Dear Friends and Colleagues:

We have had a busy year! On the faculty front we welcomed our new Americanist, Rachael DeLue, who came to us from the University of Illinois. Her task is a formidable one—to replace the irreplaceable John Wilmerding, who retires in spring 2007—but she has already displayed her great capabilities.

This fall we will welcome our new medievalist, Nino Zchomelidse, who arrives from the University of Tübingen, and we will also conduct a search in Japanese art, as Yoshiaki Shimizu has announced his retirement as of spring 2009. This search will be followed by one in Northern Renaissance art, so our lively pace will continue.

Our strong modern faculty was further strengthened by the joint appointment of Brigid Doherty of the German department, as well as by the arrival of Yve-Alain Bois, former chair at Harvard, as professor of art history at the Institute for Advanced Study. We also welcomed distinguished guests this year, including Walter Liedtke, curator of Dutch and Flemish paintings at the Met, who, as our Janson-La Palme Visiting Professor, offered a popular seminar on Rembrandt; Anthony Snodgrass, Professor Emeritus of Classical Archaeology at Cambridge, who gave the Haley Lecture; and Robert Nelson of Yale, who presented the inaugural Kurt Weitzmann Memorial Lecture. Another great figure of the department, Wen Fong, was honored with a two-day symposium arranged by the very active Tang Center.

There is news on other fronts, too. This is a self-study year—our first in over a decade—which has already prompted several adjustments to the undergraduate curriculum. Our introductory course will now be two—Art 100, from antiquity through the medieval period, and Art 101, from the Renaissance to contemporary art—but it will remain team-taught. We will present a wide array of freshman and sophomore seminars to attract even more majors, and these new concentrators will encounter a refashioned junior seminar on art-historical methodology, with the option of a seminar focused on archaeological interpretation. The Senior Comprehensive exams will now be tailored to the specific curriculum of each major.

Other proposals, too numerous to note here, are in the air. Given the increase in our majors—with 34 in the Class of 2007, we have witnessed a 50 percent increase—and in the undergraduate body at large, we hope to convince Nassau Hall of our need to expand our offerings to represent the histories of art, architecture, and archaeology more extensively. High on our wish list will likely be a new position in African and/or Indian art. Clearly we cannot be comprehensive; rather, our strategy is to grow in ways that not only open new fields for Princeton but also bridge fields already well established in the department and elsewhere on campus. Stay tuned!

Hal Foster, chair
Faculty News

Patricia Fortini Brown’s final semester as chair last spring was highlighted by a course taught in the Princeton University Art Museum in which the students wrote wall labels and a gallery guide for the early Renaissance gallery. The term was also marked by lectures for Save Venice in New York and Boston, as well as in Philadelphia to the America-Italy Society, and by participation in the annual meetings of the Renaissance Society of America at Cambridge University and the College Art Association in Atlanta. Now on sabbatical, she has completed an encyclopedia entry on the classical tradition in Venice for *The Classical Tradition*, edited by Anthony Grafton, Glenn Most, and Salvatore Settis (Harvard University Press, forthcoming), and a long article on the trade in antiquities between Italy and the rest of Europe for a volume on Italy and the European economy in the Renaissance, to be published by an Italian press.

Brown also gave a paper in a conference on Venetian nautical history at MIT in December and delivered the Hiden Lecture at the Birmingham Museum of Art in January 2006. In March she gave a lecture titled “Versions of the East: Creating Imagined Environments” at the Isabella Stewart Gardner Museum, in connection with an exhibition on Gentile Bellini and the East. This spring she also began a new project on the artistic and cultural geography of the Venetian Empire with three weeks of archival research in Venice and Udine in February and a month-long trip to Greece and Crete in May. An exhibition, “The Renaissance at Home: Art and Life in the Italian House, 1400–1600,” on which she has been working for several years, is scheduled to open at the Victoria & Albert Museum in London in October 2006.

Slobodan Ćurčić completed the manuscript of his book, *Architecture in the Balkans from Diocletian to Süleyman the Magnificent* (ca. 300–ca. 1550), which has been accepted for publication by Yale University Press, London. He remains active in planning the exhibition “Architecture as Icon,” co-organized by the Museum of Byzantine Culture in Thessaloniki and the Princeton University Art Museum. Last year he gave the Alan and Leonarda Laing Memorial Lecture at the School of Architecture, University of Illinois, Urbana-Champaign, on “Accessing the Holy in Early Byzantine Constantinople,” and presented a paper titled “Image and Substance: The Meaning of the Medium” at the international conference held in Athens, Georgia. During the summer he participated in the Princeton University workshop at the Monastery of St. John Prodromos, near Serres in northern Greece. In October he delivered a paper titled “Sty lite Saints and Ambos: Boundaries of the Uncontainable in Byzantine Church Iconography” at the conference “Idea and Image: Principles and Methods in the Study of Art of the Byzantine and Post-Byzantine World” held in Moscow. In December, at the invitation of the director-general of UNESCO, he took part in the first meeting of the Experts Committee on the Rehabilitation and Safeguarding of Cultural Heritage in Kosovo, which was held in Paris. In January Ćurčić gave a day-long seminar at the University of Fribourg, Switzerland, and was also guest speaker at the University of Pennsylvania, where he lectured on “Belfries in Byzantine Church Architecture and in Modern Historiography.” On campus he gave a lecture under the auspices of the Program in Helenic Studies titled “Divine Light: Symbol and Matter in Byzantine Art and Architecture.” Ćurčić’s publications during 2005–06 include “Unobserved Contributions of Hilendar to the Development of Serbian Medieval Architecture” in *Cvetva kazivanja o Svetoj Gori* (*The Holy Mountain: Thoughts and Studies*) 4 for 2005, and “‘Renewed from the Very Foundations’: The Question of the Genesis of the Bogorodica Ljeviska in Prizren,” in *Archaeology in Architecture: Studies in Honor of Cecil L. Striker*, edited by Judson J. Emerick and Deborah M. Deliyannis (von Zabern, 2005).

In 2005 he presented papers at conferences organized by the Bibliotheca Hertziana in Rome and the Moravská Galerie in Brno, Czech Republic, gave the Oskar Halecki Lecture in Leipzig, Germany, and spoke at the International Congress of Historians in Sydney, Australia. Kaufmann also gave lectures at Tsingua University in Beijing, the University of Sydney, Australia, Florida State University, the Bard College Graduate Program, the Institute of Fine Arts, New York University, the University of Southern California, and the Metropolitan Museum of Art in New York. He was a respondent at the annual meeting of the College Art Association, at the symposium “Das Problem von Ostmitteleuropa als Region” at the Geisteswissenschaftliches Zentrum Ostmitteleuropa in Leipzig, and at the symposium on Colonial science at the Huntington Library in San Marino, California. He is the chair and organizer of a session at this year’s International Congress of the History of Art in Los Angeles.

Last year Kaufmann was elected to the National Committee of the History of Art, and the College Board appointed him chair of the National Committee for Art History. He continues to serve on the board of directors of the College Art Association of America and the board of directors of the Historians of German and Central European Art. He was interviewed on Australian National Radio and was the subject of articles in the Frankfurtische Allgemeine Zeitung and the major Czech newspaper Mlada Fronta, which featured a full-page article on him.

Thomas Leisten directs the department’s excavations of the Umayyad site of Bāl‘is in Syria. Last year he also did research in the United Arab Emirates and Iran. Leisten was recently appointed to the visiting committee of the Department of Islamic Art at the Metropolitan Museum of Art in New York, and he is on the Board of Trustees for Culture and Museums of the State of Qatar. During the academic year 2006–07 he will serve as academic director of the Berlin Consortium for German Studies in Berlin. His recent publications include “Mshatta, Samarra, and al-Hira: Ernst Herzfeld’s Theories Concerning the Hira-Style Revisited,” in Ernst Herzfeld and the Development of Near Eastern Studies, 1900–1950, edited by Ann Gunter and Stefan Hauser (Brill, 2005), and “Makbara: Iran” in the Encyclopédie d’Islam, supplement volume II.

Visiting Lecturer

catalogue raisonné of Barnett Newman. He is currently preparing the editors of the journal October Press in 1990. Bois is one of the was published by MIT
Painting Buchloh, Hal Foster, and Rosalind Art Since 1900 Rivalry” (1999). His books include “L ’informe, mode d’emploi” (1996), A Retrospective” (1994–95), and other publications. He has curated and co-curated several influential exhibitions in the past decade, including “Piet Mondrian, A Retrospective” (1994–95), “L’informe, mode d’emploi” (1996), and “Matisse and Picasso: A Gentle Rivalry” (1999). His books include Matisse and Picasso (Flammerion, 1998), for which he received the Alfred H. Barr award; Formless: A User’s Guide (with Rosalind Krauss, Zone Books, 1998); and Painting as Model (MIT Press, 1990); and Art Since 1900 (with Benjamin Buchloh, Hal Foster, and Rosalind Krauss, Thames & Hudson, 2004). A collection of his essays, Painting as Model, was published by MIT Press in 1990. Bois is one of the editors of the journal October and a contributing editor of Artforum. He is currently preparing the catalogue raisonné of Barnett Newman.

Yve-Alain Bois

Hugo Meyer is currently working on two Greek projects. The first, in collaboration with Michaela Fuchs, deals with the portraits of the Kosmetai; the other is on Athens in 19th-century photography. He then plans to turn his attention to the monuments of the Upper Adriatic—Venezia-Friuli and the Quarnego/ Kvarner area of Croatia—a project which will involve a good deal of survey work. He also has work on Bavarian vernacular culture on his agenda. Meyer’s recent publications include “Hatte Furtwängler doch Recht? Nochmals zur Lemnia” (“Was Furtwängler Right All Along? The Lemnia Revisited”) in Archäologischer Anzeiger for 2004; “Pierino da Vinci, Dante, and the Portland Vase” in Borros for 2004; and a book review of Bernard Andreae’s Skulptur des Hellenismus in Göttinger Forum für Altertumswissenschaft for 2004. His forthcoming work includes “The Holy Shield of Ilion,” a paper that he presented at an Onassis Foundation colloquium. Last June he lectured in Munich on “Art-Historical and Urbanistic Observations on the Plan to Build a Mosque in Sendling (Munich).”

Supported by a grant from the John Simon Guggenheim Foundation, John Pinto spent the academic year writing a book on 18th-century architecture and urbanism in Rome. In the fall he has divided his time between New York and Princeton; in the spring term he was a resident at the American Academy in Rome.

Yoshiaki Shimizu published “Creativity in Japanese Art of the Seventeenth Century” in the October 2005 issue of Misula wa Sigak munhwa hakboe (Art History and Visual Culture), the journal of the Art History and Archaeology Department of Seoul National University. In March he gave the keynote address, “Place and Price of Shokunin (Artisans) in Edo Japan,” at the conference “Acquisitions and Possession of Art in Edo Japan,” organized by the University of Illinois and the University of Chicago. This January he gave a paper titled “Last Years of Ito Jakuchu” at the conference “Traditions Unbound” at the Asian Art Museum of San Francisco. Shimizu is the senior consulting curator for the exhibition “Japanese Art of the Rinzaiz Zen Buddhism,” which is being organized by the Japanese government’s Agency for Cultural Affairs, the Tokyo National Museum, and the Kyoto National Museum, and will open in the spring of 2007 at the Japan Society in New York. With Gregory Levine “97 of Berkeley and Yukio Lippit ’03 of Harvard, he will co-author the catalogue of the exhibition. Last spring Shimizu spent a month in Italy visiting collections of Oriental art in Rome, Florence, Venice, and Genoa. He did additional research at the Villa I Tatti, where he studied the letters of Bernard Berenson and the Japanese art historian, Yashiro Yukio (1890–1974). In November Shimizu gave the annual lecture at the Department of Art at Vassar College, speaking on “Copies and Copying in Japanese Art: Painting, Calligraphy, and Architecture.” He continues as chair of the Advisory Committee for Arts of the Asia Society, and as chair of the Visiting Committee for Arts of the Japan Society, both in New York.

As director of the Tang Center for East Asian Art, Jerome Silbergeld helped publish a volume of essays originally delivered here at a 2003 Tang Center symposium, Persistence/Transformation: Text as Image in the Art of Xu Bing (Princeton University Press, 2005), coedited with Tang Center associate director Dora Ching ’93 (M.A.). His historiographic study on the perception of change in Chinese painting history, “The Evolution of a ‘Revolution’: Unsettled Reflections on the Chinese Art-Historical Mission,” appeared in Archives of Asian Art in 2005. He also published an essay on the genre of landscape, “Mountains and Water, Shan Shui: What Do We Mean by ‘Landscape’ in Chinese Landscape Painting?” and he wrote the preface to Diana Yeongchau Chou’s recently published Study and Translation from the Chinese of Tang Hou’s Huajian (Examination of Painting): Cultivating Taste in Yuan China, 1279–1368 (Edwin Mellen Press, 2005). Together with Dora Ching, he organized a two-day event, “Bridges to Heaven: A Symposium on East Asian Art in Honor of Professor Wen C. Fong,” which presented 16 public lectures. These lectures will subsequently be published in a festschrift volume along with an additional 25 articles by students and close associates of Fong. Silbergeld also completed his own article for inclusion in this volume, on the interplay of cinema, still photography, and videography in Chinese film, and he finished a book on the films of Chinese director Jiang Wen. This year he gave lectures at the Philadelphia Art Museum, the Nantucket Athenaeum, the Clark Institute at Williamstown, Massachusetts, the Huntington Library in San Marino, California, the Los Angeles County Museum of Art, the Santa Barbara Museum of Art, the University of British Columbia, and the China Institute in New York. During the year, he served on the editorial board of Archives of Asian Art, on the gallery committee of the China Institute, and on the advisory board of Asia Society.

John Wilmerding taught this past year primarily in the American studies and freshman seminar programs, offering a course on “Art and Culture of the 1960s” for the former and on “Virtues of Ameri-
can Autobiography” for the latter. During the year he completed a monograph on the photorealist painter Richard Estes, which is scheduled for publication in spring 2006. He is also a co-author of a retrospective survey on the Pop artist Robert Indiana, set to appear in autumn 2006. He is currently working on a focused exhibition and catalogue on Fritz Henry Lane and his follower, Mary B. Mellen, to be shown in 2007 at the Cape Ann Historical Museum in Gloucester, Massachusetts, and the Spri-

Walter Liedtke is First Janson-La Palme Visiting Professor

Walter Liedtke, curator of European paintings at the Metropolitan Museum of Art in New York, with responsibility for Dutch and Flemish paintings from 1600 to 1800, joined the department this spring as the first Janson-La Palme Visiting Professor. Liedtke earned his B.A. at Rutgers University, his M.A. at Brown University, and his Ph.D. at the Courtauld Institute of Art, University of London. He joined the Metropolitan Museum in 1980 after six years of teaching, mostly at Ohio State University.

Liedtke’s books include Architectural Painting in Delft: Gerard Houckgeest, Hendrick van Vliet, Emanuel de Witte (1982); Flemish Paintings in the Metropolitan Museum of Art (1984), the two-volume standard catalogue of the permanent collection; The Royal Horse and Rider: Painting, Sculpture and Horsemanship, 1500–1800 (1989), which won the 1989 Confédération Internationale des Négociants en Oeuvres d’Art prize; and, with Guy Bauman *77, Flemish Paintings in America (1992). In 1993 he was knighted by the king of Belgium for contributions to the study of Flemish art. He is currently completing the catalogue of the 250 Dutch paintings in the Metropolitan Museum’s collection as well as writing a book on architectural painting in the Netherlands and a monograph on Vermeer.

which develops an alternative model for understanding Gothic visual culture, incorporating the art of the Gothic Mediterranean and emphasizing processes of interaction between Christianity and Islam. He is also working on two other book-length projects: “The Poetics of the Body in Romanesque Sculpture,” an exploration of the formal and poetic sources that inspired the formation and reception of Romanesque monumental programs, and “Style and Material Imagination in Spanish Baroque Painting,” which examines the interconnections among style, mystical discourses, and popular piety in a selected group of paintings by Luis de Morales, El Greco, Zurbarán, and Velázquez. His recent publications include “The Gothic Anamorphic Gaze: Regarding the Worth of Others” in ’Under the Influence: Questioning the Comparative in Medieval Iberia’, edited by Cynthia Robinson and Leila Rouhi (Brill, 2004), and “Enclosed in Ivory: The Miseducation of al-Mughira” in Journal of the David Collection (2005).

**Tributes in Honor of James H. Marrow**

Peter Bunnell contributed the foreword to the photographer Jerry N. Uelsmann’s latest book, *Other Realities* (Bullfinch Press, 2005). He also published a lengthy interview regarding his thoughts on contemporary digital photography in the book *Maggie Taylor’s Landscape of Dreams* (Peachpit, 2005). Bunnell continues on a consulting basis in the Princeton University Art Museum and is also supervising the dissertations of two graduate students.

James Marrow conceived and co-curated the first major exhibition of illuminated manuscripts at the New York Public Library, held from October 21, 2005, to February 11, 2006. He also coedited the catalogue, *The Splendor of the Word: Medieval and Renaissance Illuminated Manuscripts at The New York Public Library*, co-curated with Jonathan J. G. Alexander and Lucy Freeman-Sandler, with the assistance of Elizabeth Moodey ’02 and Todor T. Petev ’98 (M.A.) (New York Public Library and Harvey Miller Publishers, 2006). In 2006 he is the holder of the Sandars Readership in Bibliography at Cambridge University, for which he will deliver a series of lectures titled “Word—Diagram—Picture: The Shape of Meaning in Medieval Books.” On his 65th birthday in March, Marrow was presented with a volume of studies featuring 54 essays by an international array of scholars, *Tributes in Honor of James H. Marrow: Studies in Late Medieval and Renaissance Painting and Manuscript Illumination*, edited by Jeffrey F. Hamburger and Anne S. Korteweg (Brepols, 2006). In April he was inducted as a newly elected Fellow of the Medieval Academy of America.

**New Faculty**

Rachael Z. DeLue, a specialist in American art, joined the department this fall as an assistant professor. DeLue graduated with a B.A. in art history from Swarthmore College in 1993 and earned an M.A. (1995) and a Ph.D. (2001) in art history at Johns Hopkins University. At Hopkins, she studied with Michael Fried and completed a dissertation on the American landscape painter George Inness. The final two years of her dissertation research and writing were supported by a Wyeth Fellowship at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C.

DeLue came to the department from the University of Illinois, Urbana-Champaign, where she was an assistant professor of art history. Her research and teaching interests extend from the colonial period to the present day. She is particularly interested in American art of the 19th century and in intersections between art and science, and her most recent research focuses on artistic investigations of visual function, perception, and cognition. Her recently published book, *George Inness and the Science of Landscape* (University of Chicago Press, 2004), illuminates Inness’s investments in the scientific inquiry of his day—from optics to mathematics to psychology—and characterizes his landscape practice as driven by a preoccupation with the nature and limits of human perceptual capacity. Other areas of interest include African-American art, race and visual culture, and 19th-century European painting. Her work in this last area includes an essay on the French painter Camille Pissarro, which appeared in the *Art Bulletin* in 1998.

Some of her current work focuses on turn-of-the-century American art criticism and the manner in which art writers appropriated a model of diagnosis from late-19th- and early-20th-century medicine—ophthalmology and psychiatry in particular—for use in the description and interpretation of paintings. Her essay on N. C. Wyeth’s illustrations for Robert Louis Stevenson’s *Kidnapped* appeared in the *Art Bulletin* in March, and an article on Spike Lee’s film *Bamboozled* has been accepted for publication.

