Dear Friends and Colleagues:

This year was again one of arrivals and departures. We welcomed three new colleagues—Andy Watsky in Japanese, Bridget Alsdorf in 19th-century European, and Chika Okeke-Agulu in African.

We also concluded the hire of the distinguished Romanist Michael Koortbojian, who will join us in the fall, and we are in pursuit of another senior colleague in early modern art. Economy willing, more searches are in the offing, probably in classical archaeology, Byzantine, and contemporary.

At the same time, we bid farewell to two cherished colleagues, T. Leslie Shear Jr. in classical art and archaeology and Yoshiaki Shimizu in Japanese. With enormous dedication, Bucky has served the department for 42 years, Yoshi for 26 years, and they will be greatly missed. Sadly, more retirements are on the horizon. Next spring is the final term for three mainstays of the department—Pat Brown, Willy Childs, and Danny Ćurčić.

A primary initiative of President Tilghman is to offer Princeton students international experience, and the department has contributed significantly to this goal. With support from such programs as Hellenic studies and Latin American studies, we sent seminars to Corfu last fall, to study early modern art with Pat Brown and Christopher Heuer, and to Mexico this spring, to study Pre-Columbian art with Bryan Just. Further trips to Rhodes, Sicily, and Rome are planned for our students next year. We also moved around this country: John Pinto and Esther da Costa Meyer took their seminar on 18th-century architecture to Virginia last fall to examine the work of Thomas Jefferson, and Esther will lead her seminar on global cities to New Orleans this spring to investigate post-Katrina reconstruction. In addition, we continue to support a few majors each year in museum internships abroad.

Intellectual life in the department also remained vibrant. With Yve-Alain Bois, our colleague at the Institute for Advanced Study, Christopher Heuer designed a scintillating lecture series titled “Art as Knowledge” that brought to Princeton such luminaries as Joseph Leo Koerner of Harvard, Michael Fried of Johns Hopkins, and Zainab Bahrani of Columbia. The Index of Christian Art was active, too, with international conferences on Byzantine art in the fall and on Gothic this spring. Not to be outdone, the ever-busy Tang Center hosted a large conference on contemporary Chinese American art to complement a show on the same subject, “Outside In,” curated by Jerome Silbergeld at the Princeton University Art Museum, and the Tang Center feted Yoshi Shimizu with a scholarly gathering in honor of his work in April.

Finally, our graduate students organized no fewer than two scholarly gatherings this spring: a small colloquium, keynoted by Anne Wagner of Berkeley, and a large conference of graduate students from across the land, titled “Copy That! Reproduction and Pedagogy.”

After four years of many changes in the department, I am stepping down as chair, to be succeeded, I am delighted to report, by Thomas Leisten. Thank you for your interest and support.

Hal Foster, chair
Robert Bagley has just finished an article on the methods used to execute the decoration of Chinese bronzes that should be published in the 2009 volume of *Artibus Asiae*. His new book *Max Loehr and the Study of Chinese Bronzes: Style and Classification in the History of Art* (Cornell East Asia Series, 2008) uses Chinese bronzes as a vehicle for examining more general questions of art-historical method. His article “Interpretin Prehistoric Designs,” a critique of Ernst Gombrich’s *Sense of Order*, appeared last year in the Warburg Institute Colloquium volume titled *Iconography without Text*.

In June of 2009 Bagley will deliver a paper titled “Gombrich among the Egyptians” at another Warburg colloquium, this one in honor of Gombrich’s centenary. Later in the year he will give a keynote lecture on the origins of the chromatic scale at an international conference on East Asian music at the University of Hong Kong. On the back burner, and likely to stay there for a while, is a paper on the archaeology of the mandate of heaven. In the 2009–10 academic year, in addition to his usual courses on Chinese archaeology, Bagley will offer a freshman seminar on metals in art and a 400-level seminar on ornament. Last spring he spoke at and greatly enjoyed a conference at Princeton on the Erligang civilization organized by graduate student Kyle Steinke and sponsored by the Tang Center.

