness
Directed by Hou Hsiao-hsien
1989, Taiwan

February 25, 2005
Dust in the Wind
Directed by Hou Hsiao-hsien
1986, Taiwan

February 26, 2005
Taipei Story
Directed by Edward Yang
1985, Taiwan

February 27, 2005
The Terrorizer
Directed by Edward Yang
1986, Taiwan

March 3, 2005
The Puppetmaster
Directed by Hou Hsiao-hsien
1993, Taiwan

March 10, 2005
Yi Yi (One, One)
Directed by Edward Yang
2000, Taiwan
Tang Center Programs

The lecture program brought seven speakers to the center this academic year, including two scholars from China and Korea, who presented papers on a Yuan dynasty landscape map and mortuary practices in Korea, respectively. Other topics included art, science, and cosmology in a painted second-century Chinese tomb; monumental Buddhist cliff writing; influences across Eurasia in ornament; the relationship between authenticity and connoisseurship in Chinese sculpture; and “strange” writing in 17th-century China. Many of these lectures were cosponsored with other departments on campus, which increased the interdisciplinary appeal of these events.

This year’s film series combined one major film that is very rarely screened in America—Devils on the Doorstep (Guizzi laile, 2000)—with a series organized by Richard Suchenski ’05 titled “Taiwanese New Wave Cinema.” Set at the end of World War II, Devils on the Doorstep is a daring film made in the People's Republic of China by actor-director Jiang Wen. The film explores the desire for vengeance, justified by events, as it conflicts with the longing for peace in a better world—an allegory shaped by the complexity of the human soul. The “Taiwanese New Wave Cinema” series focused on the films of directors Hou Hsiao-hsien and Yang Dechang (Edward Yang). Rarely have so many major Chinese films been made available to a Princeton audience.

The Tang Center continues to assist graduate education through several programs that enable faculty in East Asian art to invite visitors to participate in their graduate seminars, and to take their seminars to museums for firsthand experience with art objects. This year the center brought Professors Qianshen Bai of Boston University and Marek Wieczorek of the University of Washington in Seattle, to Princeton to give presentations on “bad art” in Professor Jerome Silbergeld’s graduate seminar. The Tang Center also sponsored a trip to the Sackler Museum at Harvard University and the Museum of Fine Arts in Boston for Professor Robert W. Bagley and his seminar students, and cosponsored the Seventh Annual Buddhist Studies Graduate Student Conference in April.

Upcoming Events

The Tang Center is pleased to announce its first publication, Persistence/Transformation: Text as Image in the Art of Xu Bing, a volume of papers given at the center’s dedication conference in 2003. This book, which will be published later this year and distributed by Princeton University Press, inaugurates a series of Tang Center publications.

The Tang Center and the Princeton University Art Museum have cosponsored a guided trip to China, “Recarving the Past: Tombs, Temples, and Historical Sites in China,” which will take place from October 16 through October 31, 2005. This tour offers a unique opportunity to visit significant art and archaeological monuments in Beijing, Xi’an, Shanghai, and especially Shandong province, an area of China that is rich in archaeological sites, and Shandong province, an area of China that is rich in archaeological sites, yet rarely visited. Highlights of the tour will include the tomb of the First Emperor of Qin and his 7,500 terracotta soldiers in Xi’an, the Wu Family Shrines and the ancestral temple of Confucius in Shandong, and the world-class Shang-hai Museum, among many other sites. Space is still available, and more information about the tour can be requested from Dora Ching at 609-258-3795, or via e-mail at dching@princeton.edu.

On April 1 and 2, 2006, the Tang Center will sponsor a symposium in honor of Wen C. Fong, the Edwards S. Sanford Professor of Art History, Emeritus, at Princeton. The papers given at the conference will be published as a festschrift for Fong, who taught Chinese art history in the department from 1954 to 1999, while also serving for 30 years as the consultative chair of the Asian art department at the Metropolitan Museum of Art. During his long tenure at Princeton he trained many Chinese art students, who now hold prominent positions at universities, colleges, and museums around the world, and he simultaneously built the Chinese art collections at both Princeton and the Metropolitan Museum. Professor Fong’s colleagues and students in Chinese, Japanese, and Korean art history will present their current research on a range of topics that demonstrate the breadth and depth of critical inquiry in the field of East Asian art history.

For more information about Tang Center symposia and other events, please visit the Tang Center’s Web site at web.princeton.edu/sites/TangCenter.
The Index of Christian Art, under the direction of Colum Hourihane, advanced the Index’s ongoing projects this year as well as extended the archive’s activities to a number of entirely new initiatives. The largest project currently underway is the cataloguing of the images in the Western medieval manuscripts owned by the Pierpont Morgan Library in New York City. Digitizing and cataloguing these images was originally expected to take six years, and the project is nearing the end of its funding period. More than 400 manuscripts have now been catalogued and are available on the Index’s Web site at http://ica.princeton.edu. The Morgan manuscripts have proved to be an even richer source of iconography than expected: more than four times the number of photographs estimated for the entire project have already been taken by Index photographer John Blazejewski—a total of 99,000 images—and the number continues to grow. This undertaking represents the single largest addition to the Index’s holdings and has introduced new iconographic concepts to the Index’s records as well as extended its terminus date to the middle of the 16th century.

Last year the Index began photographing and cataloguing the illustrations in the Western medieval manuscripts owned by the Free Library of Philadelphia. The Free Library’s collection of manuscripts, truly an under-appreciated gem, includes over 200 books and 2,000 separate leaves, ranging in date from the 9th to the 18th century. Among its treasures are some 50 books of hours, as well as Bibles, Psalters, antiphonaries, missals, and other texts. The Index has already photographed more than 5,000 medieval miniatures in the Free Library’s manuscripts, and all of these images, along with detailed cataloguing, will be available to subscribers to the Index’s Web site.

Three years ago the Mellon Foundation generously funded an Index project to photograph and catalogue all of the images in the medieval manuscripts in Firestone Library. This year Index staff completed that initiative. Nearly 4,000 illustrations in works dating from the 10th to the 16th century are now analytically catalogued in the electronic files of the Index and are available on its Web site. Paralleling this endeavor, and also funded by the Mellon Foundation as part of its grant to the Index,
The 7th volume of the Index’s series of occasional papers was published last November. This most recent volume gathers 13 papers in honor of Peter Harbison, the distinguished art historian and a longtime friend and supporter of the Index, who has been very generous with both his knowledge and his photographs. The collection of essays, titled *Irish Art Historical Studies in Honour of Peter Harbison*, was published by Four Courts Press, and includes artwork by Louis Le Brocquy and Imogen Stuart.

Last September the Index hosted a gathering to celebrate the 50th anniversary of the founding of the International Center of Medieval Art. Following a tour of Firestone Library’s manuscript collection led by Don Skemer, curator of manuscripts, and a tour of the Index of Christian Art, the afternoon culminated with a lecture by Erica Cruikshank Dodd on the influence of Lebanese style on the western Mediterranean area, which coincided with the publication of her new book on Lebanese wall paintings of the medieval period.

The Samuel H. Kress Foundation and the Dorot Foundation generously awarded grants to the Index this year. The Kress Foundation’s grant supports the ongoing digitization of the Index’s paper files. This project is already well underway, with over one-third of the photographs and close to the same amount of text cards already digitized.

The Dorot Foundation’s grant will enable the Index to fund scholarships at Ben-Gurion University of the Negev in Israel. These scholarships will support postgraduate students who work in the field of Christian art in the Holy Lands. As they carry out their own research, the students will also gather images and data for the Index’s database. This innovative program resurrects one of the earliest means used by the Index for gathering data for its files.

Andrea Campbell resigned this year to take a teaching position at Randolph Macon Women’s College in Virginia. Andrea had been with the Index for nearly three years and was employed in updating the sculpture card files and adding them to the database. Her position has been filled by Adoracion Maria Teresa Garcia Lechner, a postgraduate from the University of Amsterdam, who specializes in the field of Spanish Romanesque sculpture. Maite, as she is known, studied under Claudine Chavannes-Mazel and wrote her master’s thesis on the sculptural program of Santa Maria la Real in Sangüesa, one of the northernmost Spanish churches on the pilgrim’s route to Santiago de Compostela. She is currently writing an article on the theme of lust, which appears prominently in the facade sculpture of Santa Maria la Real. At the Index Maite will continue the work of electronically cataloguing the Index’s files.

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**Visual Resources Collection**

The Visual Resources Collection’s (VRC) database, Pictor, was inaugurated in the summer of 2003. Pictor features an enhanced level of cataloguing, and is a powerful tool for finding not only images, which can be searched by subject, but also relevant data. Since it conforms to national image-cataloguing standards, it also allows Princeton to share data with other institutions.

Director Trudy Jacoby has overseen the second major phase of the project: the migration of the East Asian image records to the Pictor platform. The separate database of over 15,000 image records of Far Eastern art assembled by Xia Wei, the department’s curator of Far Eastern slides and photographs, has now been integrated into Pictor, and duplicate entries have been weeded from the two merged repository lists. Far Eastern images can now be exported to Almagest, the Princeton database used for organizing and delivering digital images and media to classrooms and students.