DeLue has lectured widely on American art and related subjects. Since coming to Princeton, she has presented talks at the Art Institute of Chicago
Brigid Doherty was associate professor of German and an associated faculty member of the Department of Art and Archaeology during her first two years at Princeton; last fall she happily accepted a joint appointment in German and art and archaeology. Before coming to Princeton in 2003, she was associate professor of the history of art and humanities at Johns Hopkins University. A member of the steering committees of the Programs in Media and Modernity, European Cultural Studies, and Women’s Studies at Princeton, she focuses her research and teaching on the interdisciplinary study of modern and contemporary art, literature, and film, with special emphasis on relationships among the visual arts, literature, and aesthetic theory in German modernism. She has received fellowships and grants from institutions including the Radcliffe Institute for Advanced Study, Getty Grant Program, National Endowment for the Humanities, Social Science Research Council, American Council of Learned Societies, Fulbright Commission, and German Academic Exchange Commission (DAAD).

As the inaugural Research Forum Visiting Professor at the Courtauld Institute of Art in London in winter 2005, Doherty gave a series of public lectures and seminars on modern and contemporary art and aesthetic theory, including the work of Hanne Darboven, Bertolt Brecht, and Walter Benjamin. She also delivered papers this past year in literature and art history departments at UCLA, the University of Chicago, and Johns Hopkins, and public lectures at the Museum Ludwig in Cologne and the Tate Modern in London.


Among her other recent and forthcoming publications are contributions to The New History of German Literature (Harvard, 2005), MLN and Germanic Review (both spring 2006), Walter Benjamin and the Arcades Project (Continuum International Publishing Group/Athlone Press, forthcoming), Weimar Publics/Weimar Subjects: Rethinking the Political Culture of Germany in the 1920s (Berghahn Books, forthcoming), and Women Artists at the Millennium (MIT Press, forthcoming).

Doherty’s first book, Montage: The Body and the Work of Art in Dada, Brecht, and Benjamin, will be published by the University of California Press, and she is currently at work on two other book projects: Writing as Making Present: The Art of Hanne Darboven, 1966–2000, and Homesickness for Things, the latter a study of the relations among persons, works of art, and other objects in the poetry of Rainer Maria Rilke, the painting of Paula Modersohn-Becker, the cinema of Marlene Dietrich and Joseph von Sternberg, and the contemporary art of Hanne Darboven and Rosemarie Trockel.

Among the classes she has taught in the department are the undergraduate courses “Weimar Germany: Painting, Photography, Film,” and “Art in Germany Since 1960,” the graduate seminars “Topics in Literary and Cultural Theory: Affect, Technology, Value” and “Montage: History and Theory.” This semester, she and Professor Hal Foster are leading a seminar on Dada which coincides with the major exhibition currently on view at the National Gallery of Art in Washington, D.C. The course includes visits to the exhibition in Washington and collaboration with its curator, Leah Dickerman.

Very appropriately for the 400th anniversary of Rembrandt’s birth in 1606, Liedtke’s seminar at Princeton focused on Rembrandt—his drawings, prints, and particularly his paintings. A number of class meetings were held at the Metropolitan Museum, enabling the students to study original works of art.

The Janson-La Palme Visiting Professorship, established in 2001 by Robert Janson-La Palme ’76, brings a distinguished scholar to campus every other year to teach a seminar in the field of European art between 1200 and 1800, give a public lecture, and organize a colloquium.
**Program in Visual Arts Faculty**

**Eve Aschheim** teaches drawing and painting, and is the director of the Program in Visual Arts. In 2006 she had an exhibition of oil paintings at the Lori Bookstein Gallery in New York, and her work was included in the exhibitions “Twice Drawn,” at the Tang Museum, Skidmore College, curated by Jack Shear and Ian Berry, and “Little” at Dam, Stuhltrager in Williamsburg. In 2005 two of Aschheim’s paintings won a Purchase Award from the “Invitational Exhibition of Painting and Sculpture” at the American Academy of Arts and Letters, and were donated to the Yale University Art Museum. Her work has also recently been acquired by the Arkansas Art Center in Little Rock, the Museum of Modern Art in New York, the Hood Museum of Art at Dartmouth College, and the Pollock Gallery at Southern Methodist University in Dallas. Aschheim’s 2005 catalogue, *Recent Work* (University Gallery, University of Massachusetts, Amherst, and Black Square Editions), is distributed by D.A.P. and appears in their spring 2006 catalogue. An Aschheim painting will be featured on the cover of poet Eileen Tabio’s book *The Secret Lives of Punctuation*, volume 1, to be released later this year. Aschheim’s work has recently been reviewed in the *New York Observer* and *N.Y. Arts*.

**Andrea Belag** is a painter who taught a new course in advanced studio art this spring. Her most recent solo exhibitions were at Bill Maynes Gallery in 2003 and Galerie Heinz Holtmann in 2002. She also teaches at the School of Visual Arts in New York. Belag will have a solo show at the Mike Weiss Gallery, New York City, next year.

**Dawn Clements**, an artist and lecturer, teaches drawing. In 2005 she received an Artists’ Fellowship from the New York Foundation for the Arts in Printmaking, Drawing, and Artists’ Books. She is represented by Pierogi Gallery in Brooklyn and will have solo exhibitions at Middlebury College and the University of Massachusetts, Amherst, in 2006.

**Diana Cooper** is an artist who taught drawing in the fall semester. Her innovative work combines drawing, painting, sculpture, and installation. In 2005 she had solo shows at Postmasters in New York City, Carl Berg in Los Angeles, Cheryl Numark in Washington, D.C., and the Drawing Room in London. In 2006 she will be in the group show “Burgeoning Geometries” at the Whitney Museum Altria Space and will have a solo show at MOCA Cleveland. Cooper was a visiting artist in the graduate program at Virginia Commonwealth University in the fall of 2005. This spring she is a visiting artist at Cornell University.

**Kip Deeds** is a printmaker, painter, and lecturer in printmaking. In 2005 he exhibited 17 recent works as a part of his “Fleisher Challenge Exhibit” at the Samuel S. Fleisher Art Memorial, which is administered by the Philadelphia Museum of Art. Last year he also had a solo exhibition at the Hunt Gallery at Webster University in St. Louis and participated in five group exhibitions, including “Art in City Hall: 1984–2005” at City Hall in Philadelphia and the 79th Annual International Competition: Printmaking at The Print Center in Philadelphia. His print shown in this exhibition was purchased by the Philadelphia Museum of Art. Last December Deeds was a resident artist at Yaddo in Saratoga Springs, New York.

**Greg Drasler** presented an exhibition of paintings titled “Claustrophilia” at the Van Brunt Gallery in New York City in the spring of 2004, and his show was reviewed in *Art in America*. In June of 2005 the Graduate Curatorial Program of California State University at Fullerton, through the Grand Central Art Center in Santa Ana, California, hosted an installation of paintings from his “Jesus Wallpaper” series titled “Tattoo Parlor.” This exhibition was accompanied by a catalogue, and Drasler also served as artist-in-residence.

**Su Friedrich** teaches film and video production courses during the spring term. In the fall of 2005 she released a boxed set of 13 films on five DVDs through her new distributor, Outcast Films. She also made numerous personal appearances with her films at universities and media art centers, and this fall will have a retrospective at the Museum of Modern Art. Last summer, Friedrich finished a 30-minute film titled *Seeing Red*, which is now making the
festival circuit. She is currently working on a feature-length documentary about the economics and politics of coffee.

**Emmet Gowin**’s exhibition of photographs, “Mariposas Nocturnas: Edith in Panama,” was shown at the Pace/MacGill Gallery in New York City from February through April. The show was accompanied by a monograph produced by the gallery.

**Brian Jermusyk**, a painter and lecturer who teaches drawing and painting, currently teaches “Introductory Painting.” Jermusyk is a figurative painter who is concerned with metaphoric narrative; he is currently working on a series of paintings titled “Loves of the Gods” and a series of narrative drawings on the themes of “Night Sky” and “At Sea.” Recent exhibitions include the Bowery Gallery National Juried Exhibition (Bill Jensen, juror) and the Temporary Museum in Williamsburg, Brooklyn, where his work can currently be seen. In August he will present a paper titled “From Behind: How Kenneth Tynan Saved My Life—A Narrative of Psychoanalysis and Visual Process” at the International Conference on the Arts in Society in Edinburgh, Scotland.

**Steve Keister** is a sculptor, ceramist, and lecturer in ceramics. In 2006 he had a solo show, “Shapesifter,” at the Nina Freudenheim Gallery in Buffalo, New York. His work was recently acquired by the Albright Knox Gallery in Buffalo and the Rhode Island School of Design Museum in Providence. Keister also teaches at the School of Visual Arts in New York and at Hofstra University.

**Jocelyn Lee** teaches black-and-white photography and color photography. In 2005–06 she participated in exhibitions at the Pace/MacGill Gallery in New York, Stone Hill College in Easton, Massachusetts, the Asian Cultural Society in New York, and the Museum of Art at the University of Maine, Bangor. Her work was recently purchased for the collections of the Maison Europeéne de la Photographie in Paris and the Museum of Art at the University of Maine in Bangor.

**Marc Leuthold** is an associate professor at the State University of New York, Potsdam, and is visiting associate professor at Princeton in 2005–06. He has taught at Parsons School of Design in New York City and Long Island University, and his sculptures are in the collections of the Metropolitan Museum of Art in New York, the Smithsonian Museum of American Art in Washington, D.C., and the Brooklyn Museum. Leuthold has served as an artist-in-residence at the Banff Center, the Bemis Center, the John Michael Kohler Arts Center, the Edward Albee Foundation, the Château de la Napoule in France, and the Ceramic and Glass Art Center in Seto City, Japan. He is an elected lifetime member of the International Academy of Ceramics.

**Andrew Moore** is a photographer who teaches both photography and digital photography. His recent book, *Russia: Beyond Utopia* (Chronicle Books, 2005), was named as one of the best books of 2005 by *American Photographer*. Moore also founded the “Art of Science Competition,” whose Web site received 40,000 visits a week and was named site of the month by *American Scientist* and *Wired News*; excerpts from this exhibition have been published in many international science journals. He is currently working with the Queens Museum, the Museum of the City of New York, and Columbia University on a three-part exhibition catalogue about the legacy of the urban planner Robert Moses. The exhibitions will open in the fall of 2006. This fall Moore will be artist-in-residence at Dartmouth College.

**Stephen Mueller** is a painter and teacher who lives and works in New York City. In 2005 he received the Francis J. Greenburger Prize and also taught at Harvard University. In 2006 he will have exhibitions of recent work at Baumgartner Gallery in New York and at the Galleria Carla Sozzani in Milan.

**John J. O’Connor** is a visual artist who works mainly on paper and is a lecturer who teaches painting and drawing. In 2005 he had a solo exhibition at the Pierogi Gallery in Brooklyn titled “One Hundred Days in a Year.” Also in 2005, his work was included in numerous exhibitions such as “Greater New York 2005” at PS1/MOMA; the Queens International Biennial, at the Queens Museum; “Superfat,” at Brooklyn Fireproof; and at SAFN Museum in Reykjavík, Iceland. His work has recently been reviewed in the *New York Times*, the *New Yorker*, and *Art in America*.

**Keith Sanborn**, a filmmaker, theorist, and lecturer, teaches video production. In 2005–06 he published an article, two reviews, and several previews in *Art-
M. Teresa Simao

10

SPRING

series, photograph on tobacco leaf

Stephen Mueller, Orfeo, acrylic on canvas

Stephen Westfall in his studio

Acra Shepp, Joe Elliott, Tobacco series, photograph on tobacco leaf

forum focusing on European avant-garde cinema. In 2005 he presented a new version of his paper “Hollis Frampton’s Algorithmic Aesthetic” at the “Refresh!” conference in Banff, Canada. He first gave the paper at the Princeton conference “Glorial! The Legacy of Hollis Frampton,” which he co-organized in 2004 with colleagues Su Friedrich and P. Adams Sitney. He also presented the work of Guy Debord at the University of Milwaukee, Wisconsin, and MacAlester College in Minneapolis in 2005. On the artistic side, he had a one-person show at Millennium Film Workshop in New York in 2005, and his work was featured in group shows and festivals in Holland, Scotland, Germany, France, Canada, Taiwan, Italy, Spain, Belgium, and the United States. These included two video installations at the 2005 Rotterdam International Film Festival, where he also acted as the moderator for the “What is Cinema?” program on contemporary Russian film. In 2006 he will have several solo shows in France, including the École Nationale Supérieure des Beaux Arts in Paris, and will teach a workshop in Mulhouse.

James Seawright and his wife Mimi have moved from New York City to a house between Middleton and Port Jervis, New York. Seawright is fixing up a new studio, and his wife is building an adjacent dance/video studio. In December and January, he showed his recent electronic sculptures in a one-person show at the OK Harris Gallery in New York.

Accra Shepp, a photographer, was a lecturer in the fall semester who taught photography and digital photography. In 2006 he participated in a show titled “Artificial Afrika” at Gigantic Art Space in New York City, and he is working on a multimedia installation for the city of Chicago for 2007. He is also completing a long-term project documenting tobacco farmers and laborers.

Franklin Sirmans, a curator and writer based in New York City, taught a contemporary art seminar last fall. A former U.S. Editor of Flash Art and editor-in-chief of Art AsiaPacific magazine, Sirmans has written for several journals and newspapers on art and culture, including the New York Times, Newsweek International, Art in America, ArtNews, and Essence Magazine. Most recently, he contributed essays to the exhibition catalogues Frequency (Studio Museum in Harlem, New York, 2005), and Rundiederwelten (Round Leather Worlds) (Martin-Gropius-Bau, Berlin, 2005). He was co-curator of “Basquiat” (Brooklyn Museum, Los Angeles Museum of Contemporary Art, and the Museum of Fine Arts, Houston, 2005–06), “Make It Now: New Sculpture in New York” (Sculpture Center, 2005), “One Planet Under A Groove: Contemporary Art and Hip Hop” (Bronx Museum of Art; Spelman College Art Gallery, Atlanta; the Walker Art Center, Minneapolis; and Villa Stuck, Munich, Germany, 2001–03); and “Ralph Bunche: Diplomat for Peace and Justice” (Queens Museum of Art, 2004). He has also curated numerous gallery exhibitions, including “NeoVernacular” (2005), “Things Fall Apart” (2005), “Color Theory” (2004), and “Notorious Impropropriety” (2004). Sirmans has edited or coedited many catalogues on contemporary art, including Freestyle (2003) and Black Belt (2005) at the Studio Museum in Harlem, and he contributed to Gary Simmons (MCA, Chicago, 2001) and Double Consciousness: Black Conceptual Art Since 1970 (Contemporary Art Museum, Houston, 2005), in addition to writing monographs on artists including Kehinde Wiley (2005), Mia Enell (2004), Brad McCallum and Jacqueline Tarry (2004), Iona Rozeal Brown (2003), Kojo Griffin (2003), Monika Bravo (2002), and Charles Gaines (2002). He has been a guest lecturer at Harvard, Yale, Columbia, Rutgers, and New York universities, the School of the Art Institute of Chicago, and other institutions. Sirmans was the 2005 Maryland Art Place critic-in-residence and is currently teaching at Maryland Institute College of Art (MICA) in Baltimore. He was recently appointed to the team of four curatorial advisors at P.S. 1 Art Center in Long Island City, an adjunct of the Museum of Modern Art.

Stephen Westfall is a painter and art critic who was artist-in-residence and taught advanced painting last fall as a Class of 1932 Fellow in the Humanities Council and Visual Arts. He is currently a faculty member at the Mason Gross School of Art, Rutgers University, and at Bard College. His art criticism is widely published, and he has written chiefly for Art in America since 1985. His most recent essay, “Elizabeth Murray: Scary Funny” was published in Art in America in January 2006. In 2005 he had a show of works on paper at the Bruno Marina Gallery in Brooklyn. His paintings are represented by the Lennon Weinberg Gallery in New York, where his most recent exhibition was in March 2006.
Scott Allan spent last summer in Paris conducting research for his dissertation, “Gustave Moreau and the Afterlife of French History Painting,” which he is writing under the direction of Professor Carol Armstrong. This year he also researched and wrote an extensive brochure essay for the Princeton University Art Museum’s exhibition on Jacques-Louis David’s Antiochus and Stratonice, the winning entry in the French Academy’s grand prix competition. The exhibition brought together for the first time in many years the finished painting from the École des Beaux-Arts in Paris and its preparatory oil sketch, which is on temporary loan to the museum. Direct comparison of these objects illuminated David’s working techniques and evolving, dramatic conception of his subject. Analysis of the oil sketch using infra-red reflectography revealed the presence of a fairly complete under-drawing, permitting a more accurate reconstruction of the preparatory stages of David’s painting than had previously been possible. [sallan@princeton.edu]

Kaira Marie Cabañas, a fifth-year doctoral candidate, is writing a dissertation titled “Toward a Performative Realism: Art in France, 1956–62” under the direction of Professor Hal Foster. Her dissertation focuses on the relations between avant-garde artistic practices and the growing media culture in France in these years. In 2005 Cabañas organized the conference “Images Between Images: The Films of Chantal Akerman” as well as the accompanying exhibition Chantal Akerman: 25ème écran at the Princeton University Art Museum. This March she participated in the Getty Research Institute’s dissertation workshop, “Unstable Strategies VII: Writing the History of Art Now.” [kcabanas@princeton.edu]

Eva Diaz is completing her dissertation, “Chance and Design: Experimental Art at Black Mountain College,” which focuses on rival methodologies of experimental art 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. Her advisor is Professor Hal Foster. Diaz’s essay, “Experiment, Expression and the Paradox of Black Mountain,” appeared in the catalogue for the retrospective “Starting at Zero: Black Mountain College, 1933–57” at the Arnolfini Gallery in Bristol, England, and at Kettle’s Yard at Cambridge University. Her work on experimentation as a methodology shared by art-historical and curatorial work will appear in the book Carting Subjects x 21, edited by Paul O’Neill (Open Editions, forthcoming). In 2005 she presented her work on the history of experimental performance at Black Mountain at CAA in Atlanta, and she was featured as a presenter at the 2005 International Contemporary Art Experts Forum at ARCO in Madrid. With the artist Beth Stryker ’05 (architecture), she co-curated the exhibition and accompanying catalogue “Mind the Gap,” at Smack Mellon Gallery in DUMBO, Brooklyn, which examined artists’ interventions in interstitial spaces in cities. In 2006–07 she will curate a series of exhibitions about art and performance at Black Mountain College at the Asheville Art Museum in North Carolina. [diaz@princeton.edu]

Kevin Hatch has been awarded a Henry Luce Foundation/ACLS Dissertation Fellowship in American Art for the 2006–07 academic year. He is currently in Berkeley, California, conducting research for his dissertation on the Bay Area artist and filmmaker Bruce Conner. [khatch@princeton.edu]

Elizabeth Kessler is a second-year graduate student in classical archaeology. This January she presented a paper at the Princeton colloquium “Antiquity in Antiquity: Jewish and Christian Parts in the Greco-Roman World.” Her paper, “The Foundation of the Christian Icon of the Virgin and Child: Dionysian Monotheism in Nea Paphos, Cyprus,” will be published in the conference proceedings. In July she will speak on the same topic at the University of Exeter, England, at the conference “Pagan Monotheism in the Roman Empire.” Last summer Kessler traveled to Germany, Holland, and Belgium, where she visited the major collections of antiquities and met with curators. She also worked as a curatorial research assistant for Michael Padgett, curator of ancient art at the Princeton University Art Museum. During the past year she gave gallery talks at the Metropolitan Museum of Art in New York and at the Princeton University Art Museum. [ekessler@princeton.edu]

Alex Kitnick, a second-year graduate student, delivered a paper titled “Homes for America: Dan Graham and Robert Venturi” at the 2006 University of California, Berkeley, History of Art Symposium, “The Politics of Public Art.” At Princeton, he helped organize the exhibition “Andy Warhol: Electric Chair” for the Princeton University Art Museum. [akitnick@princeton.edu]
Dissertations Recently Completed