Patricia Fortini Brown continues to work on two book projects: *The Venetian Wife: The Marriage of Giulia Bembo and Count Girolamo Della Torre*, a microhistory of the marriage of a Friulian nobleman and the daughter of a Venetian patrician, and *Venice outside Venice*, a book on the artistic and cultural geography of the Venetian empire. Last fall she co-taught a seminar with Christopher Heuer, “The Island of Corfu,” which included a student trip to Athens and Corfu sponsored by the Program in Hellenic Studies (for more about this seminar, see page 20). In fall 2009, she will co-teach a similar course with John Pinto on the islands of Rhodes and Malta.

During the past year, Brown gave a number of lectures on the Renaissance child: the Harvey Buchanan Lecture in Art History and the Humanities at Case Western Reserve University and the Cleveland Museum of Art, the Center for Medieval and Renaissance Studies Lecture at Saint Louis University, and the Devens Lecture at the Museum of Fine Arts, Boston. Invited to deliver the George Levitine Lecture in Art History at the Middle Atlantic Symposium in March 2009, she presented her current research interests in a lecture titled “Venice outside Venice: Toward a Cultural Geography of the Venetian Republic.”


Rachael Z. DeLue taught an undergraduate survey of African American art and a graduate/undergraduate seminar on the idea of race in American art and visual culture this spring. Her most recent publication, the essay titled “Envisioning Race in Spike Lee’s Bamboozled,” appeared in *Fight the Power! The Spike Lee Reader* (Peter Lang, 2009). With Allison Morehead of Queens University, she co-chaired a session at the 2009 meeting of the College Art Association on “The Uses of Pathology.” In addition, she presented a paper titled “Neither Here nor There: China, Global Culture, and the End of American Art” at “ARTiculations,” a symposium organized by the Tang Center for East Asian Art, in conjunction with the exhibition “Outside In: Chinese × American × Contemporary Art” at the Princeton University Art Museum. She is currently preparing an essay on art and science in America for a special issue of the journal *American Art*, which will appear this summer. Perhaps most importantly, DeLue and her husband, Erik, celebrated the arrival of their son, Asher Dylan DeLue, who was born on June 5, 2008.

Christopher Heuer has published *The City Rehearsed: Object, Architecture, and Print in the Worlds of Hans Vredeman de Vries* (Routledge, 2009), the first sustained study of Vredeman in English, which offers a new perspective on printed architecture in early modern Europe. The book was supported by a grant from the Graham Foundation for Advanced Studies in the Fine Arts. In November, Heuer lectured on “‘Mal’occhio’: Looking Awry at the Renaissance” at the Courtauld Institute of Art. In May, he will speak at “New Urbanism and the Grid: The Low Countries in International Context, Exchanges in Theory and Practice, 1550–1800” in Antwerp. Heuer will spend his sabbatical year 2009–10 in Berlin and Williamstown, Massachusetts, part of it as a Fellow at the Sterling and...
Francine Clark Art Institute, where he will continue work on two new projects: a long essay on how art moved in early modern Europe and a book on performance and German art history.

In 2008, Thomas DaCosta Kaufmann was elected vice president of the National Committee for the History of Art. He was awarded a Netherlands Institute for Advanced Study Fellowship and a Berlin Prize Fellowship at the American Academy in Berlin for fall 2008 and spring 2009. Because the department will be short-handed in the spring term, he will forego the spring fellowships and will return to Princeton to teach.

Together with Thomas Gahtgens of the Getty Research Institute, he organized sessions on art history as an emerging discipline at the Getty Research Institute and the 2009 College Art Association annual meeting; these sessions involved scholars from Nigeria, Brazil, Ecuador, Turkey, India, and China. He also participated in a seminar on Dutch art and commerce in the Indian Ocean and East Asia at the Netherlands Institute for Advanced Study in October 2008.