New Web Page

VRC unveiled its expanded and redesigned Web page in 2004: **www.princeton.edu/~visres**. The new home page was developed by Jacoby and Julie Angarone, the department’s computing support specialist, to serve as a source of information on image resources in general, as well as to provide a guide to all of VRC’s services. The site now includes more links to online image resources, tutorials on digital imaging, procedures, information on equipment, and copyright guidelines. The Web page’s new design makes all of this information easier to find.

Digital Imaging and Teaching

Princeton has been using digital image capture for more than 10 years, and the Almagest database now contains the images for more than 45 courses in the department, in addition to research images. Jacoby and her staff have begun an initiative to replace the earliest digital images with higher-resolution images.

VRC has also initiated instructional sessions designed specifically for graduate students. Jacoby and Janet Temos ’82 *01, director of Princeton’s Educational Technology Center (ETC), teach an ongoing series of classes that cover many technical aspects of producing, locating, managing, and using digital images. VRC staff also worked with the staff at ETC, making recommendations for the new version of Almagest that is now in use. Recent improvements in hardware include a public high-resolution slide scanner in the Visual Resources Collection and a new top-end digital projector in the department’s small lecture hall.

Staff News

VRC Director Trudy Jacoby taught in the first joint Art Libraries Society/Visual Resources Association Summer Educational Institute for Visual Resources (www.vraweb.org/2005sei), and she is cochair of the Summer Educational Institute 2005 implementation committee. Senior art cataloguer Lisa Manganello is working on her M.L.S. degree at Rutgers.

Last fall VRC welcomed art cataloguer Martha Perry, who filled the position previously held by Paula Yeager. Perry earned a B.A. in English literature at SUNY Plattsburgh, with a minor in art history, which she discovered in part during a semester abroad in Florence, but too late for a
A modest Late Antique house at Il-Mu’arribeh, Syria, in a 1904 photograph by Howard Crosby Butler that was part of Research Photographs’ recent exhibition on the house in Late Antique Syria.

Third-century B.C. terracotta head of a youth found in a rescue excavation near Polis Chrysochous, Cyprus, one of the photographs by Elisabeth Childs in the online exhibition organized by Research Photographs.

Kenfield also launched Research Photographs’ first online exhibition, “Polis Chrysochous, Cyprus: Twenty Years of Excavations,” focusing on the department’s dig on the northwest coast of Cyprus, which began in 1984 and continues today. The exhibition showcased the work of Elisabeth Childs, an accomplished photographer who has spent many summers working in Polis with her husband, Professor William Childs, the director of the excavations. She not only has done a great deal of object photography for the excavation but also has assembled a portfolio of evocative landscapes, portraits, and candid photographs of day-to-day work at the dig. Some of the most striking images in the exhibition are portraitlike photos of terracotta Cypro-Archaic and Cypro-Classical heads, found both in the excavations and in rescue operations conducted when ancient tombs were unearthed by chance at construction sites.

Since the department maintains the records of the Antioch excavations, conservators restoring mosaics found at Antioch frequently request photographs of the mosaics taken in situ in the 1930s. This year Kenfield provided photographs and documentation from Antioch and other Princeton excavations to researchers at the Museum of Fine Arts in Boston, Dumbarton Oaks in Washington, D.C., the Universidad de Villanueva in Cuba, the University of California at Santa Barbara, the University of Virginia, the Australian National University, the University of Georgia, and elsewhere. A number of photographs and documents from the department’s Antioch archive were published in *The Arts of Antioch: Art Historical and Scientific Approaches to Roman Mosaics and a Catalogue of the Worcester Art Museum Antioch Collection* (Worcester Art Museum, 2005, distributed by Princeton University Press).
**Undergraduate Alumni**

**Chloé Atreya ’98** has published *Invisible Cities: A Metaphorical Complex Adaptive System* (Festina Lente Press, 2004). Her new book takes the content and unusual narrative structure of novelist Italo Calvino’s book *Invisible Cities* as the starting point for an exploration of the principles of complex adaptive systems (CAS). The book gives examples of CAS drawn from the physical and the biological sciences, the arts, philosophy, and games. It also contains 50 original illustrations by Chloé, with contributions from Jeffrey Benjamin. More information about the book and ordering information can be found on the publisher’s Web site: www.festinalentepress.com. Chloé earned a Ph.D. in pharmacology at Yale University and is now completing her M.D. at Yale. She continues to be active in the visual arts, participating in several exhibitions each year, including New Haven's City-Wide Open Studios. [catreya@festinalentepress.com]

**Dana Brintz ’02** earned her postgraduate diploma in fine art at the Chelsea College of Art and Design in London, and has just begun working on her Masters in Fine Art at Chelsea College. In January her first solo exhibition opened at the Agency Contemporary Gallery in central London. The drawings in her show are made up of layers of resin that are then drawn on with enamel, paint marker, and permanent ink. In addition to positive feedback, the show generated an offer for a solo show at 120 galerie in Ghent, Belgium, to open in late 2005 or early 2006. [danalyn_b@yahoo.com]

**Katherine Healy Burrows ’90** created a new ensemble piece commissioned by the Ice Theatre of New York to celebrate the company’s 20th anniversary. Her piece, titled “Cracked Ice,” was a playful interpretation of a ballet class choreographed for 11 skaters. It premiered in October at the company’s 20th-anniversary gala at the Chelsea Piers complex in Manhattan and was performed again in December. The show also included a solo choreographed and performed by Katherine. Last year she was also a guest performer at the 35th annual “Evening with Champions” at Harvard University, an event that benefited the Jimmy Fund. Her performance was broadcast on CN8 television. Katherine continues to perform as a solo guest artist in professional figure-skating shows and to choreograph and coach competitive figure skaters in the New York area. [pomrenoir@msn.com]

**Eliza Knox Buxton ’86** worked as an appraiser of antiques and fine art, and as an archivist at the Virginia Museum of Fine Art in Richmond before earning an International M.B.A. at the University of South Carolina. Last August she took the position of director of finance and administration at the Carolina Art Association/Gibbes Museum of Art in Charleston, South Carolina. The Gibbes Museum houses over 10,000 works of art that present the history and impact of the visual arts in the Lowcountry, from Charleston’s founding in 1670 to the present. Highlights of the collection include the Southeast’s most comprehensive collection of works by artists of the Charleston Renaissance (1915–40), Lowcountry landscapes from the 17th century through today, and an extensive portrait collection, with works by Benjamin West, Rembrandt Peale, and Gilbert Stuart. This year marks the centennial anniversary of the museum’s opening to the public at 135 Meeting Street, and the celebration includes a series of special exhibitions. For more information about the museum, visit the Web site: www.gibbesmuseum.org. [ebuxton@gibbesmuseum.org]

**William A. Camfield ’57** retired from the Department of Art History at Rice University in 2002. At his retirement, his department announced the establishment of the William A. Camfield Fellowship, which offers a stipend to one undergraduate art history student each year, along with the opportunity to work as an intern for one year at the Museum of Fine Arts, Houston. Bill originated and nurtured the current internship course that sends a number of Rice students to the museum each semester. He continues to contribute occasional texts to exhibition catalogues in Europe and the U.S. and is currently writing a chapter for a forthcoming book on the collectors John and Dominique de Menil. His major endeavor at the moment is a catalogue raisonné of the work of Francis Picabia. Picabia’s widow invited Bill to be the art historian in charge of the catalogue, which is being produced by the Comité Picabia in Paris. The work should be published within five years, thanks in part to a Mellon Foundation Emeritus Fellowship for research on the project. Bill and his wife Ginny travel regularly, and in 2004 they spent a month in China (Yunnan Province), Cambodia, and Thailand. [bills@rice.edu]

**Ibby Caputo ’03** lives in New Orleans and works as a consultant for the Healing Arts Program at Ochsner Clinic Foundation, a major medical provider in southeast Louisiana. Her responsibilities include facilitating art workshops for pediatric patients, writing grants, researching, and doing other special projects. [ibby.caputo@gmail.com]

**Josh Conviser ’96** served as executive consultant for HBO’s upcoming television series “Rome.” His first novel, *Echelon*, will be published by Del Rey Books, an imprint of Random House, and he is currently at work on a sequel.
Jamie Crapanzano ’00 lives in Manhattan, where she works as a fixed-income portfolio analyst at BlackRock Financial Management, a provider of asset-management and risk-advisory services. [jamie.crapanzano@blackrock.com]

Paige Roberts Curtis ’88 entered the field of elementary education soon after graduation from Princeton. She continues to combine her love of teaching and art history, and has spent much time volunteering in the Art Goes to School program in Marlton, New Jersey, where she lives with her husband Patrick ’88 and their two children. This program takes art of all periods into elementary classrooms, and in the Delaware Valley alone there are more than 50 chapters with 700 active members who bring art appreciation classes to nearly 155,000 elementary school children. In addition to working with the kids, Paige enjoys the volunteer training, which includes lectures and presentations at the Philadelphia Museum of Art and other nearby museums. [patrandpaige@verizon.net]