September 2005
Melita Galfman, “Beyond Mimesis in Greek Religious Art: Aniconism in the Archaic and Classical Periods” (William Childs)

Gregory Harwell, “Aurea condit saecula (per arva Saturno quodam). Imperial Habsburg Medals from the Coronation of Frederick III (1452) until the Succession of Maximilian I (1494): Art and Legitimacy between Feudalism and Absolutism” (Thomas DaCosta Kaufmann)

Heather Hole, “America as Landscape: Marsden Hartley and New Mexico, 1918–1924” (John Wilmerding)

Hans Thomsen, “The Visual Salon: Itō Jakuchū and the Rokuonji Temple Ensemble of 1759” (Yoshiaki Shimizu; acting adviser, Jerome Silbergeld)

November 2005
Carolyn Guile, “According to the Polish sky and customs: Theories of Art and Architecture in Early Modern Poland” (Thomas DaCosta Kaufmann)

January 2006
Nikolas Bakirtzis, “Hagios Ioannis Prodromos Monastery on Mount Meneoikon: Byzantine Monastic Practice, Sacred Topography, and Architecture” (Slobodan Ćurčić)

Ping Foong, “Monumental and Intimate Landscape by Guo Xi” (Wen Fong; acting adviser, Jerome Silbergeld)

April 2006

Ludovico Geymonat, “The Parma Baptistry and Its Pictorial Program” (Slobodan Ćurčić)

Yumna Masarwa, “A Word of God to Archaeological Monuments: A Historical-Archaeological Study of the Umayyad Ribāt of Palestine” (Thomas Leisten)

Zoe Kwok is a third-year graduate student studying Chinese art with Professor Jerome Silbergeld. Last spring she worked on the Princeton University Art Museum’s exhibition “Recarving China’s Past: Art, Archaeology and Architecture of the ‘Wu Family Shrines,’” writing display labels and compiling the Chinese glossary for the exhibition catalogue. This February she organized the P. Y. and Kinmay W. Tang Center Graduate Student Symposium in East Asian Art, “Traversing Media and Remodeling Motifs in East Asian Art.” The day-long event featured papers given by graduate students from universities across America and Canada. The keynote speaker was Professor Maggie Bickford ’87 of Brown University. In addition to organizing the symposium, Kwok also presented a paper on the history of chairs in China from the Song to Ming dynasties. This spring she traveled to Beijing, Shanghai, and Hong Kong, visiting museums and gathering material for her dissertation. She will spend the 2006–07 academic year in Beijing working on her Chinese language skills and doing dissertation research. Her research will focus on Chinese figure paintings of palace ladies from the late 10th and early 11th centuries. [zkwok@princeton.edu]

Francesca Leoni spent the summer of 2005 refining her Persian and continuing work on her dissertation, “The Revenge of Ahriman: Images of Dīn in the Shahnameh from the 15th to the 17th Century.” Her project examines the enigmatic visual elaboration and cultural significance of demons (dīn) in the illustrated versions of the Persian national epic from the most productive phase of Persian manuscript illumination. This summer she will study manuscripts in Dublin, Paris, and St. Petersburg, then continue her research in Iran, Turkey, and India during the academic year 2006–07. This spring she is an exchange student at Harvard, where she is taking seminars and pursuing monstrous beings in the pages of illustrated manuscripts in the Sakeller Gallery and the Fogg Museum of Art. She is also working for the Visual Resources Department at Harvard, systematizing the digital material relating to Islamic art, and she hopes to expand the collection substantially and make it accessible for teaching. Leoni has also contributed entries to the catalogue of the upcoming exhibition “Venice and Islam,” which will open at the Metropolitan Museum of Art in 2008. [leoni@princeton.edu]

Michelle Lim was in Tokyo in August for the Harvard Project on Asian and International Relations Contemporary Art workshop, where she presented a paper titled “Visions and Illusions: Investigating the Dichotomy between Independent Art and the Construction of National Identity.” Lim’s paper discussed an experimental exhibition that she curated for the Singapore Arts Festival in 2004. While in Asia, she traveled to Hong Kong to do research in the Asia Art Archive. [mlim@princeton.edu]

Emma Ljung is a third-year graduate student in classical archaeology who works with Professor William Childs. This year she began research for a publication of a Hellenistic kiln that she excavated at ancient Kalydon in Aetolia, Greece. She has participated in the Danish-Greek excavations in Aetolia since 2000 and excavated the well-preserved kiln in two consecutive seasons. Ljung’s work on the kiln has spurred her interest in the technology of the ancient world and the transmission of technical understanding. She presented papers on this subject at two conferences this year. In January she spoke on “Astarte Astray: The Transmission of Mould Technology” at the “Syria in Antiquity” Oxford/Princeton colloquium, and in February she gave a paper titled “The Traveling Goddess: Mould Technology” at “The Ties That Bind and Build,” a conference held at the University of Southern California. This summer she will take part in the department’s excavations at Polis Chrysochous on Cyprus and will continue her work at ancient Kalydon. [eljung@princeton.edu]

Yumna Masarwa completed her dissertation on the Umayyad coastal fortresses (ribāt) of Palestine, working under the direction of Professor Thomas Leisten. In addition to examining the archaeological and historical evidence for these Umayyad fortresses, her research has focused on establishing a more precise definition of the ribāt, investigating its origins as a fortified structure, and understanding how and when the ribāt became associated with the idea of jihad. Her dissertation also examines the geographical distribution of these monuments, their functions, their architectural forms, and the identities of their founders and inhabitants. She is currently living in Paris. [yamasarwa@princeton.edu]

Daniel McReynolds gave a paper at the Frick Symposium on the History of Art in New York this April. His lecture, “Rebuilding the Bridge of Bassano: Forging the Palladian Canon in the 18th Century,” focused on the Bridge of Bassano and the polemic that erupted regarding Palladio’s author-
ship of it in the 18th century. This subject also constitutes one of the chapters of McReynolds’s dissertation, which he is writing under the direction of Professor John Pinto, on the critical reception and interpretation of the architectural and literary works of the Renaissance architect Andrea Palladio by 18th-century architects and theorists of the Veneto. He is particularly interested in the construction and defense of a distinctly modern interpretation of the Palladian canon and its influence on architectural practice in the latter half of the century. [dmcreyno@princeton.edu]

Matthew Milliner, a first-year medievalist, has conducted numerous tours of the Princeton University Chapel that reveal its many historical and art-historical dimensions. Milliner is also training undergraduates to lead the tours so that they can be offered on a more frequent basis. The current focus of his research is the relationship between Byzantine and Western aesthetics and how their differences and links can lead to new appreciations of Byzantine art. [milliner@princeton.edu]

Jessica Paga is in her first year of graduate work studying Greek archaeology under the direction of Professor T. Leslie Shear Jr. In March she presented a paper titled “Bronze Age Fortifications: A Dualistic Interpretation” at “Elements of Architecture: History, Theory, and Criticism,” a graduate student symposium at the University of Iowa. Her paper, which will be published later this year, examines the sites of Athens and Gla during the Late Bronze Age and the multi-faceted roles of their fortifications. Last summer she participated for a second year in the excavations of the Athenian Agora and later traveled in Sicily, with the support of the Phyllis Lehmann Prize awarded by her undergraduate institution, Smith College. This summer she will participate in the summer session of the American School of Classical Studies at Athens. [jpaga@princeton.edu]

Joanna Papayiannis, a third-year graduate student in classical archaeology, spent last July participating in excavations at Argilos in northern Greece. Argilos, a colony founded in the 7th century b.c. by the Cycladic island of Andros, was a prosperous center of north Aegean commerce and was among the first communities to come into regular contact with the Thracians. Papayiannis was part of a team that uncovered domestic architecture, as well as local and imported pottery ranging in date from the 7th century b.c. to the city’s destruction by Philip II in the middle of the 4th century b.c. She is particularly interested in early Greek colonization and its socio-economic implications, and she presented a paper on this subject, titled “Power and Piety: The Religious Role of the Founder in Greek Colonization,” at Oxford University in January of 2005 at the Program in the Ancient World’s exchange conference. Papayiannis will continue her research in this field by taking part in excavations at Argilos again this summer, and plans to complete her general examinations and present her dissertation topic next year. [jpapavia@princeton.edu]

Susannah Rutherford completed her general exams last year and began work on her dissertation, which explores the emergence of cabinet pictures—small, secular panels for cultivated appreciation among Renaissance Venetians. Her research is supervised by Professor Patricia Fortini Brown and has also been guided by Professor Al Acres and Laura Giles, curator of prints and drawings at the Princeton University Art Museum. Last fall Rutherford precepted for the Italian Renaissance survey course, organized a display of portrait drawings by Guercino at the Princeton University Art Museum, and delivered a gallery talk on the altarpiece form in European art. She also published an essay in The American Scholar about museum-going as a leisure activity, and another article about the looting of the Iraq Museum is forthcoming in the same magazine. Next year Rutherford will continue her dissertation research in archives and museums in Venice, as well as elsewhere in Europe and the United States. [srutherford@princeton.edu]

Nesojla Stanković is a second-year graduate student in Byzantine art, architecture, and archaeology who works with Professor Slobodan Ćurčić. Before coming to Princeton, he worked at the Regional Institute for the Preservation of Cultural Monuments in Niš (Serbia and Montenegro) and at the University of Niš’s School of Architecture and Civil Engineering. Last summer he traveled to Istanbul to study the urban topography of Byzantine Constantinople, especially its urban structures and public spaces, as a part of his research on the transformation of urban topography of Byzantine Constantinople, especially its urban structures and public spaces, as a part of his research on the transformation of Byzantine urban topography.
Nebojša Stanković's research in Istanbul included a rare opportunity to study the roof and domes of the Pantokrator church, built between 1118 and 1136.

New Dissertation Topics

Annie Bourneuf, "The Visible and the Legible: On Paul Klee’s Work and Reception, 1911–1933" (Brigid Doherty)

Katherine Marsengill, "Portrait and Icon: Between Reality and Holiness in Byzantium" (Slobodan Ćurčić)

Susannah Rutherglen, "Cabinet Pictures of Renaissance Venice" (Patricia Fortini Brown)

Nebojša Stanković also traveled in Serbia, visiting the Monastery of St. Prohor Pčinja, where archaeological excavations in the monastery's church were in progress. This summer he plans to make study trips to the monasteries of Mount Athos and to participate in a field-survey workshop at the Monastery of St. John Prodromos near Serres, Greece, organized by Princeton’s Program in Hellenic Studies. Stanković expects that this preliminary research into the relationship between liturgy and architectural setting within the late Byzantine monastic tradition will help to frame the topic and contents of his dissertation. [nstankov@princeton.edu]

Haicheng Wang, a fifth-year graduate student in early Chinese art and archaeology, contributed catalogue entries to Recarving China’s Past: Art, Archaeology, and Architecture of the “Wu Family Shrines” (Princeton University Art Museum and Yale University Press, 2005), the catalogue of the major exhibition mounted by the Princeton University Art Museum. This February, he presented a paper titled “The Southern Origins of Western Zhou Bells” at the P. Y. and Kinmay W. Tang Center Graduate Student Symposium in East Asian Art, organized by graduate student Zoe Kwok. His dissertation is titled “Writing and Civilization in Early China Seen in Comparative Perspective,” and in April he presented material from one chapter, “History as King List: Names, Time, and Writing in Early Civilizations,” at the annual meeting of the Association for Asian Studies in San Francisco. [haicheng@princeton.edu]

Marta Weiss is currently in her second year as a Chester Dale Fellow in the Department of Photographs at the Metropolitan Museum of Art, where she divides her time between dissertation writing and curatorial work. Last summer she organized the exhibition “Master Photographs from the Gilman Collection: A Landmark Acquisition,” which was on view at the Met from August through December 2005. She also contributed an essay to the catalogue of an exhibition at the National Gallery of Canada. The book, Acting the Part: A History of Staged Photography, edited by Lori Pauli, will be published this May by Merrell. At the Dahesh Museum’s Graduate Student Conference, “The Long Nineteenth Century,” in March, she gave a paper on the Victorian sculptor and photographer Richard Cockle Lucas. [mweiss@princeton.edu]

Fellowships for 2005–06

Nikolas Bakirtzis, Senior Residential Fellowship, Anatolian Civilizations Institute, Koç University, Istanbul

Sonja Kelley, Blakemore Freeman Fellowship

Marina Mihaljević, Junior Residential Fellowship, Anatolian Civilizations Institute, Koç University, Istanbul

Kristoffer Neville, Kress Foundation Fellowship in the History of Art at Foreign Institutions, Fellowship at the Zentralinstitut für Kunstgeschichte, Munich (two years)

Kimberly Wishart, Fulbright Graduate Student Fellowship

Fellowships for 2006–07

Noam Elcott, German Academic Exchange Service (DAAD) Fellowship

Ludovico Geymonat, Jane and Morgan Whitney Art History Fellowship, Metropolitan Museum of Art

Kevin Hatch, Henry Luce Foundation/ACLS Dissertation Fellowship in American Art

Denwood Holmes, Donald and Mary Hyde Academic Year Fellowship for Research Abroad in the Humanities

Sonja Kelley, Fulbright Graduate Student Fellowship

Daniel McReynolds, Samuel H. Kress Travel Fellowship

Marina Mihaljević, Samuel H. Kress Fellowship at the W. F. Albright Institute of Archaeological Research in Jerusalem

Susannah Rutherglen, Gladys Krieble Delmas Fellowship
Jamie Adams ’06, a native of Rochester, New York, combined her interests in art history and medicine, writing a senior thesis on the public opinion of medicine as seen in American art of the mid to late 19th century. She focused particularly on images of Civil War medicine, neurasthenia, and paintings by Thomas Eakins. Her adviser was Professor Rachael DeLue. Adams’s interest in both art and medicine also played an important role in her junior paper, titled “Art as a Form of Healing: Therapeutic Powers of Hospital Altarpieces in the Northern Renaissance.” She was a member of the women’s varsity swim team for four years; this spring the team upset defending Ivy League champions Harvard to win their 16th Ivy League championship. Adams has also been involved with peer tutoring, the Special Olympics swimming program for autistic children, and SAT tutoring. Next year she plans to work at a nonprofit organization or be involved in medical research, and she will apply to medical school for the following year. [jamiea@alumni.princeton.edu]

Aprajita Anand ’06, from London, England, is a Program 2 major and is also earning a certificate in French. Her creative thesis deals with the drama of the face and addresses emotional and physical flux in the acts of revealing and concealing. Anand works primarily on large canvases, often six feet square and larger. She received the prize for Excellence in Junior Independent Work in 2005, which sponsored her travels to various parts of Turkey and India, two places that have strongly influenced her work. Greg Drasler has been her primary thesis adviser. Anand was a coxswain for the Open-Weight Varsity Crew Team and has also acted in a number of plays with Princeton South Asian Theatrics, the Princeton Shakespeare Company, and the Cotsen Children’s Players. In addition to being the publicity chair for the Princeton Student Global AIDS campaign, she has been a welcome desk attendant at the Frist Campus Center, an Orange Key Tour guide, and a tour guide in the art museum. After graduation, she will work in the nonprofit sector for two years and then plans to attend medical school. [aprajita.anand@gmail.com]

Emily Arensman ’06 concentrated on 18th- and 19th-century architectural history and, under the guidance of Professor Hugo Meyer, wrote a senior thesis on the visual language of domestic architecture in Charleston, South Carolina. Arensman, who traveled to Charleston to do on-site research for her thesis, was particularly interested in investigating the role of classical antiquity and the Grand Tour in the southern pursuit of intellectual, cultural, and social refinement. On campus, she has served as treasurer of the Undergraduate Student Government, chair of the Student Group Recognition Committee, and member of the Projects Board. She worked as an intern at the Frick Collection and Art Reference Library in New York City and intends to remain professionally involved in the arts. [earensma@princeton.edu]

Emily Rebecca Behncke ’06’s senior thesis, directed by Professor Esther da Costa Meyer, dealt with Gustav Kliment and his discovery of ancient Greece. Outside of the classroom, Behncke was a member of the varsity soccer team, which made history in 2004 by becoming the first Ivy League women’s soccer team to compete in the NCAA final four. She was a three-time first-team all Ivy selection and this past season was the Ivy League Player of the Year. She spent the summer of 2005 interning at Sotheby’s auction house in New York City. After graduation she plans to work in an auction house or in another art-related field. [ebelncke@alumni.princeton.edu]

Álex Bueno ’06, advised by Professor Slobodan Ćurčić, wrote a senior thesis on the Paradores de Turismo de España, a group of hotels managed by the Spanish government and set in historic buildings such as castles, monasteries, and palaces. His thesis examined how these hotels have formed part of nationalist politics since their inception in 1928 and how they were geared to a specifically touristic conception of art and architecture. Bueno is a Mellon-Mays Fellow at Princeton, and his thesis research was sponsored by a departmental Macfarlane grant which allowed him to visit archives in Spain as well as a number of the paradores in the summer of 2005. He is also a passionate photographer and at Princeton has studied with Professor Emmet Gowin and Andrew Moore in the Program in Visual Arts. He is currently working on a project to photograph the typical architecture of his home city, Miami. This fall Bueno will enter the Ph.D. program in the history and theory of architecture and urban planning at Harvard. [bueno@alumni.princeton.edu]

Catie Cambria ’06, who came to Princeton from northern New Jersey, is particularly interested in modern art, with an emphasis on feminist criticism. Her senior thesis, supervised by Professor Carol Armstrong, examines the sculpture of Louise Bourgeois and Eva Hesse in light of the work of...
the psychoanalyst Melanie Klein. Cambria focused particularly on issues of motherhood and loss in Bourgeois and Hesse, both personally and formally. At Princeton, she led Troubadour magazine for two years, a publication that uses literature, photography, and artwork to raise awareness about world issues. She also volunteered in the Princeton area and was a Community Action leader. Cambria hopes eventually to head an education department at an art museum. Before entering graduate school, she plans to teach or work at a nonprofit. [cambria@alumni.princeton.edu]

**Carollyn Crabtree ’06** received a department Macfarlane Fellowship, which sponsored her travels to London and northern Europe to study the altarpieces of 15th-century Flemish artist Rogier Van der Weyden and the churches for which they were commissioned. Her senior thesis, titled “The Mechanisms of Duty and Allure in Rogier Van der Weyden’s Altarpieces,” was supervised by Professor Al Acres. She first studied Van der Weyden’s “Braque Triptych” in the Louvre, focusing on the notion of donors and private devotion, then traveled to Beaune to examine his largest altarpiece, “The Last Judgment.” Crabtree also traveled to Antwerp to study the “Altarpiece of the Seven Sacraments” with its unique depiction of all of the sacraments within a church setting, and to Tournai, primarily to study the architecture of the cathedral, which may be the setting of the “Altarpiece of the Seven Sacraments.” She finished her research at the Musée des Beaux Arts in Brussels, where she examined many of Van der Weyden’s smaller pieces. [Carolynn.Crabtree@gmail.com]

**Natasha Degen ’06** worked with Professor Hal Foster on a senior thesis that examines the seemingly disparate career of the British filmmaker Humphrey Jennings. She is also earning certificates in European cultural studies and the Woodrow Wilson School. Beyond her academic work, she was managing editor of the *Daily Princetonian*, a Film Forum undergraduate associate, and a tour guide at the Princeton University Art Museum. She is particularly interested in writing on art and culture and has interned at *Artforum* magazine, the *Village Voice*, and *The Nation*. Next year she plans to work in Asia as a Luce Scholar, writing on the arts for an English-language publication. [ndegeen@alumni.princeton.edu]