He also contributed essays and entries to exhibition catalogues, including “Repräsentieren, Rezipieren, Reproduzieren: Herrscherporträts der Renaissance,” in Drei Fürstenbildnisse: Meisterwerke der Representatio Maiestatis der Renaissance (Staatliche Kunstsammlungen, Dresden, 2008); with Heiner Borggrefe, “Rottenhammer Zeichnungen,” in Hans Rottenhammer: begehrt, vergessen, neu entdeckt (Hirmer, 2008); and Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries (Smithsonian Institution, 2008). He is currently on the committee for an upcoming exhibition devoted to Hans von Aachen.

During the course of the year Kaufmann gave lectures on a variety of topics at the Busch-Reisinger Museum at Harvard University; the Kunsthistorisches Museum, Vienna; the Universidade Nova and Museu de Arte Antiga in Lisbon, Portugal; the Goethe Institut/Consor- tium of Universities of São Paulo, Brazil; the Instituto Brasileiro-Alemão in Recife, Brazil; the Netherlands Institute for Advanced Study in Wassenaar; and the Université de Montréal. He was the keynote speaker at the Osmosis Conference at the Rijksuniversiteit Leiden and at the conferences “Cultural Transfer in the Age of Charles the Bold” at the University of Bern, Switzerland, and “The Low Countries at the Crossroads,” at the Catholic University, Leuven, Belgium. Kaufmann served on the board of directors and the nominating committee of the College Art Association and was a selector for the Meiss Publications Fund. He was also named to a fellowship committee which awards the large grants given by the newly founded European Research Council.

Thomas Leisten served on the board of trustees of the Qatar Museum Authority again this year, acting as adviser throughout the planning and construction of the Qatar Museum of Islamic Art in Doha. He took part in the inauguration of the new museum last November and is now advising the authority during the planning stages of a new National Museum of Qatar, which will be housed in a building designed by Jean Nouvel, as well as a new museum of Orientalist and modern art, designed by Herzog and de Meuron. In addition to directing Princeton’s excavations at Bālis in Syria, Leisten is currently beginning a joint excavation, with Miami University, at the site of Jurash in the southwestern corner of Saudi Arabia, on the Yemeni border. Located on the major trade route between Aden, Yemen, and the Levant, Jurash was one of the
first cities to embrace Islam and played an important role in the Islamic history of the Arabian peninsula. This summer Leisten will begin excavating a large pre-Islamic temple/administrative complex at the site.


This year she gave the papers “From Cole to Coomaraswamy: Characterizing Early Museum Collections of Photography” at the symposium “Collections of Photography: From Strategies to Policies,” organized by the Thessaloniki Museum of Photography in Greece, and “Boston Gets Its Brahmin: Ananda Coomaraswamy and the American Cult for India” at the conference “Inventing Asia: A Symposium on American Perceptions and Influences around 1900” at the Isabella Stewart Gardner Museum.

In the spring McCauley taught a new 400-level seminar, “Inventing Mass Photography in the Collodion Era,” which included a collodion workshop presented by France Scully Osterman, in which students learned how to make ambrotypes and tintypes by pouring their own collodion plates and exposing them in a view camera. As departmental representative, she hosted an event for potential majors in art and archaeology at which she presented a gallery talk in the exhibition “Body Memory” in the Princeton University Art Museum.


Chika Okeke-Agulu served as chair of the visual and performing arts sub-theme and as program committee member of the African Studies Association Annual Conference, and was elected to the board of the Arts Council of the African Studies Association. In October, he presented the paper “The Politics of Form: Uche Okeke’s Illustrations for Achebe’s Things Fall Apart” at the Things Fall Apart at 50 symposium at the University of London. He also spoke at “The Essential Art of African Textiles: Design Without End” panel at the Metropolitan Museum of Art in October, and returned to the Met in November to hold a public conversation with the artist El Anatsui. In February, Okeke-Agulu was part of the panel “Custom Markets, Custom Alternatives: Perspectives on Contemporary Practice in Africa” at the Experts Forum of ARCO-Madrid in Spain, and he was a presenter at the “Reparation of African Art” panel organized by the Rutgers School of Law and the New Jersey Art Law Society. This May, he will speak at the discussion panel on the exhibition “Unbounded: New Art for a New Century” at the Newark Museum. His most recent publication is “Jack Akpan’s Mammy Water,” in Sacred Waters: Arts of Mami Wata and Other Divinities in Africa and the Diaspora, edited by Henry John Drewal (Indiana University Press, 2008).