Richard Dupont ’91’s major sculpture Three in One (Self Anointed) was recently acquired by the Museum of Modern Art for its permanent collection. He is currently preparing for a solo exhibition at Tracy Williams, Ltd., in New York, the gallery that now represents him. The show will open in September at the gallery, which is located in a 1880s West Village townhouse renovated by Richard Gluckman. Additional information as well as images of Three in One and other works can be found on the gallery’s Web site: www.tracywilliams.com. [richarddup@yahoo.com]

Sabrina Dupre ’98 spent her first two years in New York working as a visual strategist and designer for the branding firm Desgrippes Gobé. Since 2001 she has worked for the model and entrepreneur Christy Turlington in many capacities, including researcher and editor for the book Living Yoga: Creating a Life Practice. Sabrina is currently getting her master’s degree in art and art education at Teachers College at Columbia University, and will spend time this summer working with fellow educators to create a curriculum for the Museum of Modern Art, based on its Latin American collection. [sabrina@turlyinc.com]

Richard Ferrugio ’71 has pursued several careers since graduation. He has been an actor, special events caterer in New York City, senior project designer for Home Depot’s Expo Design Center in Denver, and, currently, an innkeeper. He also has painted over 100 works, primarily in oils on canvas, over 90 of which are now in private collections. Many of his works can be viewed on his Web site www.arctophile.com/richard. Last June, Richard and his partner Claude Bélanger purchased Saratoga Rose Inn & Restaurant, an 1885 Queen Anne Victorian mansion set on a wooded hilltop at the confluence of the Hudson River and Sacandaga River in Hadley, New York. The inn features guestrooms with fireplaces and indoor hot tubs, or outdoor hot tubs on private decks that overlook formal Victorian gardens. The inn also has four dining rooms that can seat 90. For more information about Saratoga Rose Inn, please visit the Web site: www.saratogarose.com. [info@saratogarose.com]

Robert Gambee ’64 has been photographing for 40 years, primarily in the United States but also in Western Europe and Asia. Approximately 1,300 of his black-and-white images of New York are in the permanent collections of the New-York Historical Society, the Museum of the City of New York, the New York Public Library, and the National Maritime Historical Society. His photographs are also in the permanent collections of the Guggenheim Museum, the Whitney Museum, and the Smithsonian Institution, as well as other museums and corporate and private collections around the country. Bob has served as the official photographer for the Federal Reserve Bank of New York, Cunard Lines, Phillips Exeter Academy, the Scottish Development Authority, and others. His book Wall Street Christmas (1990) was selected by the New York Times as the “cream of the coffee-table books.” Another book, A Day in the Life of the Fed, is a continual best-seller at the Federal Reserve Bank of New York. His photographs have appeared in the New York Times, the Boston Globe, the Washington Post, Boston Magazine, Forbes Magazine, Colonial Homes, VAR I A, Nantucket Journal, Cape Cod Life, and publications of the Commonwealth of Massachusetts. Bob’s most recent book is Nantucket Impressions (2001), and he is presently working on his 10th book of photographs, this one on Princeton. More of his photos can be seen on his Web site: www.princetonphotographs.com. [Bobgambee@aol.com]

Richard Dupont ’91, Self Anointed, sculpture, detail

Richard Ferrugio ’71, The Golden Hour

Ceiling at Upper Pyne, photograph by Robert Gambee ’64
Donald Goddard ’56 wrote reviews for newyorkartworld.com of work by Amelie von Wulffen, Willie Doherty, Keith Cottingham, Barry Sigel and Jeff Way, Nicole Eisenman, David Smith, Francesca Gabbiani, Dora Maar, Lee Bontecou, Robert Ryman, Lee Lozano, Mark di Suvero, Barry Friedman, Alfred Leslie, Stan Douglas, Conrad Atkinson, and Todd Siler, all exhibiting in New York City; Barry Le Va, in Philadelphia; and Theodore Robinson, in Phoenix, Arizona. [db@newyorkartworld.com]

Henry Graham ’60 ’75 has news in the graduate alumni section.

Alexandra Greist ’03 was an intern at the Peggy Guggenheim Collection in Venice, Italy, in 2003, and in the Department of Prints and Drawings at the Art Institute of Chicago. She is now in her first year of Ph.D. studies at the University of Pennsylvania, where she is working with Professor Michael Cole ’99. Alexia is specializing in Italian Renaissance prints; she will travel to Italy and Vienna this summer to visit museums and collections and further focus her studies. [agreist@sas.upenn.edu]

Lori Hayes ’95 graduated this April with a Master of Fine Arts degree from the Burren College of Art, which is affiliated with the National University of Ireland, Galway. The Burren College program is the first of its kind in Ireland. Lori has studied in the Burren for two years, where ideas of landscape and body, and macro and micro universes have crept into her work. In her painting, she has particularly focused on the way in which the properties of paint have poetic qualities. [lehayes@alumni.princeton.edu]

William I. Homer ’51, the H. Rodney Sharp Professor Emeritus at the University of Delaware, retired in 2000 but remains very active in the field of art history as both writer and consultant. He continues to vet manuscripts and to serve on various boards, including those of the American Art Journal, the American Art Review, and the Henry Luce Foundation’s American Art Program. He has now placed much of his extensive research materials in appropriate institutional collections. His early American Modernism collection is now in the Georgia O’Keeffe Museum; the Thomas Anschutz and Robert Henri papers are at the Delaware Art Museum; his Seurat archive has gone to the Archives of American Art; and his books on pictorial photography and his professional correspondence have been added to the Special Collections Department of the University of Delaware Library. He is actively using his Thomas Eakins and Albert Pinkham Ryder materials for his current research, an edition of the complete letters of Eakins, and a catalogue raisonné of Ryder’s paintings. Bill recently contributed “Reminiscences of Marcel Roethlisberger” to a Roethlisberger miscellany published in Geneva, “Farewell to the American Art Journal” in the American Art Journal and “Gertrude Traubel: Keeper of the Flame,” in the Mickle Street Review. His article “The Rose Valley Press and The Artsman” was also reprinted in the Mickle Street Review. As an avocation, he continues to make photographs of landscapes in the Brandywine Valley.

Will Johnson ’68 will publish his 6th book in July, Yoga of the Mahamudra: The Mystical Way of Balance, like all of his books, deals with the body’s role in spiritual practices. His new book focuses in particular on the evolution of consciousness as a reflection of the body’s ability to come to ever-more refined and effortless conditions of structural balance. Evolution in our species, he points out, has been the story of learning how to stand up straighter. Will says that it all began when he was an undergraduate art history major looking at all those paintings and sculptures of bodies. [embodtm@highspeedplus.com]

David Maisel ’84’s oversized monograph The Lake Project, a portfolio of his surreal aerial photographs of Owens Lake, was published by Nazraeli Press (www.nazraeli.com) last fall and has been the subject of feature articles in the New York Times, Aperture, Camera Arts, and Harper’s. The Village Voice named it one of the top 25 photography books of 2004. David’s most recent project, “Terminal Mirage,” a photographic exploration of the Great Salt Lake in Utah, was the cover feature of the spring/summer 2004 issue of European Photography. Photographs from that series were exhibited earlier this year in a solo show at the Von Lintel Gallery in New York City. Last fall David’s aerial landscapes appeared in group shows at the College of Charleston and the Armory Center for the Arts in Pasadena, and in the 30th-anniversary exhibition of SF Camerawork in San Francisco. [david@davidmaisel.com]

Shelly (Belfer) Malkin ’86 had a solo exhibition of her paintings this April and May at the Arcadia Coffee Company in Old Greenwich, Connecticut. Shelly, who is also a rock climber, lives with her husband and two sons in Connecticut and Colorado. [SMalkin@wmproperties.com]

Anthony Mastromatteo ’92 moved to New York City after graduation and worked in the 19th-century European paintings and American paintings departments at Christie’s East. Exposure to those paintings and to the wide range of painting in the Christie’s East warehouses sparked his desire to make paintings rather than sell them. He subsequently met the artist Jacob Collins, who was about to open the Water Street Atelier, an intimate art school in Brooklyn, focused on teaching drawing and painting in the tradition of the 19th-century French ateliers. Anthony began his studies at the atelier in May of 1997 and continued through...
José Mateo ’74, the founder and artistic director of José Mateo’s Ballet Theatre in Boston, has recently received several awards honoring his work with the ballet company and school. He was one of 12 nonprofit leaders in the Boston area selected to receive the Barr Foundation’s 2005 fellowship. The award, which recognizes leadership, includes a three-month sabbatical, international travel, a series of retreats, and peer learning. As part of his sabbatical, José will participate in a two-week learning trip to southern Africa. José’s spring repertory concert, “The Cuban Condition,” was selected by the Boston Globe as one of the area’s top ten dance events of the year. The concert was a sold-out, six-week run of premiere ballets choreographed by José, who was born in Cuba, and set to rarely heard Cuban music. This marks the 6th time that one of his concerts has earned a “Top Ten in Dance” citation from the Boston Globe. José was also recently awarded the Massachusetts Cultural Council’s Artist Fellowship in Choreography, honoring his prolific contributions to choreography. Now in its 19th season, José Mateo’s Ballet Theatre (www.BalletTheatre.org) is the second-largest ballet company in New England, and the only one that presents a full repertory by its own resident choreographer.