**Desiree Fowler ’06**, who is from Westchester County, New York, worked under the guidance of Professor Esther da Costa Meyer on a reexamination of John Augustus Roebling’s design for the Brooklyn Bridge. The first part of her senior thesis study analyzed the degree to which Roebling’s studies under the German philosopher Hegel influenced the design of the bridge. She also examined the development and evolution of paintings and literature inspired by the Brooklyn Bridge and how they have reshaped the social and cultural dimensions of the bridge. She is also earning a certificate in American studies. Outside of the classroom, Fowler has been deeply involved with music. She has played violin in the Princeton University Orchestra for four years and, serving as alumni chair, recently established the Friends of the Princeton University Orchestra, a group which will work to support the expansion of the performing arts at Princeton. Fowler also enjoys writing for “The Street”—the arts, entertainment, and style section of the *Daily Princetonian*. Following graduation, she plans to cofound a real estate marketing company that will operate out of Fairfield County, Connecticut, and Westchester County, New York. [fowler@alumni.princeton.edu]

**Ben Gliklich ’06** based his senior thesis on the short period in 1865 when Claude Monet, James McNeill Whistler, and Gustave Courbet painted together in Trouville on the Normandy coast, examining how Whistler and Courbet influenced Monet’s artistic evolution. He is especially interested in the fast succession of artistic movements in 19th-century French painting and their relationship to the political turmoil of the period from the 1830s through the 1870s. Professor John Wilmerding served as his thesis adviser. Gliklich will also graduate with certificates in French, European cultural studies, and contemporary European politics and society. While at Princeton, he played on the men’s club lacrosse team for four years, serving as president, captain, and coach during his junior and senior years. The team finished the last two seasons ranked first in the country in the club rankings. After graduation Gliklich will work in the equity capital markets division of Goldman Sachs in New York City. [BenGliklich@gmail.com]

**Doria Gold ’06** worked with Professor Yoshiaki Shimizu on a thesis dealing with the transformation of mythological literature into visual art, taking as a case study the story of the rape of the Sabine women and examining its representations by Nicolas Poussin in the 1640s, Jacques-Louis David in the 1790s, and Picasso in 1962. Her study paid special attention to the influence of the earlier works as well as the different meanings of the story for each artist. Gold is also earning a certificate in French language and culture. On campus she has been involved with tutoring local high school students through the Princeton to Princeton (P2P) program, the SAT preparation program Let’s Get Ready, and has also taught English as second language through English Language Partners. She hopes to work in arts education. [gold@alumni.princeton.edu, Doria.gold@gmail.com]

**Merrill Hermanson ’06** wrote a senior thesis that examined depictions of suburbia in post-World War II photography, focusing particularly on William Garnett’s 1950s aerial photographs capturing...
the birth of Lakewood, California; Bill Owens’s 1970s photographic exploration of suburban people; and Gregory Crewdson’s contemporary staged, surreal suburban scenes. Her adviser was Professor Al Acres. Hermanson’s interest in the subject began when she encountered Crewdson’s depictions of psychologically charged moments of suburban alienation, then broadened into a more general interest in the history of suburbia and how its conceptualization coincided specifically with photography after World War II. Outside the classroom, she was on the varsity squash team. [mhermans@princeton.edu]

Elizabeth Looke-Stewart ’06 concentrated on photography during her senior year. For her visual arts thesis she is assembling a portfolio of color photographs of her four younger sisters, demonstrating the significant change from girlhood to adolescence. Her photographs contrast the imaginative inventiveness and complexity of childhood with the often superficial concerns of budding women. She has worked under the guidance of Jocelyn Lee, Eve Aschheim, and Emmet Gowin of the Program in Visual Arts. Looke-Stewart is also receiving a certificate in creative writing for a creative thesis in poetry that explores the ties between family and past. She plans to work in the public-interest field next year but in the long term hopes to pursue her creative interests. [lizlooke@gmail.com]

Katie McCulloch ’06, who came to Princeton from Billings, Montana, is especially interested in the archaeology of northern Europe and has excavated at archaeological sites in southern France, Syria, and Korea. In France, she dug at a Neanderthal hunting camp and took a class through the University of Bordeaux; in Syria, she worked with Professor Thomas Leisten at the early Islamic site of Balis; and in Korea she excavated at a Bronze Age site in Daegu. Her senior thesis, supervised by Professor Robert Bagley, focuses on a particular type of gold pendant from Iron Age Scandinavia. In January she traveled to Stockholm and London to study these artifacts in museums and other collections. While at Princeton, McCulloch has written for the Nasatu Weekly and Idealistic Nation. She also served as editor of Princeton Progressive Nation, worked in the Index of Christian Art, and has been an Outdoor Action leader. Next year she hopes to do a public service internship with Project 55 in New York or Chicago. [kmccullo@alumni.princeton.edu]

Diana Moore ’06 worked with Professor Francisco Prado-Vilar, writing her senior thesis on medieval Annunciation scenes. She initially planned to earn an M.B.A. or work in an art gallery after graduation, but has now decided to spend a year traveling to destinations including Italy, France, Germany, Russia, Spain, Japan, China, Korea, South Africa, Egypt, Brazil, the Netherlands, Iceland, parts of India, Greece, and Turkey. Along the way she will seek out exhibitions and study and sketch as many major monuments, works of art, and people as possible. Her intensive study of culture and art will be supplemented by charity work with a number of organizations, some of them associated with Princeton. [lacostittuce@aol.com]

Temitayo Ogunbiyi ’06 wrote her senior thesis on the essentialization of identity in American art after 1993, with a special emphasis on the forces that influenced the selection of artists for the controversial 1993 Whitney Biennial. Her adviser was Professor Rachael DeLue. A Program 2 major, Ogunbiyi is active as a painter, sculptor, and textile artist, and in May had a solo exhibition of her recent paintings and sculptures in the Lucas Gallery. She is also earning a certificate in African-American studies. Last summer she was one of 26 artists selected for Yale University’s Norfolk Summer School of Art. Supported by a Lucas Grant from Visual Arts, a Fred Fox scholarship, and an African-American studies independent research grant, she also traveled to Jamaica to interview artists and study Jamaican art, then spent a month in Nigeria working with traditional basket artisans, learning techniques that she has since incorporated into her own artwork. Much of her art revolves around the ideas of classification, ethnological argument, and textile and social patterning. Her visual arts advisers have included Eve Aschheim, Andrea Belag, Diana Cooper, Greg Drasler, Julia Jacquette, Brian Jermusyk, Franklin Sirmans, and Denyse Thomasos. This semester Ogunbiyi had an internship at SuperSample Corporation, a high-end digital textile printing company in Chelsea. On campus she has given gallery talks at the Princeton University Art Museum, was a department representative, and served as president of Zeta Phi Beta sorority. She also sang in the a cappella group Culturally Yours and served as its president, and in the Princeton University Gospel Ensemble, of which she was vice president. [ogunbiyi@alumni.princeton.edu]

Jessica Siebel ’06, working under the direction of Professor Jerome Silbergeld, wrote a senior thesis on Pop artists Ed Ruscha and Wayne Thiebaud. Having grown up in San Francisco, she has a longstanding interest in the work of Thiebaud, who has worked and taught in California for many years. She found that she was similarly intrigued, both intellectually and aesthetically, by the work of Ruscha and his California/Los Angeles iconography. Next year Siebel will work in finance at Goldman Sachs in New York City. [jsiebel@alumni.princeton.edu]

2005 Senior Thesis Prizes
continued from page 16
Stella and Rensselaer W. Lee Prize
Ellisabeth Maria Ramhorst ’05, “Banality and American Influences in the Art of Anselm Kiefer”
Frederick Barnard White Prize in Art and Archaeology
Devon Louise Cecilia Wessman-Smerdon ’05, “Bells, Belfries, and the Byzantine Element in Medieval Russia: Architectural and Cultural Developments in Novgorod and Pskov”
continued on page 18
Undergraduates Select Prints for Art Museum

Students in Professor Al Acres’s class “The Art of the Print” took on the role of museum curators again last spring as they examined dozens of prints from the stock of two New York dealers and ultimately selected two new acquisitions for the permanent collection of the Princeton University Art Museum. Begun in 2001, this ongoing program gives students in Art 354 the opportunity to conduct close analysis of the technique, condition, subject matter, and historical significance of a variety of prints spanning several centuries.

The point is not solely connoisseurship, however, since the class is also charged with selecting works of art that would best enhance the museum’s collection and would be most useful for teaching and research, both within the department and around the University. Students learn about the museum’s current holdings of prints from Laura Giles, the museum’s curator of prints and drawings. They must also work with another real-world constraint: keeping the costs within a set budget, with funding arranged by the museum’s director, Susan M. Taylor.

Both of the prints selected by last year’s class are lithographs, but their similarity ends with their shared technique. The major purchase was The Old Tree, a pen lithograph by the English artist Thomas Hearne (1744–1817), known primarily for his meticulously detailed drawings and watercolors of the English countryside. The subject is not a remarkable one—an ancient, weather-beaten tree. The date of the print, however, makes this an important acquisition: it was produced in 1803, the earliest period of lithography and a mere five years after its invention by Aloys Senefelder, a Bavarian playwright who was seeking a method to duplicate his plays. Also of great interest is the fact that this print retains its original aquatint mount, which obviously imitates the mounts that were used for Old Master drawings. This “incunabulum” of lithography thus belongs to the pivotal period when artists were first producing lithographic prints but were still presenting them in the guise of drawings. Just as importantly, it helps fill a gap in the art museum’s collection: the holdings of early lithography were not strong, and the Hearne print is now the earliest lithograph owned by the museum.

With funds remaining in their budget, the class voted to purchase the lithograph by Hon- oré Daumier which appears on the first page of this newsletter. Oh! . . . Absolument comme si on y était . . . (Obl! . . . Absolutely as if one were there . . .) is an 1841 print from Daumier’s series “Types Parisiens.” The subject could not be more different from Hearne’s remote, bucolic scene: two voyeurs using a telescope to peer down into the densely inhabited city of Paris. The print also comes from the earliest lithographic moment in the history of the technique, when lithographs were a fully developed and eagerly sought-after medium. Daumier, in fact, was the first artist of any stature to execute the majority of his life’s work in lithography. His prints were issued in large quantities in serialized booklets and are hence fairly common. What sets this example apart is the fact that it is hand-colored, with highlights in gum arabic, one of a small number of Daumier’s prints that were prepared in this way as special offerings. The museum has an extensive collection of Daumier lithographs, but this is its first hand-colored example.

There were other strong contenders among the prints studied by the class, and the vote was very close. But these two lithographs—so different in subject and style, and from two very distinct moments in the development of the medium—are notably different in subject and style, and from two very distinct moments in the development of the medium—amply fulfill the major goal of the class’s project. They are both conspicuous additions to the museum’s collections that will be eminently useful for study and teaching within the department and in the wider University community.
T hree different units of the department published books this academic year, all of which began as very successful conferences sponsored by the department. In October the Index of Christian Art published Between the Picture and the Word: Manuscript Studies from the Index of Christian Art, edited by Colum Hourihane. A number of the essays in this volume focus on the Morgan Picture Bible, the sumptuous 13th-century French manuscript renowned for its 340 splendid, detailed illuminations of Old Testament stories. Some of the papers shed new light on specific aspects of this pivotal manuscript, including its depictions of women, rulers, violence, and even chimneys, which are shown to be a significant component of the manuscript’s iconographic program. Other articles consider the broader history and significance of the Morgan Picture Bible, as well as other related manuscripts, shedding light on both vernacular and sacred art, Anglo-Saxon as well as Jewish, and Bibles historiales as well as Books of Hours.

The contributors are Adelaide Bennett, Alison Beringer, Anne-Marie Bouché, Judith Golden, Gerald Guest, Laura Hollengreen ’84, Libby Karlinger Escobedo, Katrin Kogman-Appel, Jane Rosenthal, Lucy Freeman Sandler, Marianna Shreve Simpson, Judith Steinhoff *90, Patricia Stirmann, Alison Stones, and William Voelkle. The book, which includes 294 illustrations, is distributed by Penn State University Press (www.psupress.org).

In November the department published The Mind’s Eye: Art and Theological Argument in the Middle Ages, edited by Jeffrey F. Hamburger and Anne-Marie Bouché. This substantial volume, at 464 pages with 198 illustrations, focuses on the relationships among art, theology, exegesis, and literature—issues long central to the study of medieval art, yet ripe for reconsideration. Essays by leading scholars from many fields examine the illustration of theological commentaries, the use of images to expound or disseminate doctrine, the role of images within theological discourse, the development of doctrine in response to images, and the place of vision and the visual in theological thought. This unprecedented interdisciplinary collection provides a historical framework within which to reconsider the relationship between seeing and thinking, and between perception and the imagination, in the Middle Ages.


The Tang Center for East Asian Art recently published the papers given at its inaugural conference: Persistence/Transformation: Text as Image in the Art of Xu Bing, edited by Jerome Silbergeld and Dora C. Y. Ching *93 (M.A.) and distributed by Princeton University Press.

The calligrapher and book artist Xu Bing, who has been called the most innovative Chinese artist of our time, has fascinated and challenged audiences around the world with his imaginative textual art. From his 4,000 unreadable Chinese-looking characters, which impose an induced illiteracy on both Asian and Western viewers, to his invention of a “square words” language that makes “Chinese” readable by everyone. Xu Bing’s use of language is at once artistically brilliant, highly entertaining, and profoundly subversive.

The Tang Center’s volume presents the first multidisciplinary study of Xu Bing’s art and its intellectual implications, including the artist’s illuminating account of his own work. The other contributors are Hal Foster ’77, Robert E. Harrist, Jr. *89, Perry Link, and Gennifer Weisenfeld *97. Their essays address the place of Xu Bing’s work within the long history of Chinese calligraphic practice, examine it in the context of Chinese intellectual dissidence, discuss Japanese avant-garde parallels, and assess it from a Western art-historical viewpoint.

In addition to sponsoring the publication of faculty books, symposia, excavations, and other department projects, the Publications Committee is authorized to give subventions to support the publication of dissertations by alumni of the department’s graduate program. These grants are intended primarily to help young scholars get their first volume into print, and publishers can use the subventions to support the cost of additional illustrations, to add color illustrations, or for other enhancements. All graduate alumni of the department are eligible for these one-time grants, which must be used within 10 years of the date of their degree. Applications must be made by the publisher and should include readers’ reports, a complete production budget for the book, and specifics on how the grant will be used. For more detailed information about these subventions or the application process, contact Department Manager Susan Lehre (lehre@princeton.edu).
Dark Rooms: Photography and Invisibility
October 7–8, 2005

Organized by Professor Anne McCauley, and sponsored by the department and the David A. Gardner ’69 Magic Project, this two-day symposium focused on the ways that photography has been used to document and explore the limits of the visible and the world of the invisible from its invention through the early 20th century.

The conference was organized to coincide with and complement the exhibition “The Perfect Medium: Photography and the Occult,” which was then on view at the Metropolitan Museum of Art in New York. The topic of the symposium, however, was pointedly intended to extend beyond the exhibition’s focus on photography and the occult, examining the broader challenges that photographic recording posed to commonsense understanding of what was “real” and perceptible.

From its inception, photography jarred viewers with images that looked nothing like optical perceptions in their transformation of forms in space initially captured during very long periods of time. The transparent shadows of forms moving in and out of the camera’s field were naturally likened to “ghosts,” and the failure to understand the chemical and mechanical mechanisms behind daguerreotypes and early paper prints made all photographs seem closer to the dark arts than to what we would today call technology.

Images between Images: The Films of Chantal Akerman
December 3, 2006

This symposium, organized by department graduate student Kaira Cabañas, was devoted to the work of Belgian filmmaker Chantal Akerman, who made her first film in 1968 and began producing art installations in the 1990s, often using her own films as a point of departure.

The day-long conference was presented in conjunction with the Princeton University Art Museum’s exhibition devoted to Akerman’s 25ème écran (25th Screen), an intensive, single-monitor installation composed of a single tracking shot filmed along an urban street. Based on her 1993 film D’Est (From the East), the image is accompanied by a cello solo of the Kol Nidre, a Jewish prayer recited on Yom Kippur, and a voice-over of Akerman reading a passage from Exodus that evokes the Jewish tradition’s prohibition of images.

Traversing Media and Remodeling Motifs in East Asian Art
February 18, 2006

Organized by graduate student Zoe Kwok, the Tang Center’s graduate symposium brought together graduate students from the continental U.S., as well as Hawaii and Canada, to present their current research in the field of East Asian art. While the papers dealt with a broad range of topics in the art, archaeology, and architecture of Korea, China, and Japan, and spanned the course of two and a half millennia of history, they were united by a shared theme: artistic elements or ideas that moved between media, jumped from genre to genre, or shifted allegiance in and out of the realm of fine arts. The keynote address was given by Maggie Bickford ’87, professor of art history at Brown University.
Princeton’s Haicheng Wang began the proceedings on a musical note with his paper on western Zhou bells, and Han-Peng Ho, from Columbia University, spoke on verbal and non-verbal communication in the Han Dynasty. The University of Pennsylvania’s Selena Shen Wang discussed “Hetupratyaya” painting in Kizil, and her Penn colleague Heather Sutherland gave a paper on funerary art in Koguryo. Conference organizer Zoe Kwok presented her research on the chair in the Song to Ming Dynasties, while Sylvia Wunsze Lee, of the University of Hawai‘i, examined diplomatic policy and ethnic identity in the urban planning of two Liao capitals. Moving to the modern period, Inhye Kang, from McGill University, presented a reassessment of the representation of Japan at international exhibitions, and Northwestern University’s Shaoqian Zhang concluded the conference with an assessment of the political impact of pictorial and architectural imagery in 20th-century China.

Art History in the University vs. Art History in the Museum
March 7, 2006

This colloquium brought together a panel ideally suited to discuss the issues surrounding the discipline of art history as practiced in universities and in museums. Walter Liedtke, the department’s inaugural Janson-La Palme Visiting Professor, is the long-time curator of European painting and sculpture at the Metropolitan Museum of Art and has also taught art history at several universities; the department’s Professors Carol Armstrong and Thomas DaCosta Kaufmann have curated museum exhibitions; and Susan Taylor, director of the Princeton University Art Museum, brought the perspective of many years of experience directing university art museums. The symposium was sponsored by the Janson-La Palme Visiting Professorship Fund.

One of the points of discussion was the issue of priorities and responsibilities, the primary commitment of museums being to the objects in their collections—conservation, provenance, display, lending, and so on—in addition to conducting art-historical research. The issue of audiences was also examined, particularly the ramifications of the fact that museums must engage a much broader public than does the academic art historian.

The panelists also discussed the dynamics of nurturing a symbiotic relationship between university and museum art historians, and the ways in which narrow interests in either camp are detrimental to both, producing, for example, historians who can think abstractly or theoretically but are not articulate about objects, and, on the other hand, museum people who know objects intimately but take insufficient interest in their historical place or social context, both in the object’s time and later.
Excavations

Excavations at Polis Chrysochous, Cyprus

A team of excavators, conservators, bioarchaeologists, and other specialists, led by Professor William Childs, conducted a season of focused excavation and study of the ancient city Marion/Arsinoe in the summer of 2005. Excavations conducted by Princeton at this site on the northwest coast of Cyprus have unearthed numerous features of the ancient town, including traces of a Bronze Age settlement, a sanctuary and an ashar block “palace” of the Archaic period, a Late Classical temple furnished with life-size terracotta statues, portions of the massive city wall, a Roman villa, two Early Christian basilicas, and portions of the Byzantine and Lusignan town.