In the fall, together with Professor Esther da Costa Meyer, John Pinto offered a seminar on 18th-century architecture. Over the fall break, the group visited Virginia to study the work of Thomas Jefferson at Monticello, Charlottesville, and Poplar Forest. In January he participated in a conference on archaeology in the bay of Naples at the National Gallery of Art in Washington, D.C. In April, at the annual meeting of the Society of Architectural Historians, he co-chaired, with Heather Hyde Minor ’02, a session titled “Speaking Ruins”; one of the speakers was Professor Christopher Heuer. In June, Pinto will participate in an international conference on the 18th-century architect Nicola Michetti in Tallinn, Estonia.

Silbergeld gave lectures and conference papers at Harvard University (twice), the Phoenix Art Museum, Ditchley Park (England), the University Art Museum at Berkeley, Colgate University, and the Peabody Essex Museum. He also organized a panel for the Association of Asian Studies annual conference on “Beijing in the Shadow of Globalization: The Reshaping of Urban Space in Contemporary Chinese Art, Architecture, Film, and Literature,” and he presented a paper at that session.

During the year, he served on the editorial board of *Archives of Asian Art*, chaired the gallery committee of Asia Society in New York, chaired Asia Society’s committee on collecting contemporary art, sat on the China Institute’s gallery committee, and directed Princeton’s Tang Center for East Asian Art. He is organizing an exhibition of documentary photography from China from the years 1951–2003, scheduled to open at China Institute in October 2009, with a symposium organized by the Tang Center to be held at Princeton on October 24, 2009.

Nino Zchomelidse spent the 2008–09 academic year at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C., where she was a Samuel H. Kress Senior Fellow. At the center, she continued work on a book on the medieval image and concepts of authenticity. Related to this project is an article that she recently completed, “The Aura of the Numinous and Its Reproduction: Medieval Paintings of the Savior in Rome and Latium.” She is also completing the manuscript of her new book, *Art and Ritual: The Construction of Civic Identity in Medieval Campania*. With Giovanni Freni of the Index of Christian Art, she is coediting an anthology, *Meaning in Motion: Semantics of Movement in Medieval Art and Architecture*, to which she contributed a chapter titled “Descending Word and Resurrecting Christ: The Exultet Rolls in Southern Italy.” Zchomelidse gave lectures this year at the Bibliotheca Hertziana in Rome, the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Columbia University, the Ludwig-Maximilians-Universität in Munich, and the Eberhard-Karl-Universität in Tübingen.

**Emeritus Faculty**

**Peter Bunnell** contributed the preface to the exhibition catalogue *Eye, Mind, Spirit: The Enduring Legacy of Minor White*, edited by Nathan Lyons (Howard Greenberg Gallery, 2008). He also published an article titled “A Magazine in the Making” in *Aperture* (winter, 2008). The exhibition and the article on the first issue of *Aperture*, which was edited by Minor White, honored the 100th anniversary of his birth. White’s archive is housed in the Princeton University Art Museum. Bunnell continues on a consulting basis in the Princeton University Art Museum and is also supervising the dissertation of one graduate student.

During the past year **James Marrow** published a monograph on a previously unknown Book of Hours by Simon Bening, the best-known Flemish manuscript painter of the first half of the 16th century, now in the Kolumba Museum, the art museum of the archbishopric of Cologne: *Das Stundenbuch der Doña Isabel, Sammlung Renate König 6* (Kolumba, 2008). He also contributed the chapter “Inventing the Passion in the Late Middle Ages” to *The Passion Story: From Visual Representation to Social Drama*, edited by Marcia Kupfer (Pennsylvania State University Press, 2008) and wrote entries for the catalogue of an exhibition at the State Library of Victoria, *The Medieval Imagination: Illuminated Manuscripts from Cambridge, Australia and New Zealand*, edited by Bronwyn Stocks and Nigel Morgan (Macmillan Publishers and the State Library of Victoria, 2008).