W. Barksdale Maynard ’88 teaches art and architectural history at Johns Hopkins University and the University of Delaware. He recently completed Buildings of Delaware, which is forthcoming in Oxford University Press’s series “Buildings of the United States.” His book Walden Pond: A History (Oxford University Press, 2004) has just appeared in paperback, and he was interviewed about it on National Public Radio’s “Talk of the Nation” and on the BBC. In a recent review, Ohio History called Barksdale’s Architecture in the United States, 1800–1850 (Yale University Press, 2002) “one of the most significant books written on historic American architecture in the last half century.” In November 2004 he married Susan Matsen, curator of Nemours Mansion, an historic du Pont mansion. Now professor emeritus at the University of Delaware, he recently completed a three-day symposium on Japanese ceramics at the Brooklyn Museum of Art from October 2005 through February 2006. Jim was also a panelist at a three-day symposium on Japanese ceramics at Harvard last November, where he spoke on John Cage and Peter Voulkos. Later this year he will have a solo show at the Gallery Paule Anglim in San Francisco. Throughout his career Jim has worked in a variety of media, including drawing, film, and ceramics. Now professor emeritus at the University of California at Berkeley, where he chaired the art department for many years, he also served as director of the American Academy in Rome, and as head of the visual arts division of the National Endowment for the Arts. [jfmelchert@earthlink.net]

Sarah Hermanson Meister ’94, a junior at Princeton and has decided to major in art history. [Sarah_Meister@moma.org]

A work by Jim Melchert ’52 was selected for the exhibition “A Secret History of Clay: From Gauguin to Gormley” at Tate Liverpool last summer. The work, titled Changes, is a video document of an event that he conducted in Amsterdam in 1972. The Baltimore Museum of Art’s recent exhibition “Slide Show” included Jim’s work “Location Project #4.” The show will move to the Contemporary Arts Center in Cincinnati this summer, and will be at the Brooklyn Museum of Art from October 2005 through February 2006. Jim was also a panelist at a three-day symposium on Japanese ceramics at Harvard last November, where he spoke on John Cage and Peter Voulkos. Later this year he will have a solo show at the Gallery Paule Anglim in San Francisco. Throughout his career Jim has worked in a variety of media, including drawing, film, and ceramics. Now professor emeritus at the University of California at Berkeley, where he chaired the art department for many years, he also served as director of the American Academy in Rome, and as head of the visual arts division of the National Endowment for the Arts. [jfmelchert@earthlink.net]

Christine Mugnolo ’01 completed her M.F.A. in painting and printmaking at the University of Connecticut in May 2004. Her thesis show, which took place at the William Benton Museum of Art, was later exhibited at the Sideshow Gallery in Brooklyn. She is now pursuing an M.F.A. in painting at Indiana University. [cemugnolo@yahoo.com]

Daniel O’Leary ’65 is pleased to report that after years of careful effort, the Portland Museum of Art in Maine, where he is the director, has entered into an agreement with the heirs of the artist Winslow Homer to acquire and preserve the Winslow Homer...
studio at Prouts Neck, Maine. The museum is indebted to the owner of the studio, Homer’s great-grand nephew, Charles Homer Willauer ’59, and his brother, Bradford Willauer ’66, for their generosity, help, and dedication in planning for the future of this unique and remarkable resource. The Homer studio, where the artist spent the final 26 years of his life and painted the major portion of his greatest works, has long been considered one of America’s most significant art historical sites. The studio is beautifully placed near the cliffs, rocks, and waves that provided Homer with the vistas for his most admired works. A two-year fundraising campaign to acquire and care for the studio is now underway. The department’s Professor John Wilmerding is serving on the national advisory committee for this project. [doleary@maine.rr.com]

Christopher Pastore ’88 completed his dissertation and was awarded a Ph.D. in the history of art from the University of Pennsylvania in May 2003. The title of his dissertation is “Expanding Antiquity: Andrea Navagero and Villa Culture in the Cinquecento Veneto.” He lectured in art and architectural history at Penn and Drexel in Philadelphia, and received a Getty Non-Residential Post-doctoral Research Grant for 2004–05 to refine and expand elements of his dissertation and further explore the relationship between the villas of the Renaissance Veneto and villa culture in early-modern Florence and Rome.

Robert McCracken Peck ’74 recently curated an exhibition on the life and art of the English scientist, artist, and publisher John Gould (1804–81) for the Academy of Natural Sciences of Philadelphia, where Peck serves as curator of art and artifacts, librarian, and senior fellow. The exhibition was shown at the Australian Embassy in Washington, D.C., and at the South Australia Museum in Adelaide in 2004, and at the Tasmanian Museum and Art Gallery in Hobart from December 2004 to April 2005. In December Bob made a five-city lecture trip through Australia on behalf of the U.S. State Department. His article on the art collections of the Explorers Club appeared in the December 2004 issue of Antiques. [peck@acnatsci.org]

Lisa Beth Podos ’86 is vice president for visitor experience at COPIA: The American Center for Wine, Food & the Arts, a new museum and cultural center located in Napa, California. In that capacity, she oversees all activities that impact the visitor’s experience, including exhibitions, adult and youth programs, interpretive tours, and informational services. She recently moved to the Bay Area, where she lives with Michael Wais ’85, following almost 10 years as the founding director of public programs at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York City. Lisa was thrilled that the topic of her junior paper, The Gates, Christo and Jeanne-Claude’s project for Central Park, New York, was finally mounted 20 years after she wrote an argument supporting its creation. The massive temporary work of art (see www.christojeanneclaude.net), comprising 7,500 saffron-colored fabric panels mounted over the pathways of Central Park and enlivening the winter landscape with their vivid orange color, was the ultimate reminder of her Princeton art history education. [lpodos@yahoo.com]

Clare Rogan ’90 was recently appointed curator of the Davison Art Center at Wesleyan University in Middletown, Connecticut. [crogan@wesleyan.edu]

Sean Sawyer ’88 coedited the book Polshek Partnership Architects, which was published by Princeton Architectural Press in 2004. He has begun work on a monograph on Irwin Chanin, also for the Princeton Architectural Press. Sean is the executive director of the Wyckoff House & Association, a nonprofit organization that operates the Wyckoff Farmhouse Museum in East Flattush, Brooklyn. The museum is in the midst of a major capital redevelopment plan that will transform its site into a regional center for the study of the 17th- through 19th-century Dutch-American agrarian society. The project includes relocating the 200-year-old Wyckoff Durling barn from Somerset County, New Jersey, to the site of the Wyckoff Farmhouse, where it will serve as a visitor and education center and African-American history interpretation project funded by the National Endowment for the Humanities. [seansawyer@wyckoffassociation.org]

Mark Sheinkman ’85 had a solo exhibition of recent large paintings at the Kemper Museum of Contemporary Art in Kansas City, where he has been a visiting artist, from January through April 2005. This year he will also have solo shows in Berlin, Boston, and Japan. Mark is currently working on prints with Pace Editions in New York. To be notified of upcoming exhibitions, e-mail info@marksheinkman.com.

Joanna S. Smith ’87 continues to explore the research interests that she developed as an undergraduate, which center on artistic interconnections between the Near East and the Mediterranean worlds in the Bronze and Iron Ages. She earned a Ph.D. in classical and Near Eastern archaeology at Bryn Mawr College in 1994 and has since worked for the Anastasios G. Leventis Foundation in Nicosia, Cyprus, and taught at Boston University and Bryn Mawr College. She is now assistant professor at Columbia University, where she recently organized the exhibition “Settlement and Sanctuary: Views from the Columbia University Excavations at Phlomoudhi, Cyprus” (www.learn.columbia.edu/phlamoudhi). Currently Joanna is completing two volumes about the excavations at the settlement of...
Richard Wright’s photograph ‘New Landscape’ #4 was recently acquired by the Philadelphia Museum of Art for its permanent collection, and the Yossi Milo Gallery in New York City is now representing his “New Landscape” series. The Johnson & Johnson Corporation also has added some of Richard’s photographs to their permanent collections, and he had a very successful showing at Houston’s FotoFest 2004. Silicon Gallery in Philadelphia continues to show his work, and Burton Gallery on Long Beach Island began representing his photography in 2004. For the 5th consecutive year, Richard is producing a series titled “Photo of the Week,” and he continues developing new photo series. After teaching for one year online, he is applying for a teaching post in Philadelphia. [rick@wrightartstudio.com]