The primary goal of last summer’s fieldwork was to learn more about the Hellenistic phase of the city—roughly the last three centuries B.C. No coherent Hellenistic strata had been excavated at Polis, but trenches sunk near one of the Early Christian basilicas had produced a high concentration of Hellenistic artifacts, including a mold-made “Megarian” bowl with floral decoration, a Hellenistic terracotta figurine, Ptolemaic coins, and a fair amount of Hellenistic pottery, including red-gloss ware. Some of this pottery was found resting directly on a stone pavement that seems to have been an alleyway.

One more significant find suggesting that important Hellenistic material might lie in this sector was discovered in the summer of 2004 among the paving stones of a Late Antique roadway. All of the pavers were heavily worn, but one of them preserved about 10 fragmentary lines of an inscription cut in fine lettering of the 3rd century B.C. The inscription, which is still being studied, seems to mention slaves or slavery.

With this evidence at hand, the Princeton team laid out three trenches in the area immediately adjacent to the Late Antique street. Careful excavation of these quadrants brought to light what appear to be the first coherent Hellenistic strata at the site, along with a variety of artifacts, including Hellenistic wheel-made terracotta lamps and abundant pottery.

To the northeast of these trenches, excavations of strata that post-date the basilica uncovered four burials: two in cist tombs, one in a pit covered by slabs, and one in a cistern. The skeletal material recovered from these graves was analyzed by bioarchaeologist Brenda Baker of Arizona State University. She was able to identify one of the individuals as a man in his 50s who had a healed fracture of his right clavicle, osteoarthritis in his back, and evidence of disc herniations from lifting and carrying heavy weights. An adjacent tomb held the remains of a teenaged girl, 13 to 15 years old, who was buried with a pair of silver earrings. Interestingly, the man and the girl shared a rare dental anomaly—a very small extra incisor between the top front teeth—suggesting that they may have been related. A third individual, a woman who died in her 30s, was buried with a bone awl and exhibited grooves in her upper second incisors that were consistent with wear caused by the repeated pulling of thread though her teeth. In this case, grave goods and dental wear combined to suggest that she was a seamstress. Baker also began an analysis of skeletal remains recovered during excavation of the earlier basilica, attempting to understand the lifestyles, health, and mortuary practices of the Late Antique and Byzantine inhabitants of the site.

Amy Papalexandrou ’98, of the University of Texas, carried out a new analysis of the archaeological contexts of burials associated with the two Early Christian basilicas, focusing particularly on a series of late-14th- or early-15th-century “bowl burials.” These burials, dug into the floor of the earlier church, included vitreous glazed vessels, which are being studied by Demetra Papanikola-Bakirtzi of the Byzantine Museum in Thessaloniki.

A number of other study projects also continued last summer. Assistant Director Nancy Serwint ’87 continued her study of the more than 25,000 terracotta sculptures found at Polis; Michael Padgett, curator of ancient art at the Princeton University Art Museum, analyzed recently found examples of imported Greek pottery; and Christopher Moss ’88 studied the Greek, Roman, and Byzantine coins and terracotta lamps.
Moreover, excavations in previous years had uncovered an ample supply of water for its bath suite. In addition to drinking water for its human and animal residents, the palace would have needed a supply. In 2005 Leisten excavated an oblong depression in the soil suggested the presence of an open water reservoir. This was exactly what the Princeton team uncovered: a well-built masonry reservoir measuring roughly 80 by 100 feet, nearly 12 feet deep, and lined with waterproof cement. The size of this huge facility for water storage hinted at the scale of domestic and industrial activity that took place in the palace complex.

About a kilometer to the east of the palace lie the remains of a small mosque complex built around the shrine of a Shiite saint that apparently dates to the 11th or 12th century A.D. An elaborate plaster wall from this shrine, now in the museum in Damascus, suggests that this was once an important center of worship. The entire complex is now endangered by erosion and weathering, and last summer the Princeton expedition began rescue excavations aimed at learning more about the history of the shrine. Preliminary results suggest that it is a Fatimid sanctuary that is much older and more complex than was previously suspected.

For the last three years Professor Andreas Grüner of the University of Munich has worked, as a guest of the Princeton project, on an investigation of the cemeteries of Barbalissus, the Roman port town of the Euphrates River in the valley below Bālis. Grüner has so far plotted the locations of more than 250 tombs and has excavated a small number of these burial chambers cut into the cliffs flanking the road which led down to the town. Last summer his survey work revealed the location of 90 additional tombs, and that number is expected to grow.

Having completed the excavation of the palace block, Leisten is now turning his attention to reconstructing and publishing the entire site, both on paper and digitally. A major component of this effort is the Bālis Web site which is being developed by Princeton’s Educational Technologies Center. Already online at http://noli.princeton.edu:1800/syria, the searchable site features a 3-D walkthrough reconstruction of the palace, satellite images and maps, film clips with interviews in both English and Arabic, a history of the site, bibliography, and preliminary excavation reports with information on small finds. The Web site is still being actively developed and will eventually include a media gallery, glossary, and other features.

On the ground, Leisten plans further excavation of the Shiite shrine, as well as continued investigation of the Roman necropolis. The audience hall of the qasr will also be conserved, and long-range plans call for Bālis to be incorporated into a larger archaeological park that would include remains dating from the third millennium B.C. through the medieval period.
As the Index of Christian Art approaches the 90th anniversary of its foundation, several major projects have reached or neared completion, but a daunting amount of work remains to be done, and untold thousands of objects must still be added to the archive. Director Colum Hourihane reports that two important manuscript cataloguing initiatives have recently reached significant milestones. Closest to home, all of the images in Firestone Library's notable collection of Western medieval manuscripts have now been photographed, digitized, iconographically catalogued, and added to the Index's database. All of these Princeton images are now even more widely available: they have been added to the digital image repository of ARTStor (www.artstor.org), a non-profit initiative founded by the Andrew W. Mellon Foundation, which also provided initial funding for the Index project.

When the Index embarked on its project of photographing and cataloguing the images in the Western medieval manuscripts owned by the Pierpont Morgan Library in New York City, it was expected to take about six years and include roughly 500 manuscripts. That six-year period ended in February 2006, and the Index has just made the images in some 530 Morgan manuscripts available on its Web site (www.ica.princeton.edu). The project has not been completed, however, as its scope has now been extended to include non-Western works as well as those dating to the period between 1400 and the middle of the 16th century. If funding can be secured, Hourihane hopes to continue the project for another three to five years. At that point the Index's coverage of manuscript illumination would become the most comprehensive archive anywhere. Meanwhile, Index staff continue the ongoing project of cataloguing images from manuscripts in the collection of the Free Library in Philadelphia and adding them to the Index's Web site.

The Index has now moved completely to digitization, and new records are being added only to the electronic database. As digital photography has become the new standard, however, many individual scholars who have assembled large collections of slides are faced with the dilemma of what to do with their transparencies. The Index has benefited from this dilemma, as a number of leading scholars have donated their slide collections for scanning and incorporation into the Index's database. In the last few years, for example, Erica Cruickshank Dodd, professor emerita at the University of Victoria, contributed 40,000 slides focusing mainly on Islamic culture and its relationship to Christian art, and the Paul van Moorsel Centre for Christian Art and Culture in the Middle East at the University of Leiden donated its collection of images of Coptic art.

This year, the Index received permission to digitize the personal slide collection of Catherine Jolivet-Lévy, who is on the faculty of the Université de Paris I and for over 30 years has been one of the pre-eminent scholars of the art of Byzantine Cappadocia, a mountainous region of central Asia Minor. Her collection of images, which includes extensive documentation of the frescoes of the renowned rock-cut chapels, is being digitized and incorporated into the Index's online database. Adding these images, many of which are unpublished, will significantly increase the value and usefulness of the Index's records of these monuments.

Three image collections that were recently donated to the Index have now been digitized and added to the Web site in a preliminary form, in advance of their incorporation into the database. These archives, which are available without charge on the home page of the Index's Web site, cover a range of subjects: medieval Danish church wall paintings, western European stained glass,
and medieval architecture in England and France. These resources have made the Index’s Web site a useful research tool for all scholars of the medieval period, even those who do not have a subscription to the full database.

The Gertrude and Robert Metcalf archive of images of stained glass was added in October 2005 and has proved to be an enormously useful resource. The Metcalfs traveled through Austria, England, France, Germany, and Switzerland just before World War II, taking some 11,000 slides of stained glass. Their photographic record has become a standard reference for stained glass, particularly for the condition and arrangement of windows that were either destroyed during the war or were removed for safekeeping and later retrieved from storage and reassembled.

The most recent archive to be added to this group of free resources is the Tuck Langland collection of medieval architecture. A professor emeritus at Indiana University, South Bend, and an accomplished sculptor, Langland has photographed medieval architecture and sculpture for over 40 years. His collection includes nearly 3,000 images of both sacred and secular buildings in England and France, with particularly detailed coverage of cathedrals. Each building was photographed comprehensively and systematically, beginning with the exterior, then moving through the interior from the east to the transepts and choir, with views of the vaults whenever possible. While some of the Tuck Langland collection documents well-known buildings, one of its major strengths is its coverage of large numbers of little-known and seldom published buildings, some of which are true gems of Gothic architecture.

In April the Index sponsored the colloquium “Spanish Medieval Art: New Approaches and Studies,” bringing eight speakers to campus from around the country, as well as from Spain, to present their recent research. For more details about this conference, see the Conferences section on page 21 of this newsletter. Hourihane is also planning a major international conference for October 2006, this one dealing with art of the 12th century.

This year also saw the publication of the eighth volume in the series Index of Art Occasional Papers: Between the Picture and the Word: Manuscript Studies from the Index of Christian Art, edited by Hourihane. This heavily illustrated volume began as a conference sponsored by the Index in 2004, when the Morgan Picture Bible, one of the greatest illuminated manuscripts produced in France during the 13th century, was on display in the Princeton University Art Museum. Both the conference and the volume were very appropriately dedicated to John Plummer, who had a long association both with the Morgan Library and with Princeton. For more information about this newest Index publication, see the Publications section on page 19 of this newsletter.

The Index lost a valued staff member at the end of the year. Maite Garcia Lechner, who joined the Index in 2005, returned to her native Amsterdam to work in the museum world. While at Princeton she made many valuable contributions to the Index, especially in the area of stained glass, but also in sculpture. David Schaller, who has worked as a student helper for over four years, joined the Index on a full-time, short-term appointment last October. One of the Index’s most reliable helpers, Schaller has considerable experience and knowledge in the field of image digitization and has undertaken much of the work on the Morgan Library manuscript project.

John Blazejewski

John Blazejewski, whose photographs have frequently appeared in this newsletter, has been the Index’s photographer for 17 years and has provided the images for a number of its major undertakings, including more than 80,000 photos of medieval manuscripts for the ongoing Morgan Library project and over 3,500 images of manuscripts in Firestone Library. Elsewhere on campus he is very active as a photographer for Firestone’s Rare Books and Special Collections, the Graphic Arts Collection, the Seeley Mudd Library, the Cotsen Children’s Library, and faculty members in many departments. His photographs have been published in the New York Times, the Burlington Magazine, and dozens of scholarly journals, as well as numerous university press books, including Princeton University Press’s prize-winning volume Lewis Carroll, Photographer: The Princeton University Library Albums, for which he did all of the photography. His recent projects have included making more than 1,500 digital images of the scrapbooks of F. Scott and Zelda Fitzgerald.
A visit to Marquand Library this year might suggest that it has become one of the most popular and frequented campus locales for study and research—and the numbers more than confirm that impression. During reading periods, as many as 1,400 patrons use the library’s facilities every day, and over the course of the year more than 147,000 visitors came through the library’s turnstile. Book circulation increased by 8 percent last year to a total of 17,500 volumes, use of the two scanners grew by 72 percent, and patrons made more than 184,000 photocopies.

Several recent projects have resulted in even broader and more flexible digital access to Marquand’s collections. Patrons can now use a link on the Library’s Web site to search for new books catalogued within the last week, month, or three months, and can sort their results by language, author, call number, location, or combine terms to narrow their search. The list of rare books is also online and can be searched by call number, author, or title. Marquand staff are currently creating an online directory of the library’s significant holdings of sales catalogues.

Librarian Janice Powell is also working with the committee charged with setting campus-wide digitizing standards and is involved in selecting material for digitization. Several rare items acquired by Marquand this year have already been digitized. One of the more intriguing examples is Marco Boschini’s *Il regno tutto di Candia*, a small folio published in Venice in 1571, shortly after the Ottomans moved to occupy the island of Crete, which was Venice’s last important trading post in the eastern Mediterranean. This publication was intended to raise European and papal support for the Venetian defense of the island. The book can now be seen in its entirety on the Princeton library’s digital collections Web site, http://diglib.princeton.edu.

Among the many other rare items acquired this year is a first edition of one of the most spectacular examples of 18th-century copper engraving: Giuseppe Vasi’s huge 1765 panorama of the city of Rome as seen from the summit of the Janiculum. Vasi’s engravings, which together measure more than eight feet in length, give a magisterially sweeping yet minutely detailed view of the entire city. The great Vasi panels have been digitized and will soon be available online.

Also purchased this year was Paolo Antonio Paoli’s *Antichità di Pozzuoli* (Naples, 1768), a volume of handsome engravings of the impressive Roman remains along the Via Campana, one of the highlights of the Grand Tour of Italy, executed by some of the finest Italian draughtsmen, notably Giovanni Volpato. Marquand also acquired a small group of manuscript contractors’ accounts/receipts for the Capella Capizucchi in the church of S. Maria in Campitelli in Rome, dating from around 1685–86. These 32 leaves give a fascinating glimpse of the working process of the Italian architect Mathia de’ Rossi (1637–86). Another acquisition in the field of architecture is Leonhard Christoph Sturm’s *Freundlicher Wett-Streit der Französischen, Holländischen und Deutschen Kriegs-Bau-Kunst* (Augsburg, 1718), a comparison of various 17th-century methods of designing and building fortifications.

Among the facsimiles acquired this year is the sumptuous *Il Libro d’ore di Vrelant*, a superb example of a late medieval/early Renaissance book of hours with miniatures attributed to the Flemish artist Willem Vrelant. Other new facsimiles include the Lindisfarne Gospels—an extraordinary example...
of early medieval art that blends Celtic and Anglo-Saxon interlace with elements of Roman, Coptic, and Eastern traditions—and the famous Peterborough Bestiary, created in 1304–21 and remarkable for its depictions of both beasts and humans in a vibrantly naturalistic style. The Book of Hunting of Gaston III, Count of Foix, written in 1387–89, also joined Marquand’s collection of medieval manuscript facsimiles this year. One of the most famous medieval hunting books, this manuscript contains superb miniatures, created in the Paris workshop of the Master of Bedford, that reveal a vivid and closely observed depiction of nature and medieval life.

Classical scholars, as well as anyone in search of a passage in a Greek or Latin author, will benefit from a gift from the department to Marquand this year: a complete set of the Loeb Classical Library, which now numbers nearly 500 volumes. These compact volumes, which include both Greek and Latin texts and English translations, span 14 centuries of classical literature and include almost every genre.

Bolstering its holdings of 20th-century journals, Marquand has acquired a complete run of Minotaure, the most famous and most beautiful Surrealist periodical. Published from 1933 to 1939, Minotaure showcased the graphic side of Surrealism, with covers and interior art commissioned from Picasso, Marcel Duchamp, Max Ernst, René Magritte, and other Surrealist luminaries.

Recent acquisitions have also strengthened Marquand’s holdings of the journal Derrière le miroir, published from 1946 through 1982 by the Parisian gallery owner Aimé Maeght. The Maeght gallery was instrumental in promoting artists such as Matisse, Braque, Léger, Chagall, Miró, Giacometti, and Kandinsky, among others, and Derrière le miroir quickly became the catalogue for the gallery’s exhibitions. The large-format journal was itself designed as a sumptuous art object and was illustrated with original lithographs and reproductions of works exhibited at the Maeght gallery.

**Librarian Powell to Retire**

After directing Marquand Library for 17 years—presiding over unparalleled growth of the collection and bringing the library to the forefront of the digital research age—Librarian Janice Powell will retire in July. It is fair to say that never before has Marquand been so thoroughly transformed during the tenure of a single director. With Powell’s retirement imminent, it is illuminating to consider the changes that came about under her guidance.

During her tenure the size of the collection doubled, to over a quarter of a million volumes on site and another 150,000 in the Annex, and the annual acquisitions budget increased tenfold. When she arrived in 1989, Marquand had one book-approval plan, whereas now there are five, and many dealers give Marquand preferential treatment because the library is well known for its quick response time to offers.

The scope of the collections has grown as well, from an earlier focus that was almost completely Eurocentric to today’s interdisciplinary holdings that represent many cultures and include strong collections in areas such as Islamic archaeology, contemporary art worldwide, and new formats such as DVDs and film. The holdings of rare items have also increased significantly, and Marquand remains one of only three libraries on campus, along with Firestone and Gest, to have its own rare book collection.

The expanded and renovated Marquand is nearly twice as big as the building Powell found when she arrived, which included pre-World War II green metal furniture, hard wooden chairs, and strictly segregated study rooms. Today’s patrons use a facility that is much more democratic as well as more comfortable, and they can almost always find a seat with a view.

When Powell became director of the library, it had one computer, which could be used only by staff members and accessed RLIN via a dial-up telephone connection. Today Marquand has more than 50 public terminals, all loaded with a full suite of software ranging from PhotoShop to DreamWeaver, as well as Internet connections at every seat and wireless access throughout the library. In place of the single photocopier machine, which only library staff could operate, Marquand now has two high-speed copiers, two high-end flatbed scanners, multiple printers, and a networked color printer.

In retirement Powell plans to remain in Princeton, enjoying a variety of creative pursuits. But her presence will continue to be felt by everyone who uses the superb research facility that she has guided and developed over the course of the last 17 years.
Director Trudy Jacoby reports that the transition to digital imaging and teaching is accelerating rapidly and that more than half of the department’s faculty now teaches at least one course with digital images. The slide collection is still being maintained, and slide projection equipment is available in the classrooms, but image projection on campus is rapidly being replaced by digital media.

As a result of this shift to digital images, the Visual Resources Collection (VRC) has instituted new procedures and techniques for acquiring, processing, and making digital images available to users. Copystand images, which were formerly produced with 35mm film cameras, are now done with the department’s newly acquired Canon EOS 5D, a 12.8 megapixel digital camera. Large-format flatbed scanners are also used to generate digital images for teaching, and slides can be produced with a film recorder, which “prints” a digital image onto slide film.

The VRC also continues to purchase images from vendors, but a similar change has taken place in this process. Many museums, including the Metropolitan Museum of Art in New York, have discontinued the sale of slides, and some commercial slide vendors have gone out of business or now sell or license only digital images. Visual Resources has made new license agreements with a number of digital image vendors, including Scholar’s Resource, a new collaborative venture that distributes digital images from Saskia, Davis, Archivision, Hartill, and the Bridgeman Art Library.

ARTstor, a nonprofit organization that began as an initiative of the Mellon Foundation, has also grown into a substantial source of digital art images, associated data, and software tools. Its image collection is being greatly expanded by the addition of new collections, including Scala images of Italian art and architecture, the Gernsheim Photographic Corpus of Drawings—a photographic archive of more than 184,000 Old Master drawings—as well as Asian art images from the University of Michigan.

Adding digital images taken by faculty, graduate students, and staff is also becoming a standard practice. This year, for example, original digital images taken by Professor John Pinto and by Trudy Jacoby were catalogued and added to the Almagest database.

VRC is working to make images from all of these sources available through the various utilities that are used for digital teaching on campus. Almagest, a multimedia database developed entirely at Princeton, continues to be the primary tool for organizing and delivering digital files to classrooms on campus. A new version of Almagest, released a year ago, includes significant improvements, such as a more intuitive interface and improved searching tools. PowerPoint is used by some faculty members, and ARTstor’s new version of the Offline Image Viewer shows great promise, since it combines the functionality of PowerPoint with high image quality and the ability to zoom and pan.

Work has also continued on developing Pictor, an image management database created jointly by the visual resource collections at Princeton and Cornell. A number of other institutions are now interested in acquiring Pictor. VRC staff members are adding subject entries for records to the Pictor database, and work continues on records for the 15,000 images of Far Eastern art that were added in 2004. In the next phase, Pictor cataloguing will be brought into conformity with new national art image cataloguing standards.

Providing digital access to the department’s research photograph collections is another high priority, and Curator of Research Photographs Shari Kenfield is currently scanning and cataloguing selected 19th-century albumen photographs from the collection. These historic photographs, which document ancient monuments in Italy, Greece, and the Middle East, will be available in Almagest with both images and cataloguing records.

The Union Catalog of Art Images project is now coming to an end, but there is still a great need for a national utility to provide shared cataloguing for art images. A new standard, Cataloging Cultural
Objects: A Guide to Describing Cultural Works and Their Images, will be published by the American Library Association later this year and is eagerly awaited.

To keep department graduate students up to date on this rapidly developing technology, VRC staff continue to hold instruction sessions on techniques for finding and using digital images, online resources, image technology, software use—including PowerPoint and the ARTstor Offline Image Viewer—and image capture and projection.

The Visual Resources Collection also hosted a meeting of the New York Chapter of the Visual Resources Association this year, which included a demonstration of the Almagest software by Janet Temos ’82 *01, director of Princeton’s Educational Technologies Center.

In staff news, David Connelly was the photographer for excavations on Paros, Greece, last summer, and Virginia French worked at the department’s excavations at Polis Chrysochous, Cyprus. Marilyn Gazzillo remains active doing projection work outside of the department for the Princeton University Art Museum and others. Trudy Jacoby continued in her second year as co-chair for the ARLIS/VRA Summer Educational Institute for the Visual Resources Implementation Committee. She also taught in the institute in 2005 and presented papers at the ARLIS (Art Libraries Society) and VRA (Visual Resources Association) annual conferences. Lisa Manganello continues work on her MLIS degree at Rutgers and is also the new mother of son Andrew. Martha Perry works part time at the Princeton Public Library, and Shari Kenfield recently celebrated her 35th year at Princeton University.

Research Photographs

To mark the 50th anniversary of the inauguration of Princeton’s excavations of the ancient town of Morgantina in eastern Sicily, Curator of Research Photographs Shari Kenfield assembled an exhibition of photographs from the department’s archives. “Fifty Years of Excavations at Morgantina: The Princeton Years,” which was on view on McCormick Hall, presented more than 30 photographs documenting the history of the dig. A digital version of the exhibition is available on the Research Photographs Web site, www.princeton.edu/~visres/rp.

The excavations at Morgantina, initiated by department professors Erik Sjöqvist and Richard Stillwell, were planned primarily to investigate the effect of Greek colonization on the indigenous population of the interior of Sicily. The other objective of the dig was to train students in the classical archaeology program. Throughout the ensuing five decades of excavation, scores of Princeton students have dug at Morgantina, and subsequent directors have included Hugh Allen 69 and William Childs ’64 ’71. Work at the site continues today under the direction of Malcolm Bell ’63 ’72 and Carla Antonaccio ’87.

In addition to traces of settlements dating to the Bronze Age, the excavations of Morgantina revealed the remains of two separate cities that were inhabited sequentially. The first was founded in the 6th century B.C. by Greek colonists who built houses, erected small shrines, and buried their dead in chamber tombs cut into the hillsides. In the second half of the 4th century, the city was moved to an adjacent plateau, and this prosperous new foundation eventually included a monumental agora, theater, market building, sanctuaries, and elegant houses with colonnaded courtyards.

The Research Photographs archive also holds the records of the excavations conducted from 1932–39 at Antioch (modern Antakya in the Hatay province of Turkey), including more than 5,700 photographs and negatives, inventories, field notebooks, excavation diaries, drawings, and other records. The photographers who worked for the excavation created a richly detailed record of many aspects of the dig, showing work in the trenches and behind the scenes, as well as everyday life in the town of Antakya, documenting styles of dress, streetscapes, and landscapes that today are totally transformed. Kenfield is currently assembling an exhibition of these photographs that will travel to Antakya and several other venues in Turkey before returning to Princeton.
Studies and the Program in East Asian Cosponsored by the Tang Center a Dynasty

30 S P R I N G 2006

Tang Center Events

Lectures

November 15, 2005
Aida Yuen Wong
Brandeis University
Affection Realism: Saimitsu Byōsha and Its Chinese Song-Dynasty Sources in Taishō Japan Cosponsored by the Tang Center and the Department of Art and Archaeology

February 9, 2006
Tonia Eckfeld
University of Melbourne
Architectonics of Tang Imperial Tombs, 618–907: Constructing a Dynasty Cosponsored by the Tang Center and the Program in East Asian Studies

February 22, 2006
Zhi Lin
University of Washington, Seattle
Zhi Lin’s Work: A Journey across History and Culture Cosponsored by the Council of the Humanities, the Program in Visual Arts, the Tang Center, and the Princeton University Art Museum

February 21, 2006
Zhi Lin
University of Washington, Seattle
Self-Portraits: Investigations of Zhi Lin’s Work A Journey across History and Culture Cosponsored by the Council of the Humanities, the Program in Visual Arts, the Tang Center, and the Program in East Asian Studies

Tang Center Events continued on page 31

Tang Center for East Asian Art

The P. Y. and Kinmay W. Tang Center, led by Professor Jerome Silbergeld and Associate Director Dora Ching ’93 (M.A.), organized a varied and ambitious program of events again this year, including a tour of China, workshops and lectures with a visiting artist, and two symposia.

In February the Tang Center held the graduate student symposium “Traversing Media and Remodeling Motifs in East Asian Art,” organized by Zoe Kwok ’06 (M.A.). The biennial graduate student symposia bring together students in the field of East Asian art to foster connections and create a dialogue among the next generation of scholars. The papers given at this year’s conference encompassed the art, archaeology, and architecture of China, Japan, and Korea, spanning the course of two and a half millennia of history and focusing on artistic elements or concepts that were shared between diverse media or jumped from one genre to another. Professor Maggie Bickford ’87 of Brown University, who gave the keynote lecture, described how her research on ink-plum painting resulted in a multilayered understanding of the plum blossom motif favored by scholar-painters but also used as an auspicious symbol in a variety of media at court and in popular art. More than 60 people attended the symposium, providing a stimulating forum for discussion.

On April 1–2, the Tang Center sponsored a major international symposium honoring Wen Fong, the Edward S. Sanford Professor Emeritus at Princeton and retired special consultant for Asian art at the Metropolitan Museum of Art, for his unsurpassed contributions to the field of Asian art history. The title of the symposium, “Bridges to Heaven,” was derived from his pioneering dissertation and the resulting publication, titled The Lohans and a Bridge to Heaven (Freer Gallery of Art, 1958). Fifteen of Fong’s former students presented new research that was deeply influenced intellectually and methodologically by his teaching and that ventured “across many bridges,” linking art history with a multitude of other disciplines, including literature, political and social history, religion, anthropology, and geography. The symposium also featured introductory talks by James Cahill, professor emeritus at Berkeley, and Wan-go Weng, a collector, writer, and educational filmmaker who is a long-time friend of Fong. A forthcoming festchrift volume honoring Fong will include about 40 contributions, including the papers given at the symposium.

On the occasion of this symposium, the Tang Center published a special volume, Reflections on Chinese Art History, by Fong. The publication presents two interviews in which he reflects broadly on the nature and history of Chinese art-historical study in America, together with his essay commemorating the 80th anniversary of the National Palace Museum, Taipei, and a bibliography of his published works. The first interview, conducted by Jerome Silbergeld, includes Fong’s memories of his own education and experience as a Chinese art historian, as well as his views on the field. The second records the correspondence between Fong and a group of postdoctoral fellows at Tsinghua University in Beijing, who represent the next generation of art historians in mainland China.

Cary Liu ’78 ’97, curator of Asian art at the Princeton University Art Museum, organized two special exhibitions in conjunction with the symposium: “Worldly Guardians of the Buddhist Law” and “Minotaur in the China Shop—From Ni Zan to Picasso.” “Worldly Guardians of the Buddhist Law” featured the handscroll Baimiao Lohans by the Ming dynasty artist Ding Yumeng (1547–1628). This rare early masterpiece of the artist, which was acquired by the art museum in honor of Wen Fong, depicts figures of Buddhist Lohans (luohan) with attendants and auspicious animals delineated in gossamer “fine-line” (baimiao) brush-painting technique. The second exhibition included 16 wonderful works ranging from tomb figures to

Reflections on Chinese Art History

Wen C. Fong, Reflections on Chinese Art History

Oscar Tang, Jane Swergold, Leopold Swergold, Constance Fong, and Wen Fong at the reception for the symposium and special exhibitions in honor of Wen Fong

continued on page 31
contemporary works on paper given by or promised in honor of Wen Fong and Constance Tang Fong.

Over 450 people attended the symposium and viewed the special exhibitions. The two-day event provided a rare opportunity for reunions of Fong’s many students and colleagues, as well as the sharing of new work with collectors and Asian art aficionados. The symposium was organized by the Tang Center with support from The Blakemore Foundation, and cosponsored by the Princeton University Art Museum, the East Asian Studies Program, and the Department of Art and Archaeology.

In addition to these two symposia, the Tang Center sponsored a number of other programs this year. With the Princeton University Art Museum, it co-organized a guided trip to China last October. Cary Liu and Virginia Bower ’77 (M.A.) accompanied the group as lecturers and shared their expertise on Chinese art and archaeology.

The tour visited significant art and archaeological monuments in Beijing, Xi’an, Shanghai, and especially Shandong province, an area of China rich in archaeological sites yet rarely visited. Highlights of the tour included visits to 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 Shangh hai Museum.

The Tang Center’s lecture program, which brought seven speakers to campus this year, incorporated an even wider range of topics than in previous years. Their subjects included wood carving and lacquer painting from the Chu state (6th–3rd century B.C.), imperial tomb architecture and painting of the 9th century, Korean Buddhist art, Tibetan art, and avant-garde Vietnamese art.

Many of these lectures were cosponsored with other departments on campus, which increased their interdisciplinary appeal.

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Undergraduate Alumni

Joel Babb '69 will have a solo exhibition of his paintings at the Vose Galleries of Boston (www.vosegalleries.com) in May and June. The show will feature a series of paintings done on location in Rome, many of which revisit views painted by Corot in the 1820s. Other works in the exhibition, which will be accompanied by an illustrated catalogue, include Joel's cityscapes of Boston and landscapes of Maine, where he now lives. More of Joel's paintings can be seen on his Web site www.joelmbabb.com.[joelbabb@megalinknet]

Abbie Bagley-Young '01 graduated from the Courtauld Institute of Art in London last June with a degree in the conservation of easel paintings and has since embarked on an art restoration career in the Netherlands. She is currently doing an internship at the Frans Hals Museum in Haarlem, restoring 16th- and 17th-century paintings. One of the paintings that she is treating, Jan Vermeyen's The Holy Family (ca. 1530), will be included in next year's exhibition of Netherlandish diptychs at the National Gallery in Washington, D.C. Abbie reports that she enjoys living in Holland and is successfully learning to speak Dutch. [conservation@abbieart.com]

Amelia Robertson Brown '99 has advanced to Ph.D. candidacy in the graduate group in ancient history and Mediterranean archaeology at the University of California, Berkeley. This year she will begin work on her dissertation, supervised by Susanna Elm, on Corinth and Thessaloniki as Greek, Roman, and Christian cities in Late Antiquity. Amelia will spend this summer doing research in Greece, with her home base on the Mediterranean island of Malta, where her boyfriend Graham Elliott '01 is currently working. She has completed two articles that will be published in the "Shifting Frontiers in Late Antiquity" conference volumes and is now working on an article on Late Roman portraits from Corinth. [amelia@cape.com]

William A. Camfield '57 retired from teaching in the Department of Art History at Rice University in 2002 but has been working full time on articles, a chapter for a book on John and Dominique de Menil, and a catalogue raisonné of the work of Francis Picabia. The Picabia catalogue project involves a six-person team and was initially established in Paris by Picabia's widow, who invited Bill to be the principal art historian. Picabia was the subject of Bill's dissertation at Yale, subsequently published by Princeton University Press. The chapter he is writing for the book on the de Menils is giving him an opportunity to assess more completely the extraordinary lives of John and Dominique de Menil as well as his own life and career in Houston. [billc@rice.edu]

In February, Ibby Caputo '03 returned to New Orleans, where she was living and working on the Pediatric Environmental Arts Program at the Ochsner Clinic Foundation before Hurricane Katrina. She is now working at the Ochsner again, where she is focusing on efforts to restart the program. She is also involved in a start-up, not-for-profit community endeavor called the New Orleans Kid Camera Project (www.kidcameraproject.org), which provides children returning to flooded neighborhoods with cameras and teaches them about photojournalism in weekly classes. Ibby is both a teacher in and a founding member of the organization. [ibby.caputo@gmail.com]

H. Avery Chenoweth '50 has published his second oversized history book, Semper Fi: The Definitive Illustrated History of the U.S. Marines (Barnes & Noble, 2005), a 480-page volume featuring more than one thousand color illustrations. The book recounts the entire history of the U.S. Marine Corps from its birth during the American Revolution to today, describing its evolving mission,
battlefield successes, challenges, equipment, uniforms, insignia, battle streamers, campaign maps, and more. His previous book, *Art of War: Eyewitness U.S. Combat Art from the Revolution through the 20th Century*, based partly on his own experiences, was published in 2002. Avery received his commission as a second lieutenant in the Marines after graduating from Princeton; he fought in the Korean war, then later left his Madison Avenue job in advertising and television to volunteer as a combat artist in Vietnam and the Gulf War. This year he spent lengthy stays in both Florence and Vienna, where he particularly enjoyed the treasures of the Galleria dell’Accademia and the Liechtenstein and Belvedere museums. Aside from writing in semi-retirement, Avery is doing much portrait painting, as in this example of three young equestriennes and their horses in the Virginia “horse country” where he lives. [avecheno@earthlink.net]

**Chick Cole '45** received his degree in 1948 after spending three years in the Navy during World War II. Returning to Princeton, he concentrated in architecture, since no courses in painting or drawing were offered at the time. He taught art at the Pomfret School in Connecticut from 1951 until his retirement in 1998 and has continued to draw and paint throughout his life. Much of his earlier work was realistic in style, but he has now developed a very different style using a simplified black line and two or three primary colors. He still paints prolifically, is planning several exhibitions, and has just published a small artist’s book of his recent work; the book was designed and produced by one of his former students who now heads his own design studio in California. Chick continues to work on his long-term goal of mounting a show in a gallery in Manhattan, where he grew up.

**Jamie Crapanzano '00** is a fixed-income portfolio analyst for BlackRock Financial Management, located in New York City. [Jamie.Crapanzano@blackrock.com]

**Maria Saffiotti Dale ‘85** has been curator of paintings, sculpture, and decorative arts at the Chazen Museum of Art, University of Wisconsin-Madison, since 1999. In 2005 she curated the exhibition “Old Master Drawings from the Permanent Collection,” an endeavor which brought back fond memories of the seminar on that subject taught by Thomas DaCosta Kaufmann. Maria is currently editing a scholarly catalogue of the Chazen Museum’s collection of Renaissance and later European medals. In June 2005 she lectured on “Vincent Raymond de Lodève and Manuscript Illumination for the Sistine Chapel” in conjunction with the exhibition “Manuscripts in Miniature: Italian Manuscripts from the Middle Ages and Renaissance” at the J. Paul Getty Museum. She continues to pursue research for her Ph.D. dissertation at the Institute of Fine Arts, New York University, on 16th-century manuscript illumination in Rome. [msaffiottidale@chazen.wisc.edu]

**Rebecca Farbstein ’04** received an M.Phil. in archaeology from the University of Cambridge in October 2005. She is now conducting research that will lead to a Ph.D. in archaeology, also at Cambridge. Her research focuses on the analysis of technological innovation and continuity in Upper Palaeolithic portable art from central and eastern Europe. This July she will return for a second summer of excavations at the Upper Palaeolithic sites of Předmosti and Petřkovec in the Czech Republic. Rebecca began working on the Upper Palaeolithic when she wrote a senior thesis investigating the ways in which natural geological formations inspired the art of cave artists of that period. [raf42@cam.ac.uk]

**Megan Wellford Grinder ’95** lives in Memphis, Tennessee, with her husband and their two children, ages 5 and 2. She works part time painting portraits in oil, primarily of children, and has also recently painted some pets. When not working on portraits, she is continuing work on a group of landscapes that she hopes to show later this year. [mgrinder@alumni.princeton.edu]

**Jacqueline Hall-Handelman ’95** and her husband Dave ’89 welcomed baby Andrew James on December 15, 2005. Jacqueline is the curator of collections at the Gruss Center of Visual Arts at the Lawrenceville School. [hallhandelman@verizon.net]

**Robert W. (Bob) Hardy ’54**’s photographic work won first prize at the Lake Champlain Maritime Museum ([www.lcmm.org](http://www.lcmm.org)) show last fall. The photo captured two replica vintage boats—the Lois McClure, an 18th-century canal schooner, and the Philadelphia, one of Benedict Arnold’s gunboats at the Battle of Valour during the Revolutionary War. Bob’s farm in Vergennes, Vermont, produces Latitude 15 ([www.latitude15.com](http://www.latitude15.com)), the finest and most comfortable base layer clothing for explorers and archaeologists who work on site for extended periods of time. This material has been used by Himalayan climbers and scientists, including Jed Murdoch of Oxford University when he worked on a project studying carnivores in Upper Mongolia. [bhardy@gmavt.net]
Christian Haub ’76 is an artist who works and lives in New York City. He is a Fellow of the American Academy in Rome, which awarded him the Rome Prize in 1984. Some of his paintings on plexiglass were recently shown at a group exhibition at Sundaram Tagore Gallery in Chelsea. The exhibition, titled “Blender,” was curated by Cordy Ryman, a painter who lives in New York.

F. Hamilton Hazlehurst ’49 ’56 has news in the graduate alumni section.

Carol-Ann Holzberger-Braun ’76 sends news from Paris, where she has lived with her husband and son since 1990. Her abstract paintings are now digital—“augmented” by code. The piece shown here, Move/Don’t Move, includes a hidden camera that can recognize the patterns of spectators’ faces. When the viewer looks at the work, it slowly evolves through a series of different states. When viewers turn their heads away, the “augmented” painting reverts back to its original state. Much thinking goes into finding exactly the right balance between the influence exercised by the spectator and the autonomous “behavior” of the piece. The complex underlying code was produced by engineers at the Atelier of the CUBE/ART3000 (www.lesiteducube.com). The most rewarding aspect of this work for Carol-Ann has been the chance to bridge the gaps between painting, cinema, and performance, a vast subject on which she is writing a Ph.D. thesis at the Sorbonne Nouvelle. She has published several articles on this subject, most recently in last fall’s issue of Les Cahiers Louis Lumière. She invites alums who are visiting Paris to get in touch. [carol-ann.braun@wanadoo.fr]

William I. Homer ’51, the H. Rodney Sharp Professor Emeritus at the University of Delaware, retired since 2000, remains hard at work on his book on Thomas Eakins’s letters, which is being funded by a 2005 grant from the Wyeth Foundation for American Art. He recently finished an interview article on Georgia O’Keeffe, which will appear in American Art along with several other pieces on O’Keeffe. His extensive archive on early American modernism, now housed at the Georgia O’Keeffe Museum in Santa Fe, is being catalogued and conserved with a $100,000 grant from the Henry Luce Foundation. He also continues to advise several University of Delaware graduate students who are completing their dissertations. He is currently devoting much time to organizing his research archives for donation to various institutions. In 2005 he gave pictorial photographs to the Philadelphia Museum of Art, photographic periodicals and ephemera to the University of Delaware Library, and original transparencies of SoHo and the East Village art scene to Delaware’s library. In his spare time he continues to enjoy the tranquil area around Greenville, Delaware, where he lives.