Graduate Alumni

Gerald M. Ackerman ’64 recently edited and wrote most of the text for the book Charles Bargue Drawing Course (Paris, ACR Edition, 2003, distributed in the U.S. by the Dahesh Museum in New York City). The core of the book is the Drawing Course published by Goupil et Cie in Paris between 1867 and 1871, which consisted of 180 full-sheet lithographs as models to be copied in the schools and academies of France. The director of the project was the painter Jean-Léon Gérôme, and the lithographs were drawn by his assistant, Charles Bargue. The program was designed to guide not only students but also teachers in art and design schools, and to improve their taste as well as their skills. Gerald spent five semesters in the Florence Academy of Art in Italy, where the Bargue drawings were still in use, in preparation for editing the work. He is now working on a book titled “In Praise of Academic Painters” that will examine the difference between their aesthetics and modern ideas. [GMA04747@pomona.edu]

Linda S. Aleci ’91, who teaches in the Department of Art and Art History at Franklin and Marshall College, is curating an exhibition titled “MarketPlace: Lancaster Central Market and the Making of Community.” This exhibition, which coincides with the 275th anniversary of Lancaster’s Central Market, is funded by a grant from the Pennsylvania Humanities Council, and will open at the Lancaster County Historical Society on October 1, 2005. The show will explore Lancaster’s identity as the last remaining market town in the U.S., and the Central Market’s enduring multiple functions as a public space. Last year Linda published the article “On Market,” on the spatial constructions of place and identity, in Slow, the journal of the international association Slow Food. She cofounded the Local Economy Center, a multidisciplinary public-policy research center at Franklin and Marshall College, and coorganized the symposium “The Lancaster Economy Forum: Toward a Research Agenda” in October 2004. At the forum she presented a paper outlining trends in the regional food system, the results of her research
supported by the Christian A. Johnson Foundation. [linda.aleci@fanmd.edu]

Anthony Barbieri-Low *01, assistant professor in the Department of History at the University of Pittsburgh, has completed a book manuscript, “Artisans in Early Imperial China.” His work, which was supported by a fellowship from the National Endowment for the Humanities, is a contextualized social history of craftsmen in China from 221 B.C. to A.D. 220 which discusses the social status, craft techniques, marketing methods, and living and working conditions of both male and female craftsmen. Anthony also contributed to the Princeton University Art Museum’s exhibition “Recarving China’s Past,” including the creation of a virtual reality tour of the Wuzhai Shan archaeological site and a short movie that played in the gallery. Last September he and his wife Jeannie celebrated the birth of their third child, daughter Julia Renee. [ablow+@pitt.edu]

Virginia Bower *77 (M.A.) coauthored essays on the games of pitchpot, polo, and kickball for Asian Games: The Art of Contest, edited by Colin Mackenzie and Irving Finkel (Asia Society, 2004). This catalogue accompanied a major exhibition at the Asia Society on the art and legacy of games and sports in Asia, exploring Asia as a source of chess, Parcheesi, Ludo, Snakes and Ladders, playing cards, polo, and other games. Using paintings, prints, and decorative arts that depict people playing games, as well as the paraphernalia of games themselves, this was the first major exhibition to examine their role both as social activity and as indices of cultural values. Virginia also contributed catalogue entries to Recarving China’s Past: Art, Architecture, and Archaeology of the “Wu Family Shrines” by Cary Liu *78 *97, Michael Nylan *82, Anthony Barbieri-Low *01, and Michael Loewe (Princeton University Art Museum, 2005). This exhibition at the Princeton University Art Museum presented a new investigation of the architectural, iconographic, and stylistic interrelationships of the structures and reliefs on the “Wu family shrines” cemetery complex. [virginiabower@hotmail.com]

Gregory Clark *88, who teaches at the University of the South, spent the better part of 2004 creating a new course on American animation. His course presented a chronological examination of the most significant short and full-length animated features made in the United States, beginning with the experiments of Winsor McCay (Little Nemo, 1911), and ending with the rise of made-for-television cartoons in the early 1960s. One aim of the course was to place the work of the studios, directors, and animators within the larger contexts of 20th-century American history and popular culture. In 2005 Gregory plans to return to researching and publishing on late medieval illuminated manuscripts. [gclark@sewanee.edu]

James Clifton *87 has been the director of the Sarah Campbell Blaffer Foundation and curator of Renaissance and Baroque painting at the Museum of Fine Arts, Houston, since 1994. He has published essays on Italian, German, and Netherlandish art in the Zeitschrift für Kunstgeschichte, the Art Bulletin, Art History, Storia dell’Arte, The Sixteenth Century Journal, the Nederlands Kunsthistorisch Jaarboek, and elsewhere. In 1997 he organized the exhibition “The Body of Christ in the Art of Europe and New Spain, 1150–1800” at the Museum of Fine Arts, Houston, and was the chief writer for the two-hour documentary film “The Face: Jesus in Art” (2001). He recently returned to the topic of his Princeton dissertation, contributing an essay on Neapolitan painting to the exhibition catalogue Hope and Healing: Painting in Italy in a Time of Plague, 1500–1800 (Worcester Art Museum, 2005). Most recently, he organized the exhibition and accompanying catalogue A Portrait of the Artist, 1525–1825: Prints from the Collection of the Sarah Campbell Blaffer Foundation (Museum of Fine Arts, Houston, and the Herbert F. Johnson Museum of Art, Cornell University, 2005). [jclifton@mfah.org]

Laura Coyle *92 (M.A.) is the curator of European art at the Corcoran Gallery of Art in Washington, D.C., where she recently organized the exhibition “Dutch Royal Silver: Celebrating the Silver Jubilee of Her Majesty Queen Beatrix.” The show of splendid 19th-century silver, which is on display in the Salon Doré, the Corcoran’s 18th-century French period room, opened in April, and continues through July 4, 2005. Laura is also preparing the exhibition “Maiden, Militant, and Martyr: Joan of Arc in French and American Culture, 1429–1929,” collaborating with Professor Nora Heimann of the Catholic University in Washington. The centerpiece of this show is a group of six large paintings in the Corcoran by the French artist Louis-Maurice Boutet de Monvel. The exhibition will open at the Corcoran in January 2006. Laura reports that she is finishing the last few footnotes of her dissertation, “The Still Life Paintings of Vincent Van Gogh and Their Context,” supervised by Professor John Wilmerding. [lcoyle@corcoran.org]

Blake de Maria *03 has joined the faculty at Santa Clara University as an assistant professor, specializing in the art and culture of the early-modern Mediterranean world. In addition to teaching, she has participated in a number of scholarly conferences and symposia, including presenting papers at the College Art Association and the Renaissance Society of America. Her publications in press include “The Patron for Pordenone’s Frescoes on Palazzo Talenti, Venice,” in the Burlington...
Pierre du Prey *73 was recently elected a fellow of the Royal Society of Canada and appointed Queen's Research Chair at Queen's University in Kingston, Ontario, where he teaches in the Department of Art. He guest-curated the exhibition “Ah, Wilderness! Resort Architecture in the Thousand Islands,” which was shown at the Agnes Etherington Art Centre at Queen’s University from May through September 2004. Pierre also edited and contributed to the accompanying catalogue, which was published by the Etherington Art Centre. For more information about the exhibition, which will be shown this summer at the Antique Boat Museum in Clayton, New York, see the Web site www.queensu.ca/ageht/ahwilderness.

J. David Farmer *81 has been named Chevalier de l’Ordre d’Arts et de Lettres by the French government in recognition of his work as director of the Dahesh Museum of Art in New York. David, who retired three years ago, was the founding director of the Dahesh, an institution devoted to European academic art of the 19th and early 20th centuries. The award recognized his accomplishments in leading the museum and its extensive program in French art of the 19th and early 20th centuries. [lfffield@adelphia.net]

Marcy B. Freedman *81 (M.A.) taught as an adjunct at Fordham University and Westchester Community College this year, and was very active as a curator, lecturer, artist, and filmmaker. Her video exhibition “Stay Tuned: Hypnotic Videos by Contemporary Artists” was reviewed by William Zimmer of the New York Times, and an exhibition of her own digital work on paper and video, “Childhood Obsessions,” was shown in Armonk, New York, and the Tyler School of Art in Philadelphia. Marcy’s short film “Peekskill: The Movie” was screened at the Paramount Theater in Peekskill, New York, where it attracted an enthusiastic audience of 400. At the end of 2004, she presented a live art performance called “Listen” in a sculpture garden in Peekskill. Last year the Croton Film Festival awarded Marcy a silver medal for her short video “Eyesight.” She recently completed a video installation for Maryland Hall in Annapolis, Maryland, and spoke about her work there in March. In April she presented some of her recent video work in a program sponsored by the Hudson Valley Center for Contemporary Art in Peekskill. She also gave a three-part lecture series, “Rebels with a Cause: From Caravaggio to Duchamp,” at the Katonah Museum of Art from April through June 2005. [mbf@bestweb.net]

Henry Graham ’60 *75 has retired from his middle school post in Lakeport, California, where he taught sixth grade and the gifted and talented program for the last 15 years, concluding a career that spanned 33 years of teaching at colleges, universities, public schools, and afloat in the Mediterranean. In recent years he particularly delighted in producing a daily, live on-campus television broadcast with gifted middle-schoolers. In his final year he was named District Teacher of the Year. Henry and his artist wife Claudia are looking forward to building their dream house on the Missouri farm near Mizzou that is one of the earliest land grants in the state and has been in his family since 1813. [hbg4@direcway.com]

John Hand *78, curator of Northern Renaissance paintings at the National Gallery of Art in Washington, D.C., published two major books last year. National Gallery of Art: Master Paintings from the Collection (National Gallery of Art in association with Harry N. Abrams, 2004) presents nearly 400 masterworks in the collection, from Leonardo da Vinci’s Ginevra de’ Benci to Jackson Pollock’s magisterial Number 1, 1950 (Lavender Mist). The book, which includes John’s commentaries, also features acquisitions of the past 20 years by artists such as Cézanne, Degas, Matisse, Newman, Rothko, and Van Gogh. His second book, Joos van Cleve: The Complete Paintings (Yale University Press, 2005) is the first major study of Joos van Cleve in nearly 80 years, and it addresses a wide range of topics concerning the artist’s style, chronology, iconography, influences, and many commissions. The book also includes a complete catalogue of his paintings, including workshop versions and copies of his paintings. This book grew out of John’s Princeton dissertation, advised by Professor Robert A. Koch. [j-hand@nga.gov]

Andrew Hershberger *01 is in his fourth year as assistant professor of contemporary art history at Bowling Green State University, Ohio. Last summer he was an Ansel Adams Research Fellow at the University of Arizona’s Center for Creative Photography, where he worked on a project titled “The Dark Side of Photography: A Short History of the Negative Print.” At this year’s “Computers and the History of Art” conference in London, Andrew presented a paper titled “The Medium Was the Method: Photography and Iconography at the Index of Christian Art,” and he spoke on “The Flow of the Sequence in Minor White’s Cinema of Stills” at the College Art Association conference in Atlanta. He also gave an invited lecture on “Teaching the History of Photography with ARTstor, AMICO, and OhioLINK” at the conference of the Midwest Society for Photographic Education. Andrew’s article “Art’s Digital Database(s): On Flexibility and Other Potential Benefits” was...
published last September in a special issue of the CAA News devoted to the digital debate. His forthcoming publications include a chapter on Minor White’s photographic sequences, for a volume to be published by Springer Press, and an article on photographer Jay DuSard and his collaboration with the Border Art Workshop/Taller de Arte Fronteirizo that will appear in the Art Journal. The journal History of Photography recently invited Andrew to contribute an essay to their upcoming 30th-anniversary issue. [aehersh@bgnet.bgsu.edu]

**Cathleen Hoeniger** *89* is associate professor of art history at Queen’s University in Kingston, Ontario. Her most recent research concerns the physical history of Raphael’s paintings, and her chapter titled “Restoring Raphael” appeared in The Cambridge Companion to Raphael (Cambridge University Press, 2005), edited by Marcia B. Hall and dedicated to John Shearman. She also contributed the chapter “The Illuminated Tacuinum sanitatis Manuscripts from Northern Italy, c. 1380–1400: Sources, Patrons, and the Creation of a New Pictorial Genre” to Visualizing Medieval Medicine and Natural History, 1200–1550 (Ashgate, forthcoming). Last year her first Ph.D. student, Sally Hickson, successfully defended her thesis on women in the circle of Isabella d’Este, and secured a tenure-track position at Brock University in St. Catherine’s, Ontario. [hoeniger@post.queensu.ca]

**Lisa Hostetler** *04* has accepted the position of assistant curator of prints, drawings, and photographs at the Milwaukee Art Museum. For the last three and a half years she was a research associate in the Department of Photographs at the Metropolitan Museum of Art, where she worked under Malcolm Daniel *91*, who is curator of photography at the Met. [Lisa.Hostetler@mam.org]

**Kiki Karoglou** *05* has received a two-year Andrew W. Mellon Foundation Postdoctoral Fellowship in Greek art and architecture in the Department of Fine Art at the University of Toronto. [karoglou@princeton.edu]

**Anne Rose Kitagawa** *95* (M.A.) was hired in 1995 as assistant curator of Japanese Art in the Department of Asian Art at the Arthur M. Sackler Museum at Harvard University, and in 1996 she married comic book artist Ian Coleman. In addition to her curatorial duties, she organized the December 2004—April 2005 exhibition “Marks of Enlightenment, Traces of Devotion: Japanese Calligraphy and Painting from the Sylvan Barnet and William Burto Collection,” for which she and Yukio Lippit *03* wrote a lengthy brochures. Many Princeton associates have lectured in conjunction with the show, including Professor Martin Collcutt and former Professor Christine Guth, Nicole Fabricand-Person *01*, Greg Levine *97*, Kio Lippit *03*, Brian Ruppert *96*, and Alex Vesey *03*. Anne Rose’s current writing project is a monograph about an important early-16th-century Tale of Genji album in the Harvard University Art Museums. [Anne_Rose_Kitagawa@harvard.edu]

**Evonne Levy** *93* has published Propaganda and the Jesuit Baroque (University of California Press, 2004). This revisionist book begins with Nazi architecture as a gateway to the issues raised by the term “propaganda,” and then considers three central aspects of Jesuit art as components of propaganda: authorship, message, and diffusion. The first extensive analysis of the aims, mechanisms, and effects of Jesuit art and architecture, her book also evaluates how the term “propaganda” functions in art history in a broader sense. With Maarten Delbeke and Steven F. Ostrow *87*, Evonne also recently completed Bernini’s Biographies: Critical Essays, which will be published by Penn State University Press. Her next project, for which she is reinventing herself as a 19th-century historiographer, is a book to be titled The Jesuit Style: Art History and Politics from Burckhardt to Hitler. Evonne is associate professor of art history at the University of Toronto. [levy@utm.utoronto.ca]

**Robert S. Mattison** *85*, the Marshall R. Metzgar Professor of Art History at Lafayette College, is working on his 5th book, Defining Moments: Six Contemporary Artists at Mid-Career. He recently completed a chapter for a book on Richard Pousette-Dart, edited by Princeton’s Professor Emeritus Sam Hunter (Skira, forthcoming), and is in the process of organizing a traveling exhibition of works by Franz Kline. Bob is the founding director of the Lehigh Valley Center for Modern Art, which will open in 2006 in a renovated 30,000-square-foot building. The collection specializes in Lichtenstein, Rauschenberg, Nancy Graves, and James Turrell. The center will also focus on modern artists who have used new technologies. [mattisor@lafayette.edu]

**Mark Mitchell** *02*, following two years working on an exhibition of American watercolors and drawings at the Hood Museum of Art at Dartmouth, was recently appointed assistant curator of 19th-century art at the National Academy Museum in New York. Last summer he organized his first exhibition there, titled “Into the Storm: Expressions in the American Landscape, 1800–1940.” He is currently writing a collection handbook for the St. Johnsbury Athenaeum in St. Johnsbury, Vermont, and planning an exhibition on the art and collection of luminist painter James A. Suydam (1819–65) that will open at the National Academy in the fall of 2006. [mmitchell@nationalacademy.org]
Elizabeth Moodie *02 is enjoying a semester at Yale, teaching the medieval survey course and an interdisciplinary seminar on the medieval book. [e.moodey@verizon.net]

Kevin Moore *02 is the photography specialist for Thea Westreich Art Advisory Services. His book Jacques Henri Lartigue: The Invention of an Artist was published by Princeton University Press in September 2004. Kevin has recently contributed to a catalogue of American paintings in the Fogg Art Museum at Harvard University that will be published later this year, and to the Oxford Companion to the Photograph (Oxford University Press, forthcoming in 2005). He is the coauthor of a book on little-known photographer William Van der Weyde, forthcoming from Aperture Foundation in 2005, and is currently writing an essay for a French anthology of theoretical writings on photography, which will be published in 2006. [kimoore@alumni.princeton.edu]

Nassos Papalexandrou *98 has just published The Visual Poetics of Power: Warriors, Youths, and Tripods in Early Greece (Lexington Books, an imprint of Rowman and Littlefield, 2004). A revised version of his Princeton dissertation, the book is a study of the multiple dimensions of the Greek tripod cauldron, the most revered religious symbol in ancient Greek culture. At its core is an analysis of the iconography of the early bronze tripods, which as early as the 8th century B.C. took the form of spear-brandishing warriors. The study examines the tripod as a symbol of authoritative discourse and political power in early Greek culture, the role of images in the preliterate contexts of early Greek sanctuaries, and the social function of early Greek works of art. Nassos teaches in the Department of Art and Art History at the University of Texas at Austin. [papalex@mail.utexas.edu]