Will Johnson ’68 has just published his seventh book, The Forbidden Rumi: The Suppressed Poems of Rumi on Love, Heresy, and Intoxication (Inner Traditions, 2006). One of his previous books, The Sailfish and the Sacred Mountain, was published in Russian this year. The Forbidden Rumi is the first English translation of the 23rd volume of the Divan, the poems uttered spontaneously by Jallaludin Rumi, the 13th-century Sufi mystic, poet, and originator of the dance of the whirling dervish. Will crafted the translations in collaboration with Dr. Nevit Ergin, who has devoted his life’s work to translating the entire Divan—44,000 verses in 23 volumes—into English. The 23rd volume, which has always been problematic, is a collection of Rumi’s poems that perplexed and troubled later compilers of his poetry. It includes poems that show Rumi in his most divinely ecstatic and drunken state, ranting and raving about divine love, at times almost slurring his words. Even more troublesome is the fact that a number of these poems clearly go beyond the tenets of orthodox Islam and can even be viewed as openly heretical. Rumi’s rapturous verses insist that only a direct, personal experience of the divine can satisfy the deep yearning we feel in our souls, and that this experience is open to anyone—Muslim, Christian, Jew, and Zoroastrian alike.

William’s latest book, Rumi on Love, Heresy, and Intoxication, is the first English translation of the 23rd volume of the Divan, the poems uttered spontaneously by Jallaludin Rumi, the 13th-century Sufi mystic, poet, and originator of the dance of the whirling dervish. Will crafted the translations in collaboration with Dr. Nevit Ergin, who has devoted his life’s work to translating the entire Divan—44,000 verses in 23 volumes—into English. The 23rd volume, which has always been problematic, is a collection of Rumi’s poems that perplexed and troubled later compilers of his poetry. It includes poems that show Rumi in his most divinely ecstatic and drunken state, ranting and raving about divine love, at times almost slurring his words. Even more troublesome is the fact that a number of these poems clearly go beyond the tenets of orthodox Islam and can even be viewed as openly heretical. Rumi’s rapturous verses insist that only a direct, personal experience of the divine can satisfy the deep yearning we feel in our souls, and that this experience is open to anyone—Muslim, Christian, Jew, and Zoroastrian alike.

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recommend “A Leap of Leopards,” a samba, for first-time adult listeners. In addition to performing as a singer and musician, delighting kids from New Orleans to New England with his stories, poems, and songs, Mifflin has published books and CDs with Doubleday, Harper & Row, and Price/Stern/Sloan, as well as poetry in *Cricket* magazine. [alowe7@cox.net]

**Rachel Lyon** '05 intermed at Galerie Lelong in New York after graduation, then moved to San Francisco last November to begin a job as deputy editor and assistant at the art gallery and printmaking studio Crown Point Press. Highlights of her new job have included an opening for Julie Mehretu, Kiki Smith's weeklong visit to make prints, and attending the annual meeting of the College Art Association in Boston with Kathan Brown, Rachel’s boss. Rachel says that she loves the weather and people in San Francisco, and she continues to make her own artwork. [rachellyon@gmail.com]

**David Maisel** '84 currently has a solo show, titled “Black Maps,” at the Southeast Museum of Photography in Daytona Beach, Florida. Another solo exhibition, “The Lake Project,” was on view at the Pomona College Museum of Art in Claremont, California, last fall. In the last year David's works have also been shown in the group exhibitions “Imaging a Shattering Earth: Contemporary Photography and the Environmental Debate” at Oakland University in Rochester, Michigan; “ECO: Art about the Environment” at the San Francisco State University Fine Art Gallery; and “Epiqulpe” at Jackson Fine Art in Atlanta, Georgia. In March he gave lectures at the International Center of Photography in Manhattan and the Southeast Museum of Art. His photographs have recently been acquired by the permanent collections of the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; the Museum of Contemporary Photography, Chicago; the Santa Barbara Museum of Art; the Portland Museum of Art; and the Worcester Museum of Art. Samples of his work can be seen on his Web Site www.maiselstudio.com. [david@davidmaisel.com]

**Rachel Marks** '04 worked for a year at the American Academy in Berlin as editorial assistant for the *Berlin Journal* and is now doing public relations work for the Berlin-based photo project LUMAS. With five galleries in Germany and an online gallery at www.lumas.com, LUMAS hopes to make exclusive editions by newcomers and established photographers available to a wider audience. [rmarks04@gmail.com]

**W. Barksdale Maynard** ’88’s book *Walden Pond: A History* (Oxford University Press, 2004), the first history of Walden Pond since Thoreau published his classic book 150 years ago, has won two national prizes and was named a “Best Sci-Tech Book” for 2004 by *Library Journal*. Barksdale, who teaches architectural history at Johns Hopkins University and the University of Delaware, is currently researching Woodrow Wilson and the Collegiate Gothic architecture of the Princeton campus and would like to hear from anyone who shares this interest. [wbmaynard@att.net]

**Lucy Martin McBride** ’95 recently joined the internal medicine group Foxhall Internists in Washington, D.C., after practicing at Johns Hopkins for the last five years. She lives in Washington with her husband Thad McBride ’95, who is an international trade attorney, and their three children Henry, 4, George, 2, and Stella, 3 months. [mcbridelucy@yahoo.com]

**Lyndsay (Rowan) McCandless** '91 has opened Jackson Street Gallery, a contemporary art gallery in Jackson Hole, Wyoming. To learn more about the new gallery, visit its Web site, www.jacksonstreetgallery.com. [lyndsay@jacksonstreetgallery.com]

**Anna Minkowski** ’02 is the new editor of *SmartWoman* magazine, a full-gloss publication and online journal (www.smartwomanonline.com) for women in the greater Baltimore region, dedicated to “educating, motivating, and inspiring women” in all of their life’s pursuits. She will shortly inaugurate a new column in the magazine dedicated to the critical review of art. The Baltimore/Washington corridor has been called the “creative crescent,” and, in alignment with Richard Florida’s views, Baltimore has extended its economic and residential resources to technical professionals, entrepreneurs, artists, architects, and students. Anna hopes that, with more deliberately focused attention on the self-sufficient art culture in Baltimore, this former rust-belt city will explode into art journals, thesis papers, and Hal Foster textbooks. [anna@smartwomanonline.com]

**Susan Muenzer** ’74 is a self-employed landscape architect who lives and works in northwest Ohio. She invites all department alums to tour her home garden and share Princeton stories. [nilssoncw@msn.com]

**Robert Peck** ’74 recently served as the principal adviser for a documentary on the life of John James Audubon. The hour-long program, which is a joint creation of Florentine Films/Hott Productions and “American Masters” at Thirteen-WNET, will be broadcast on PBS in early 2007. Last year the popular PBS series “History Detectives” interviewed Bob about paintings created during an early-19th-century expedition to the Rocky Mountains. The expedition spent the winter of 1819–20 at a place called Engineer Cantonment along the Missouri...
Jessica Davis Powers ’97 will complete her Ph.D. in classical art and archaeology at the University of Michigan this spring. Her dissertation, “Patrons, Houses, and Viewers in Pompeii: Reconsidering the House of the Gilded Cupids,” explores the creation and reception of the decorative assemblages displayed in Roman houses. She is currently teaching art history at the University of Michigan-Dearborn. [jdviss@umich.edu]

Gertrude (Trudy) Prescott ’77 has earned the foundation and advanced certificates in art and law at the Institute of Art and Law in Leicester, U.K., and is now completing her diploma in art law policy and management. She has joined the consultation group of the Museums Association, discussing issues and guidelines for de-accessioning. Trudy is also a member of the Fraud Advisory Panel, a nonpartisan, multidiscipline body which raises awareness of the social and economic damage caused by fraud and advises government and business on ways to prevent, detect, and prosecute fraud. Her art law studies have resulted in two articles in Art, Antiquity and Law: “Much Ado about Cultural Object Databases” and “The Case of the Queue: A Legal and Ethical Consultation Document,” as well as a book review in the British Journal of Criminology. A third paper, “New Avenues for Prevention and Prosecution: The Proposed Fraud Bill and the Art Market,” is nearing completion and will also be published by the Institute of Art and Law. Discussions are underway with the Assets Recovery Agency to use the fraud paper as part of their training course. [tprescott@tprescott.co.uk]

Erica Rand ’79, professor of art and visual culture and chair of women and gender studies at Bates College in Maine, has just published The Ellis Island Snow Globe (Duke University Press, 2005). The book takes readers on an unconventional tour of Ellis Island, the migration station turned heritage museum, and its neighbor, the Statue of Liberty. By pausing to reflect on what is and is not on display at these two iconic national monuments, Erica’s new book focuses attention on whose heritage is honored and whose obscure. She is also the author of Barbie’s Queer Accessories (Duke University Press, 1995), which examines cultural reappropriations of Barbie by artists, collectors, and lesbians and gay men, and considers resistance to Barbie as a form of social and political activism. [erand@bates.edu]

Willis M. Rivinus ‘50 has just published a revised and expanded second edition of his book Old Stonework in Bucks County. This volume documents the development of stonework from the earliest fieldstone structures of the 18th century through the buildings of the Victorian period, when cut stone was used more as embellishment than for structural purposes. Dozens of photographs by Randl Bye capture the beauty of these buildings as well as details of the many techniques used by Bucks County masons who cut, dressed, laid, and pointed the local stones. Willis is now working on a revised edition of his book Rowing at Princeton, 1872–2000, a 600-page volume with over 900 illustrations. The new edition, which will continue the story of Princeton’s rowing teams from 2000 through 2005, will be nearly 15 percent larger. [arivinus@aol.com]

Fazal I. Sheikh ’87 was named a 2005 MacArthur Fellow by the John D. and Catherine T. MacArthur Foundation. Fazal is a documentary photographer whose subjects have included Sudanese and Somali refugees at camps in Kenya, survivors of the Soviet occupation of Afghanistan, and the indigenous people of Pantanal, Brazil. He has published five books: A Sense of Common Ground (Scalo, 1996), The Victor Weeps: Afghanistan (Scalo, 1998), A Camel for the Son (Sheikh, 2001), Ramadan Moon (Sheikh, 2001), and Moksha (Steidl, 2005). He also disseminates his work on DVD and on a free Web site, www.fazalsheikh.org, to reach the widest international audience possible. His work
Mary Weatherford '84 had a solo exhibition of her paintings at Sister Gallery in Los Angeles in January and February this year, and her solo exhibition with Shane Campbell in Oak Park, Illinois, opened in May. Her work also appeared in a group show at the Perry Rubenstein Gallery in Manhattan from February through April. [maryweatherford@earthlink.net]

Pamela Wesson '76 is a magazine art director and freelance designer in Paris who works with U.S. and European companies on communications projects in luxury, cosmetics, furniture and home decoration, nonprofit, business-to-business, high-tech, and other fields. Her projects have included new product launches, copywriting ads and press releases, magazine and newsletter design, logos, corporate visual identity, book jackets, advertising, catalogues, brochures, and directories in English, French, and other languages. She spent many years with Knoll International office and home furnishings and is currently art director at International Cosmetic News magazine, in addition to freelancing for clients including Herman Miller Europe, Chanel, Dior, and IBM. Some samples of her work can be see at http://portfolios.com/pamelawesson, including a book she did for the Harvard Club. Pamela has also been president of the Princeton Alumni Association of France for 12 years. [pwesson@wanadoo.fr]

Richard Wright '87's photograph *Fine Fisher*, from his new series “Principia Insecta: The Lost Drawings from Dr. William A. Felling’s Illustrated Guide to the North American Hair Bug,” recently received a juror’s award at Perkins Center for the Arts’ 25th Juried Exhibition. “Principia Insecta” is a series of photographs and drawings of a menagerie of imaginary bugs formed from his wife’s hair combings. Richard was also invited to participate in Perkins’s fall exhibition “Noteworthy,” a show celebrating past award winners. This year Richard created a photo calendar for Hartwick College in Oneonta, New York, that utilized both his visual and writing skills. On Long Beach Island, the Burton Gallery sold several of his photographs during their summer season. The Plastic Club in Philadelphia accepted Richard for membership in 2005, and in April he began his third year of online photo classes, offering both beginning and advanced lessons. His ongoing “Photo of the Week” series is in its sixth year and regularly adds new devotees to the e-mail list. He continues to seek a teaching post in the Philadelphia, New York, or New Jersey area. [rick@wrightartstudio.com]

Rebecca Zack ’04 is currently living in New York City and attending nursing school at NYU. She expects to graduate this July and work as a registered nurse in women’s health. [rzack@alumni.princeton.edu]


Graduate Alumni

Hwi-Joon Ahn *73 retired from Seoul National University in February after 32 years of teaching art history, primarily at S.N.U. but also at Hongik University in Seoul. He has authored and edited 28 books, published 117 articles, and contributed 360 scholarly essays on various topics in Korean art history, especially traditional Korean painting, which was a new field of study when he began his career. In March he was presented with a two-volume festschrift, Establishment and Expansion of Art History, containing articles by 60 scholars of Korean art, most of whom are his former students. In addition to being professor emeritus at S.N.U., he will serve as special professor in the department of art history at Myungji University in Seoul, where he will teach a seminar course for Ph.D. candidates. He will also continue as chair of the National Committee of Cultural Properties and plans to complete several books in English on Korean art in general and painting in particular. [hwijnahn@snu.ac.kr]

Virginia Bower *77 (M.A.) was the lecturer on two trips to China in the fall of 2006. The first was sponsored by the American Museum of Natural History and was distinguished by a visit to a dinosaur dig. The second, cosponsored by the Princeton University Art Museum and the P.Y. and Kinmay W. Tang Center for East Asian Art, featured a long stay in Shandong province visiting sites associated with the “Wu Family Shines.” On this latter trip Virginia assisted Cary Y. Liu ’78 *97, the curator of Asian art at the Princeton University Art Museum. [virniabower@hotmail.com]

Jonathan Brown *64, the Carroll and Milton Petrie Professor of Fine Arts at New York University, was consultative co-curator with Sir John Elliott for the exhibition “Paintings for the Planet King: Philip IV and the Buen Retiro Palace” at the Museo Nacional del Prado in Madrid last year and contributed to the catalogue (Museo Nacional del Prado and Paul Holberton Publishing, 2005). He was also co-curator, with Susan G. Galassi, of “Goya’s Last Works,” which was on display at the Frick Collection in New York from February through May 2006. The exhibition featured approximately 50 works by Goya, including oil portraits of friends and family who accompanied and aided him in his final years, drawings from his last two albums, and tiny experimental paintings on ivory.

Neil A. Chassman *71 (M.A.) recently published Pure Genius: The Art and Mind of Peter Schwarzburg (Verve Editions, 2006). He also developed and curated the accompanying exhibition, “Pure Genius: The Works of Peter Schwarzburg,” in New York City’s historic Fuller Building, and gave three public lectures in New York City on Schwarzburg’s life and work. Over the past year and a half he has also written over 30 critiques and essays on art and poetry for a Hudson Valley arts publication. Neil has also given miscellaneous poetry readings in New York and Texas. He is currently at work on a new book on art theory. [lchassman@mac.com]

Gregory Clark *88 recently published an essay on the French and southern Netherlands followers of Paul, Jean, and Herman Limbourg, together with 15 object entries for the catalogue that accompanied the exhibition “The Limbourg Brothers: Nijmegen Masters at the French Court 1400–1416,” which was on view at the Valkhof Museum in Nijmegen from August through November 2005. Record-breaking crowds visited the exhibition to see the illuminations from books of the hours by the Nijmegen-born Van Limburg brothers that were on loan from the Metropolitan Museum of Art in New York. They had never before been exhibited in Europe. The exhibition also shed light on the rich artistic tradition in the Duchy of Guelders and surrounding areas, which helped shape the art of the Van Limburgs. [gclark@sewanee.edu]

Christopher D. Comer *80, publisher of the Beekman & Hathaway imprint (www.BeekmanHathaway.com), recently issued Robert Frost’s poem “The Cow in Apple Time” as a children’s picture book. Christopher conceived the book and commissioned the illustrations from the cartoonist Dean Yeagle, whose clients include Walt Disney Productions, Warner Bros., and Jim Henson Associates. Last fall Scholastic Parent & Child magazine selected the book as one of the 12 best children’s picture books published in the United States in 2005 (“What Teachers Love for Fun and Education: Best New Books,” September 2005), and it recently received the Mom’s Choice Award in the Children’s Humorous Picture Book category from the Just for Mom Foundation. [cdc@BeekmanHathaway.com]

Tracy E. Cooper *90 has just published Palladian’s Venice: Architecture and Society in a Renaissance Republic (Yale University Press, 2006), a comprehensive study of a significant period in the architect’s career during a time of changing fortunes in Ven-
ice. Her review of Lionello Puppi’s book Su Tiziano appeared in Renaissance Quarterly for spring 2005. During the last year she presented papers at the Center for Palladian Studies in America; the Institute for Classical Architecture and Classical America, cosponsored by the Carpenter’s Company of Philadelphia; the Renaissance Society of America’s annual meeting in Cambridge, England, where she was also session co-organizer with Professor Patricia Fortini Brown; the College Art Association’s annual meeting in Atlanta; and the Sixteenth Century Studies Conference in Toronto, in a session in honor of former Princeton professor John Shearman organized by Sheryl Reiss ’92. Tracy is an invited member of the international faculty of the Centre for Acoustic and Musical Experiments in Renaissance Architecture, University of Cambridge, for 2005–07 and presented a paper at its Venice conference, “Architecture and Music in Renaissance Venice,” last fall. She is also an invited member of the international faculty for “Tradition and Circulation of Knowledge, 1605–1797: From the Interdict to the Fall of the Republic” at Venice International University’s 2005–06 Summer Institute in the Humanities, cosponsored by Duke University and the University of Venice. She is associate professor in the Department of Art History in the Tyler School of Art at Temple University in Philadelphia. [t.cooper@temple.edu]

Blake de Maria ’03 is currently on sabbatical from her position as assistant professor of early modern Mediterranean art at Santa Clara University. During her leave she presented new research at the annual meetings of the College Art Association and the Renaissance Society of America. Thanks to grants from both the Gladys Krieble Delmas Foundation and the Renaissance Society of America, she plans to complete her manuscript “Becoming Venetian: Immigrants and the Arts in Early Modern Venice” by this September. Upon her return to Santa Clara this fall, she will become director of the university’s Medieval and Renaissance Studies Program. [bdemaria@scu.edu]

Pierre du Prey ’73 has been appointed James S. Ackerman Resident in the History of Art at the American Academy in Rome for the 2005–06 academic year. During the second half of his tenure, he will share the honors with the department’s Professor John Pinto. Together they have created an itinerant mini-seminar titled “Rambles among Roman and Palladian Villa Gardens.” Pierre holds the Queen’s Research Chair at Queen’s University in Kingston, Ontario, where he teaches in the Department of Art.