Véronique Plesch *94 was on sabbatical leave this year from her position as associate professor in the Department of Art at Colby College. She is working on a book on graffiti on frescoes, and this spring she lectured on this topic at the École des Hautes Études en Sciences Sociales in Paris. With Claus Clüver and Leo Hoek, she has been coediting Orientations: Space/Time/Image/Word, Word & Image Interaction 5 (Rodopi, forthcoming), a collection of essays from the Sixth International Conference on Word and Image Studies, held in Hamburg, Germany, in 2002. She is also preparing an exhibition of the livres d’artiste of Lucie Lambert, and has completed an article on Lambert for Québec Studies. Last fall she was invited to lecture at the Société Savoisienne d’Histoire et d’Archéologie in Chambéry, France, and at the Centro di Studi Piemontesi in Turin, Italy. At this year’s College Art Association conference, she organized the session “Beyond the Written Source,” which she cochaired with Laura Saltz. [vbplesch@colby.edu]

Sheryl E. Reiss *92 in 2004 and 2005 presented papers at the annual meetings of the Renaissance Society of America (RSA) in New York and the College Art Association Atlanta, as well as a paper at a conference on Renaissance cardinals held in London. For RSA in 2004 she coorganized two sessions with Tracy Cooper *90, and for the 2005 meeting in Cambridge she coorganized four sessions on Renaissance fountains and waterworks with Robert Gaston of La Trobe University. Sheryl also organized five sessions dedicated to the memory of John Shearman for the meeting of the Sixteenth Century Studies Conference in Toronto in October 2004, where she gave a paper titled “Remembering John Shearman.” She has an article on Raphael and his patrons in the recently published Cambridge Companion to Raphael, edited by Marcia B. Hall, and the book she coedited (with Kenneth Gouwens of the University of Connecticut), titled The Pontificate of Clement VII: History, Politics, Culture, was published by Ashgate in the spring of 2005. Her own contribution to this collection of essays is titled “Adrian VI, Clement VII, and Art.” [ser1@cornell.edu]

Peter Rohowsky *75 (M.A.) is still ensconced in Far Hills, New Jersey, where he works with his wife buying, selling, and advising clients on American and European pictures, mostly 19th-century and Impressionist. (If you have a stray Sargent or Cassatt in the attic that you no longer need, please let him know.) He also has successfully placed several paintings by his father, the painter and sculptor Meyers Rohowsky, in public and private collections, including the Museum of the City of New York, which acquired On the Alert, Bryant Park. Peter also organized an exhibition of his father’s Monhegan watercolors from the 1930s and 1940s in Northeast Harbor, Maine. Peter hopes to have a second exhibit of his father’s works this summer. In addition, he has been doing consulting work on digital-image archive development. [PSR6680@aol.com]

Nancy Serwint *87 was an Onassis Foundation Senior Scholar in 2004. She is associate director of the School of Art and associate professor of art at Arizona State University, where she has taught since 1987. From 1995 to 1999, she was director of the Cyprus American Archaeological Research Institute (CAARI) in Nicosia, CAARI, one of the three overseas centers of the American Schools of Oriental Research (ASOR), is the preeminent international research center for scholars who work in the fields of Cypriot archaeology, history, and culture. While director of CAARI, Nancy coorganized the five-day international conference “Engendering Aphrodite: Women and Society in Ancient Cyprus,” which brought scholars from 11 countries to Cyprus to present their recent research on issues of gender from antiquity to the present. She also served as coeditor of the proceedings, which were published

New Staff Member

In January the department welcomed receptionist Trish Doskoczynski. Trish came to the department from the Building Services office, and she replaces Karen Nanni, who moved to the Alumni Council. Trish enjoys the challenges of working in an academic department, particularly interacting with a wide range of faculty, undergraduates, graduate students, and staff. Outside the office, she is a dedicated fan at her 13-year-old son’s baseball games and wrestling tournaments. Her 10-month-a-year position will allow her to enjoy another favorite pastime—spending time at the Jersey shore.
by the ASOR in 2002. Nancy remains very active in ASOR, an international consortium of academic institutions that focus on Near Eastern studies. She currently serves on the Program Committee, the Committee on Archaeological Policy, and the Committee on Publications. She has participated in Princeton's excavations at Polis Chrysochous since their inception in 1983 and currently serves as the assistant director of the project. When not excavating at Polis, she works on the publication of the more than 25,000 pieces of votive terracotta sculpture found at the site. She also continues as a member of the editorial board of the Bulletin of the American Schools of Oriental Research and is the editor of the Annual of the American Schools of Oriental Research.

[Nancy.Serwint@asu.edu]

Andrew Shanken *99 has been appointed assistant professor in the Department of Architecture at the University of California at Berkeley.
[ashanken@berkeley.edu]

Eva Siroka *95’s historical novel Maddalena was published by Semele Books (www.semelebooks.com) in May. The book—in which art, music, science, religion, and the supernatural come to the fore in post-Tridentine Rome—is illustrated with 23 of her own watercolors inspired by Titian’s Penitent Mary Magdalen. The story first came to her 10 years ago, and she gradually created, in both words and images, the characters Alessandro, a prelate born to a life of enormous prestige and wealth but with few scruples; his colorful servant Berti, a young, inexperienced painter who craves success; and Maddalena, the converted Monna Rebecca, intelligent, dedicated, and oblivious to the fate that would change her life forever. [eva@evasiroka.com]

Joel Smith *93’s new book Steinberg at The New Yorker (Abrams, 2005) surveys Saul Steinberg’s 60 years of art for The New Yorker magazine. The publication is the first part of Joel’s extended project on Steinberg: the next phase is a touring exhibition, with a large scholarly catalogue, a first for this artist. “Saul Steinberg: A Retrospective” is slated to open in New York City in late 2006, and will travel to venues in Washington, D.C., and Cincinnati before concluding at Vassar College in early 2008. Joel is the curator of photography and modern and contemporary art at the Frances Lehman Loeb Art Center at Vassar College. [JoSmith@vassar.edu]

Ulrike Meyer Stump *96 (M.A.) teaches the history of photography at the University of Zurich as well as at the University of Art and Design in Zurich, Switzerland. She recently published “Blueprints of a Natural History,” the introductory essay to Michele Oka Doner’s Workbook, an artist book distributed by Marlborough Gallery New York. She also assisted with the publication of facsimile editions of two important photography books of the 1920s: Karl Blossfeldt’s Urformen der Kunst and Germaine Krull’s Metal, both originally published in 1928, and republished by Ann and Jürgen Wilde (Cologne, Stiftung Fotografie und Kunstwissenschaft). Ulrike continues work on her dissertation, “Karl Blossfeldt: Neue Sachlichkeit and Classicism in Weimar Germany,” under the direction of Professor Peter Bunnell. [umeyerstump@dplanet.ch]

Robert Weir *98 and Mary Grace Weir *96 (M.A.) are surprised to report that they are still in Windsor, Ontario, where Robert is in the third year of a tenure-track appointment in the Department of Languages, Literatures, and Cultures at the University of Windsor. Robert and two colleagues were hired in 2002 to revise and reinvigorate the classics program, and since then the number of majors has risen from about 30 to 80. In June and July of 2004, Mary Grace joined the Princeton team working at Polis Chrysochous in Cyprus while pregnant with her second daughter. Meanwhile, Robert was part of the Canadian team at the city of Sympathos in Greece, where he has worked every summer since 1999, as both trench master and numismatist. Their four-year-old daughter Elissa accompanied her father to Greece, her second trip there. Robert gave papers in Quebec City and Victoria this past year. Mary Grace’s and Robert’s second daughter, Sabrina Rachel Weir, was born on January 13, 2005.

Kurt von Meier *66, emeritus professor at California State University, Sacramento, is enthusiastically supervising a project to reconstruct a “Mirrored Room,” inspired by Marcel Duchamp’s notes. The project is threatening to grow into a much grander and more ambitious enterprise than he originally imagined, as he has found serious interest in the Bay Area and Japan, as well as Sacramento, for realizing the idea in terms of actual construction. His daughter Alexandra is now a professor of energy and resources at nearby Sonoma State University, and Kurt has joined one of her research teams, addressing the design of a long-term marker for nuclear waste sites. This issue raises some profound problems, not the least of which involves art history and semiotics, or how future generations are to “read” iconic warning signs. [kvonmeier@csus.edu]

Justin Wolff *99 is the recipient of a fellowship from the National Endowment for the Humanities for the 2005–06 academic year. The fellowship will support his work on a critical biography of Thomas Hart Benton, to be published by Farrar, Straus and Giroux. Justin teaches courses on American art in the Expository Writing Program at Harvard University. [jwolff@fas.harvard.edu]
Recarving China’s Past: Art, Archaeology, and Architecture of the “Wu Family Shrines”

March 5–June 26, 2005

This spring the museum opened “Recarving China’s Past: Art, Archaeology, and Architecture of the “Wu Family Shrines,”” a groundbreaking exhibition of Chinese art. For more than a thousand years, the burial site known as the Wu family shrines has served as a benchmark for the study of the Han dynasty (206 B.C.–A.D. 220), a period that helped shape the foundations of Chinese civilization. The interiors of the “Wu family shrines,” covered with intricately carved scenes of life in Han-dynasty China, have been the basis for much of what is now known about critical dates concerning artistic, literary, cultural, and architectural developments—including aspects of “Confucian” intellectual thought—from one of ancient China’s richest eras. In the exhibition, the elaborate pictorial wall carvings are reinterpreted through related displays of ink-on-paper rubbings, architectural reconstructions, computer modeling, and more than 60 works of art drawn from the museum’s permanent collection, as well as from public and private collections in the United States, Canada, and Europe. The exhibition also includes carved pictorial stones on loan from China.

The centerpiece of the exhibition is the museum’s set of rare, 19th-century ink-on-paper rubbings of the “Wu family shrines” pictorial carvings. Highly regarded as an art form, rubbings are dependent upon the skill and artistic ability of the person making the impression. The shrine rubbings depict scenes of filial piety, legendary rulers, heroic women, battles, and myths long associated with Han-dynasty beliefs and tenets of exemplary behavior. Bringing the rubbings to life are works of art that reflect the scenes on the walls of the “Wu family shrines,” including sculptures, bronzes, lacquer, ceramics, glass, and jade artifacts from the Han-dynasty era. An actual carved pictorial stone from the Wu cemetery site is also on view for the first time in the United States. The lending institutions include the Art Institute of Chicago, the American Numismatic Society, the Brooklyn Museum, the Cleveland Museum of Art, the Los Angeles County Museum of Art, the Metropolitan Museum of Art, the Royal Ontario Museum, the Yale University Art Gallery, and the Shandong Provincial Museum and the Shandong Stone Inscriptions Art Museum in China.

The groundbreaking aspect of the exhibition and the accompanying catalogue centers on new scholarship led by Cary Y. Liu ’78 ’97, curator of Asian art and organizer of the Recarving China’s Past research project. Collaborating with Cary Liu were Michael Nylan ’82, professor of history at the University of California at Berkeley, and Anthony Barbieri-Low ’01, assistant professor of history at the University of Pittsburgh, as well as a team of scholars in the fields of art history, archaeology, architecture, calligraphy, ceramics, history, literature, painting, and religion from the United States, Canada, Europe, and China. Their work prompts a reexamination of the site’s long-accepted implications—including its attribution to the Wu family.

Their reinterpretations of the site are based on discoveries since the 1980s of additional structures and archaeological materials, and evidence that some of the writing and pictorial carvings may have been recut over the intervening centuries, essentially recarved to fit prevailing attitudes and assumptions about the Han era.

An exciting component of the exhibition is a computer-generated architectural reconstruction of the Wu cemetery site, developed for the exhibition by Anthony Barbieri-Low. His interactive models recreate and reinterpret the original layout of the shrines, allowing visitors to explore the structures and enter each reconstructed stone chamber. Partially sponsored by the Collaborative Research Grant Program of the Getty Trust and by funding from the Central Research Development Fund Grant from the Office of Research and the Vice-Provost’s Office at the University of Pittsburgh, the interactive architectural model will also be incorporated into the museum’s new Asian art Web site, developed by the museum in conjunction with the University’s Educational Technologies Center, with funds from a multiyear grant from the Freeman Foundation. The Asian art Web site will be officially launched in May 2005.

The exhibition is accompanied by a fully illustrated catalogue that includes research essays by contributing scholars and a complete listing of the ink-on-paper rubbings and other works of art in the exhibition. The subjects of the essays include a discussion of Han funerary rituals, an exploration...
of the architecture of the structures and reconstruction of the Wu cemetery site, a study of the artistic representations depicted in the carvings, and a discussion of artisan practice and stone workshops in Shandong Province during the Han period. The object listing includes essays by 20 scholars, who approach selected works in the exhibition from different disciplines and points of view.

In conjunction with the exhibition, the museum organized an international symposium at Princeton on April 30 and May 1, 2005, to explore the architecture, art, and culture of China’s Han dynasty.

**West to Wesselmann: American Drawings and Watercolors in the Princeton University Art Museum**

**October 16, 2004–January 9, 2005**

Last fall the museum presented a major exhibition of works from its outstanding collection of American drawings and watercolors, ranging from the late 18th through the 20th century. “West to Wesselmann: American Drawings and Watercolors in the Princeton University Art Museum” offered a comprehensive overview of the nation’s artistic traditions, featuring 77 masterpieces by such eminent artists as Benjamin West, Winslow Homer, Thomas Eakins, Mary Cassatt, John Singer Sargent, Georgia O’Keeffe, Charles White, Lee Bontecou, and Tom Wesselmann, as well as members of the Hudson River and Ashcan Schools. Organized by Laura M. Giles, curator of prints and drawings, and John Wilmerding, the Christopher Binyon Sarofim ’86 Professor in American Art, the exhibition celebrated the publication by the art museum of *American Art in the Princeton University Art Museum, Volume I: Drawings and Watercolors*. This fully illustrated catalogue includes an introduction by Wilmerding, and an essay by Kathleen A. Foster, the Robert L. McNeil Jr. Curator of American Art at the Philadelphia Museum of Art, on the history of American drawings and watercolors, ranging from the 1900s to the 1930s by such artists as shown in the New England coastal scenes by Childe Hassam and Maurice Prendergast. Later examples demonstrate how the Hudson River aesthetic evolved in several directions, with some painters—including Seth Eastman, William Trost Richards, and Aaron Draper Shattuck—moving toward the open, light-filled panoramas associated with Luminism, while others, notably Charles Herbert Moore, mastered the Pre-Raphaelite refinement of meticulous detail advocated by the British artist and critic John Ruskin. In addition to this rich survey, there were representative examples of 19th-century portraits, genre, and still-life subjects, including drawings by Eastman Johnson and William Sydney Mount, and an exquisite watercolor of a bough apple by Sarah Hodge.

The later decades of the 19th century were represented by works that reflect the dramatic shift in mood of American art and culture, brought about by numerous factors, including the Civil War and Reconstruction, which disrupted political and social life. As America passed through this difficult period, a number of artists traveled to Europe for study and inspiration, some spending the better part of their career abroad, most notably Mary Cassatt, whose pastel vividly documents her response to French Impressionism. At home, American painters emphasized the human figure, seen in the sequence of watercolors depicting solitary women by Alfred Bricher, Thomas Eakins, and Winslow Homer. Together with scenes of Tahiti and Venice by John La Farge and Thomas Moran, these works illustrate the rising interest in the medium among American artists during the 1870s and 1880s, which continued into the next century, as shown in the New England coastal scenes by Childe Hassam and Maurice Prendergast.

Illustrating the early modernist period were a group of directly observed and energetically drawn figurative works from the 1900s to the 1930s by George Bellows, Robert Henri, George Luks, Everett Shinn, and John Sloan—known as the Ashcan School for their frequently gritty subject matter. Following the legacy of Thomas Eakins’s teaching in Philadelphia, these artists sought to capture the
John Pohl, Peter Jay Sharp
Curator of Art of the Ancient Americas

John M. D. Pohl, an eminent authority on American Indian civilizations, has been named the first Peter Jay Sharp Curator and Lecturer in the Art of the Ancient Americas at the museum. He succeeds Gillett G. Griffin, faculty curator of pre-Columbian and Native American art.

A graduate of Hampshire College in Amherst, Massachusetts, Pohl received his M.A. and Ph.D. degrees in archaeology from the University of California at Los Angeles. He has published extensively on subjects ranging from human origins to the rise of the Aztec empire, including The Legend of Lord Eight Deer: An Epic of Ancient Mexico (Oxford University Press, 2002) and The Politics of Symbolism in the Mixtec Codices (Vanderbilt, 1994). He also has directed numerous archaeological excavations and surveys in the United States, Canada, Mexico, and Central America. His specialization is the ancient art of the Aztec, Mixtec, and Zapotec civilizations of highland Mexico, particularly deciphering ancient pictographic writing systems.

He is noted for bringing the ancient past to life using a wide variety of innovative skills and techniques. His unusual background in archaeology, art history, and media production has taken him from museum exhibition design at the Los Angeles County Museum of Art to the entertainment industry, where he won a Clio Award for his television animation design.

In addition to teaching in the Department of Art History at the University of California at Los Angeles, and serving as research associate at the Fowler Museum of Cultural History for eight years, John Pohl worked as a production designer for Dreamworks, and writer and producer for the CBS television documentary series on American Indian history, “500 Nations.” He has designed exhibitions on North and Central American Indian peoples, including those at the Museum of the Cherokee Indian in Cherokee, North Carolina, and a new museum for the Moundville Archaeological Park in Moundville, Alabama.

Peter Jay Sharp ’52 was a member of the museum’s advisory council from 1987 until his death in 1992. The Peter Jay Sharp Foundation was established in 1984 to fund programs in education and the arts.
Comments and news or information from our readers on recent activities are always welcome, as are inquiries regarding the program. Please submit news items for the next issue to Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018, or e-mail artnews@princeton.edu.