Sabine Eiche ’83’s recent book Presenting the Turkey (Centro Di, 2004) is now being distributed in America by the Antique Collectors Club. Her study of Muzio Oddi’s illustrated notebook about enlarging and embellishing Urbino, I Gheribizzi di Muzio Oddi, was published in 2005 by the Accademia Raffaello di Urbino. In addition to photographic reproductions and a complete transcription of Oddi’s manuscript, the book includes an essay by Sabine on Muzio’s career as architect of the last Duke of Urbino, and one by Alexander Marr on Muzio’s mathematical and architectural activities in Milan. In 2005 Sabine also edited and wrote a preface to Denis Mack Smith’s 1961 essay on Federigo da Montefeltro, republished by Quattrocenti di Urbino in the original English as well as in Italian translation. The publication is illustrated with photographs of Federigo’s architecture in Urbino, Urbania, and Fossombrone taken by Sabine and her brother. Sabine is currently gathering material for a book on the private lives of the first two Della Rovere dukes of Urbino, based on their personal letters. She continues to contribute articles to the English-language newspaper, The Florentine, and is trying her hand at writing children’s stories. For more news, check Sabine’s Web site: http://members.shaw.ca/seiche. [sabinedellarovere@yahoo.ca]

Lorenz Eitner ’52, having recently completed the National Gallery of Art’s catalogue, French Paintings of the Nineteenth Century (National Gallery of Art, 2000), and the enlarged edition of his book 19th Century European Painting: David to Cézanne (Westview Press, 2002), is currently working on a history of the art market and composing a memoir of his wartime service with the Office of Strategic Services in London, Paris, and Salzburg, as well as with the Office of Chief of Prosecution of the War Crimes Trials at Nuremberg in 1946–47. He is the Osgood Hooker Professor of Fine Art Emeritus at Stanford. [leitner@comcast.net]

Jesús Escobar ’96 had a Fulbright U.S. Senior Research grant to Spain in the fall of 2004 and June 2005, when he began work on a new book project, Architecture at the Court of Philip IV. In April he spoke on “The Places of Government in Habsburg Madrid” at the conference “Parliaments, Peoples, and Power (1603–1800),” held at Yale University. In July he became chair of the Department of Visual and Performing Arts at Fairfield University, and this spring he is also visiting associate professor in the Department of Architecture at MIT, where he is teaching the seminar “Architecture in the Spanish World, 1500 to 1750.” At the 2006 College Art Association meeting in Boston, he spoke on “Re-examining Spanish Baroque Architecture,” and in April he was the respondent to a session on Spanish Habsburg architecture at the annual meeting of the Society of Architectural Historians in Savannah. [jescobar@mail.fairfield.edu]
The Cambridge Companion to the Age of Constantine, with contribution by Mark Johnson *86

David Farmer *81 has been giving occasional lectures as well as teaching art history at the University of Maine, both at the main campus in Augusta and at the satellite campus in Thomaston. He is an active member of the Maine Arts Commission’s Arts Development Committee and serves regularly on awards panels for the MAC. David is retired from the Dahesh Museum of Art in New York, where he was the founding director. [liffield@adelphia.net]

Ping Foong *05 delivered a lecture titled “Building Museums: China and Japan at the Centennial Exposition” at the Philadelphia Art Museum this January and taught a course on “The Chinese Landscape” at the museum. She is currently working on an article titled “Landscapes Screens in the Mogao Caves as Spatial Simulacra,” which will be published in the forthcoming festschrift for Professor Wen Fong. Ping holds the position of lecturer in Asian art at the Philadelphia Art Museum. [pfoong@philamuseum.org]

Mary Frank *06 defended her dissertation, “Donne Attempte: Women of a Certain Age in Sixteenth-Century Venetian Art,” in April. In March she was in Venice, where she presented a paper on Agnese Badoer Giustinian—one of the women of a “certain age” who were the subjects of her dissertation—for Save Venice, of which she is a board member and member of the Projects Committee. She also gave tours of the chapel Giustinian built in San Francesco della Vigna in Venice and of the chapel at her villa in the Veneto. Mary is active in the arts community of Miami, where she lives, and was recently named president of the board of trustees of the Miami Art Museum (MAM), a museum of contemporary art. She chaired the search committee which hired a new director for the museum, Terry Riley, who has been the chief architecture and design curator at the Museum of Modern Art for the past 12 years. MAM is about to embark on a project to build a new museum in downtown Miami. [mary@mefrank.com]

Marcy B. Freedman *81 (M.A.) had a major retrospective exhibition of her work at Maxwell Fine Arts in Peekskill, New York, this year. The mid-career survey included more than one hundred of her paintings, drawings, collages, photographs, and videos. In conjunction with this exhibition, she presented a public program called “Money! and Other Performances by Marcy B. Freedman.” Other exhibitions that featured Marcy’s video work this year included “The Mechanics of Politics” in Beacon, New York; “Artistic Fragments” at the Katonah Museum of Art; “Art of the Northeast” in New Canaan, Connecticut; and “Edgy and Elegant” in White Plains, New York. The video shown in the last exhibition was favorably reviewed by Benjamin Genocchio in the New York Times. One of Marcy’s videos was selected for inclusion in the Journal of Short Film, a DVD-based quarterly of film and video art. Marcy was also a guest speaker at public forums throughout Westchester County on topics ranging from masters of Baroque painting and sculpture to contemporary theories of post-modernism. This spring she gave lectures on “Women Artists of the Twentieth Century: On the Cutting Edge” at the Katonah Museum of Art, and on “American Art of the Sixties and Beyond” in Chappaqua, New York. In New York City, she presented a performance piece called “On Being Born” at the Cornelia Street Café, and in Beacon, New York, she read from a body of her written work titled “A Jewess Knows a Jewish Nose: Stories about Stereotypes.” [mbf@bestweb.net]

Ludovico Geymonat *06 spent the year as a fellow at the Italian Academy for Advanced Studies at Columbia University, where his research has focused on medieval means of duplicating images and iconography and on the role of model drawings in cultural appropriation. This February he defended his dissertation, “The Parma Baptistry and Its Pictorial Program.” His research showed how the painter who was active in the Parma Baptistry redeployed Byzantine sources to promote the religious and political agenda of mendicant revivalist preachers. Ludovico recently published his previous research on early-14th-century painting in Venice in an article titled “Stile e contesto: gli affreschi di San Zan Degolà a Venezia,” in Venezia e Bisanzio (Istituto Veneto, 2005). He has been offered a Jane and Morgan Whitney Art History Fellowship at the Metropolitan Museum of Art. [geymonat@princeton.edu]

F. Hamilton Hazlehurst ’49 *56 has published Des jardins d’illusion: le genie d’André Le Nostre (Somogy, 2006), a French edition of his book on André Le Nostre, the French landscape designer best known for his work and designs for Louis XIV’s palace at Versailles. Le Nostre gave the formal garden its most monumental and definitive expression, and his style eventually spread to every corner of Europe.

Andrew Hershberger *01 is assistant professor of contemporary art history at Bowling Green State University, Ohio. His 2005 publications include a book chapter, “The Spring-tight Line in Minor White’s Theory of Sequential Photography,” in Human Creation Between Reality and Illusion (Springer Press, 2005), and a co-authored article, “Balancing Acts: Tenure-Track Faculty in Learning Communities,” in Academe (July/August 2005). He also published “Bordering on Cultural Vision(s): Jay Dusard’s Collaboration with the Border Art...
Workshop” in Art Journal (spring 2006); “Krauss’s Foucault and the Foundations of Postmodern History of Photography” in History of Photography (spring 2006); and “The Past, Present and Future of the History of Photography” in History of Photography (autumn 2006). Andrew was part of a panel presentation at the 25th Annual Lilly Conference on College Teaching at Miami University, and he participated in the poster session at CAA in Boston with a presentation titled “The Dark Side of Photography: A History of Twentieth-Century Negative Prints from the Center for Creative Photography.” He also presented on Daguerre’s diorama at the University of Indianapolis, and gave a presentation on Czech photography in conjunction with the exhibition “Cultural Domestication—Instinctual Desire” at the University of Toledo. He recently lectured on the opening day of “Photography Past/Forward: Aperture at 50” at the Museum of Fine Arts in St. Petersburg, Florida, and ARTstor also invited him to introduce their CAA panel.

R. Ross Holloway *60 was honorary professor-in-charge of the School of Classical Studies at the American Academy in Rome during the fall of 2005. He is the Elisha Benjamin Andrews Professor of Central Mediterranean Archaeology at Brown University. [r_holloway@brown.edu]

Mark Johnson *86 contributed the chapter “Architecture of Empire” to The Cambridge Companion to the Age of Constantine, edited by Noel Lenski *95 (Cambridge University Press, 2005). He is now completing the manuscript for a book related to an interdisciplinary project in which faculty and students from Brigham Young University and the Università degli Studi “Suor Orsola Benincasa” of Naples collaborated in the excavation of a Roman villa on the north slope of Mt. Vesuvius. The two universities are jointly publishing a collection of articles dealing with the history, culture, art, and archaeology of the region, with contributions written by both students and faculty. Mark is professor and art history discipline chair in the Department of Visual Arts at Brigham Young University. [mark_johnson@byu.edu]

Sinéad Kehoe *05 was recently appointed assistant curator of Asian art at the Princeton University Art Museum. In November she published an article titled “Shoki jōdoshū kaiga no kenkyū: Chion-in shosō Nisomandara-zu wo megutte” (“Research on Early Pure Land School Painting: Concerning the Two Patriarchs Mandala at Chion-in Temple”) in Kajima Bijutsu Kenkyū, the journal of the Kajima Foundation. Sinéad received a research fellowship from the Kajima Foundation for the Arts in May 2004, and she presented research sponsored by the fellowship at the seventh annual Buddhist Studies Graduate Student Conference in April 2005. Professor Sano Midori of Gakushuin University nominated her for the fellowship, and Professor Ariga Yoshitaka, formerly of Tohoku University, supervised her initial research trips. [srckehoe@princeton.edu]

John F. Kenfield *72 has just published Deliciae Fictiles III: Architectural Terracottas in Ancient Italy. New Discoveries and Interpretations (Oxbow Books, 2006), which he coedited with Ingrid Edlund-Berry of the University of Texas at Austin and Giovanna Greco of the University of Naples “Federico II.” The volume publishes 44 papers given at the Third International Conference on Italic Architectural Terracottas, co-organized by John and held at the American Academy in Rome in 2002. This major publication presents new research on Italic, Etruscan, and colonial Greek architectural terracottas from both domestic and sacred buildings, including John’s paper “Dipoinos, Skyllis, and an Antefix in Houston.” He teaches in the Department of Art History at Rutgers University. [kenfield@princeton.edu]

Asen Kirin *00, who is assistant professor of art history in the Lamar Dodd School of Art at the University of Georgia at Athens, was the curator of the exhibition “Sacred Art, Secular Context: Objects of Art from the Byzantine Collection of Dumbarton Oaks,” which was on display at the Georgia Museum of Art from May through November 2005. Spanning the period from the 4th to the 15th century, the exhibition included carved gems, jewels, gold coins, steelyards with weights, silverware, and relief sculpture. The overall display presented the sphere of everyday life in Byzantium as well as the phenomena of collecting and studying works of Byzantine art in America. Asen also contributed to and was the editor of the exhibition catalogue (Georgia Museum of Art, 2005). In conjunction with the opening of the exhibition, he organized the three-day symposium “Image and Substance: The Meaning of the Medium,” which explored the meaning of the material used for the creation of a work of art. During the exhibition the University of Georgia hosted the 2005 Annual Byzantine Studies Conference, for which Asen served as chair of the Local Arrangements Committee. He is currently president of the governing board of the Byzantine Studies Conference of North America. [aekirin@uga.edu]

Claudia Lazzaro *75 coedited, with Roger Crum, Donatello among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy (Cornell University Press, 2005). Began as a College Art
Association session, and with contributions by scholars in various disciplines, the volume examines some of the many kinds of appropriation of Italy's different pasts by the Fascist regime. Among the essays are two by Claudia: “Forging a Visible Fascist Nation: Strategies for Fusing Past and Present” and “Politicking a National Garden Tradition: The Italiness of the Italian Garden,” which is the culmination of her many studies on the Italian garden, beginning with her dissertation on the Villa Lante supervised by David Coffin. Her current book project also concerns visual images of national identity, but in this case 16th-century Florence. [cl47@cornell.edu]

Gregory Levine *’97 recently published Daitokuji: The Visual Cultures of a Zen Monastery (University of Washington Press, 2005). The Buddhist monastery Daitokuji in Kyoto has long been revered as a cloistered meditation center, a repository of art treasures, and a wellspring of the “Zen aesthetic.” Gregory’s new book unsets these conventional notions with groundbreaking inquiry into the significant—and surprising—visual and social identities of the sculpture, painting, and calligraphy associated with the 14th-century monastery and its monastic and lay communities. He is associate professor in the Department of the History of Art at the University of California, Berkeley. [gplevine@berkeley.edu]

Tine Meganck *’03 currently holds a post-doctoral return grant of Federal Science Policy of Belgium at the Musées Royaux des Beaux-Arts de Belgique in Brussels. She is researching the art theory of Pieter Paul Rubens as it relates to the Rubens paintings in the museum. Her research is part of a larger project to review the technical, art-historical, and theoretical aspects of the Rubens paintings in the Brussels collection and will culminate in an exhibition that will be on display from September 2007 through March 2008. Tine has also finished a survey article, “Artists, Collectors, and Humanists in the Low Countries, 1480–1640,” for the forthcoming book Humanism in the Low Countries, 1480–1640 to be published by Amsterdam University Press. She lives in Brussels with her husband and their 18-month-old daughter. [tine.meganck@fine-arts-museum.be]

Heather Hyde Minor *’02 has been appointed assistant professor in the School of Architecture at the University of Illinois, Champaign-Urbana. [hhminor@alumni.princeton.edu]

Jacqueline Marie Musacchio *’95 was awarded tenure at Vassar College, where she teaches in the Department of Art. Her teaching and research focus particularly on Italian painting, sculpture, and domestic arts from the 14th through the 16th century. [jamusacchio@vassar.edu]

Amy Ogata *’96 was promoted to associate professor with tenure at the Bard Graduate Center in New York in 2004. Last year she was a senior fellow at the Lemelson Center of the Smithsonian Institution. Her article on post-war educational toys was published last summer in Winterthur Portfolio. This publication derives from her ongoing book project on the material culture of post-war American childhood, which will examine how the design of toys and playgrounds—as well as playrooms, schools, and museums—was bound up with a cultural and commercial embrace of the idea of creativity. Amy has given a number of papers on this project at the College Art Association, the Society for the History of Children and Youth, the National Museum of American History, and the European Social Science History conference. [ogata@bgc.bard.edu]

Véronique Plesch *’94 has published Orientations: Space/Time/Image/Word (Rodopi, 2005), a collection of papers from the Sixth International Conference on Word & Image Studies, which she coedited with Claus Clüver and Leo Hoek. At this year’s annual conference of the International Association of Word & Image Studies, Véronique chaired three sessions and a workshop on “Teaching Word and Images Studies.” She continues to serve on the board of IAWAS, is part of the organizing committee of the next triennial conference (to be held in Paris in 2008), and is also organizing a session at the next Medieval Congress in Kalamazoo. Her other publications this year include two articles on contemporary Québécois book artist Lucie Lambert, one on a 14th-century Swiss wall painting (“Le Couronnement de la Vierge de l’église de Montagny-les-Monts: témoins de la culture des ‘Seigneurs du Pays de Vaud’”) in Studi Piemontesi, and one on graffiti on frescoes (“Body of Evidence: Devotional Graffiti in a Piedmontese Chapel”) in On Verbal/Visual Representation, edited by Martin Heusser et al. (Rodopi, 2005). She has been invited to lecture on this last topic at the conference “Out of the Stream: New Perspectives in the Study of Medieval and Early Modern Mural Paintings” organized by the Faculdade de Letras of the University of Lisbon, Portugal. Her 1998 article “Ludus Sabaudiæ: Observations on Late Medieval Theater in the Duchy of Savoy” was updated and reprinted in The Medieval Dramatic Tradition, edited by Clifford Davidson (AMS Press, 2005). She also contributed the essay “Sixteenth-Century Pictorial and Dramatic Religious Cycles in the French Alps: Time for the Renaissance Yet?” to Jim Marrow’s festschrift, Tributes in Honor of James H. Marrow: Studies in Late Medieval and Renaissance Painting and Manuscript Illumination, edited by Jeffrey F. Hamburger and Anne S. Korteweg (Brepols, 2006). [vbplesch@colby.edu]
Madeleine Viljoen *00 was named director and chief curator of the La Salle University Art Museum in Philadelphia in August 2005. In addition to working on an ambitious fundraising campaign for the museum and supervising the collection, she collaborated with Michael Cole *99 at the University of Pennsylvania on an exhibition “The Early Modern Painter-Etcher.” The show, which opened in April at the Arthur Ross Gallery at the University of Pennsylvania, will travel to the Ringling Museum in Sarasota in July 2006 and then to the Smith College Museum of Art in September 2006. The exhibition will be accompanied by a catalogue published by Penn State Press, which will include Madeleine’s essay “Etching and Drawing in Early Modern Europe” as well as numerous catalogue entries written by her. Madeleine’s other recent publications include “Prints and False Antiquities in the Age of Raphael,” published in Print Quarterly (December 2004), and “Paper Value: Marcantonio Raimondi’s Medaglie Contraffatte” in the Memoirs of the American Academy in Rome (2003). For more information on the La Salle University Art Museum, visit www.lasalle.edu/museum. [viljoen@lasalle.edu]

Andrew M. Watsky *94’s recent book, Chikubushima: Deploying the Sacred Arts in Momoyama Japan (University of Washington Press, 2004), has been awarded the 2006 John Whitney Hall Book Prize by the Northeast Asia Council of the Asian Studies for the best book of the year in Korean and Japanese studies. Andy is associate professor of art history at Vassar College. [anwatsky@vassar.edu]

Joel Smith *01 Appointed Curator of Photography

The Princeton University Art Museum has appointed Joel Smith *01, formerly curator at the Frances Lehman Loeb Art Center, Vassar College, to the position of curator of photography. Smith, whose dissertation, “New York Modernism and the Cityscapes of Alfred Steiglitz, 1927–1937,” earned a Ph.D. from the department in 2001, succeeds his former teacher and adviser Peter Bunnell, faculty curator of photography emeritus. Bunnell, who is also the David Hunter McAlpin Professor of the History of Photography and Modern Art Emeritus, said “Joel Smith brings a wealth of professional experience to the field, from his resident fellowship at the Metropolitan Museum of Art to his curatorial position at Vassar. Having been his teacher and adviser makes this appointment all the more personal for me, and deeply satisfying.”

Smith is author of the recently published Steinberg at The New Yorker (Abrams, 2005). The book will be followed by a national touring exhibition with a scholarly catalogue. He also has written a book on the photographer Edward Steichen, a catalogue raisonné for the graphic work of Edouard Manet, and numerous magazine articles, exhibition publications, and book reviews.

Smith’s focus on the history of photography has been spotlighted in teaching, lecturing, and the presentation of scholarly papers; his extensive curatorial experience is reflected in the exhibitions he has organized, including “Second Sight: Originality, Duplicity, and the Object”; “Histories of Photography”; “Emmet Gowin: Aerial Landscapes”; “Andreas Feininger”; and “Making Light: Wit and Humor in Photography.” In 2002 Smith supplemented “Camerawomen,” a traveling exhibition organized by the Princeton University Art Museum, with works from the Vassar collection.

As a former student of Bunnell, Smith said “a whole generation of us in the field first really encountered photography—its unique rewards, its enduring questions, its role in creating modernity, its digital reinvention—through Peter Bunnell’s teaching, and through the collection he built. It is truly an honor to be invited to Princeton, and to have the opportunity to guide that legacy into the future.”

Museum Director Susan M. Taylor, in announcing the appointment, said “I am delighted that Joel Smith will be joining the curatorial staff. His impressive range of talents and experiences, his training with Peter Bunnell, and his knowledge of the collections make him an ideal candidate to advance the museum’s longstanding commitment to photography.”
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.

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