**John Wilmerding** taught a lecture course on 20th-century American art during the spring 2008 semester, filling in for Professor Rachael DeLue, who was on leave. This spring he is again teaching as an adjunct, this time an American studies seminar on 19th-century American art, history, and literature. He recently led the successful search for a new director of the Princeton University Art Museum, which brought James Steward of the University of Michigan to campus.

Wilmerding’s recent publications include a major monograph, *Tom Wesselmann: His Voice and
New Faculty

Bridget Alsdorf, who specializes in European art of the 19th and early 20th centuries, with an emphasis on art produced in France from the Second Empire to World War I, joined the department last fall as an assistant professor. She was educated at Yale University, where she earned a B.A. in art history, and at the University of California–Berkeley, where she received her Ph.D. in 2008. Her dissertation, “The Art of Association: Fantin-Latour and the Modern Group Portrait,” examines problems of individuality and collectivity in the group portraits of Henri Fantin-Latour and related works by Courbet, Manet, Degas, and Bazille. She is currently revising the manuscript for publication, as well as pursuing related research on the politics of revival of Dutch Baroque art in 19th-century France.

In 2006–08, Alsdorf was the Chester Dale Fellow at the Center for Advanced Study in the Visual Arts in Washington, D.C. Previously, her work was funded by an Andrew W. Mellon Fellowship in Humanistic Studies, a Luce Foundation Fellowship, and a Jacob K. Javits Fellowship. She also has a background in curatorial work at several museums, including the Solomon R. Guggenheim Museum in New York, where, in addition to holding various curatorial positions, she served as co-author and head of research for The Guggenheim Museum Collection: A to Z (2001; revised edition, 2003).

Her article on Nicolas Poussin and Benjamini allegory, “Pleasure’s Poise: Classicism and Baroque Allegory in Poussin’s Dance to the Music of Time,” was recently published in the journal The Seventeenth Century. She has submitted two additional articles for publication—one on Cézanne’s late still lifes and their metaphorical manipulation of scale and interior space, and another on Delacroix’s ambivalence toward photography in the age of art’s “vulgarization.”

Alsdorf’s current research centers on the art and writings of the late-19th-century Swiss artist Félix Vallotton, with a particular focus on his paintings and woodcuts of urban crowds. She will present this research at the Courtauld Institute in June, and will spend time in Lausanne this summer exploring the Vallotton archives. She is also organizing a panel on “Modernism and Collectivism” for the 2010 meeting of the College Art Association.

Her teaching this year has ranged from an introductory survey of 19th-century European art to a graduate seminar on crowd pictures and crowd theory, circa 1848–1914. This spring, she introduced a new course on representations of masculinity in modernity, cross-listed with the Program in the Study of Women and Gender, as well as a 400-level seminar, “Self and Society in 19th-Century French Painting.”

Chika Okeke-Agulu, who joined the department last fall, specializes in classical, modern, and contemporary African and African Diaspora art history and theory. He holds a joint appointment with Princeton’s Center for African American Studies. Okeke-Agulu has previously taught at the Pennsylvania State University and Emory University, as well as in Nigeria, and has been Robert Sterling Clark Visiting Professor of Art History at Williams College. He holds a B.A. and M.F.A. from the University of Nigeria, Nsukka, an M.A. from the University of South Florida, and a Ph.D. from Emory University.

His academic awards include the Richard A. Horovitz Fund for Professional Development Award, the Arts Council of the African Studies Association Roy Sieber Dissertation Award, and the Roy C. Buck Award. In 2008 he was a Clark Fellow at the Sterling and Francine Clark Art Institute.

Okeke-Agulu has curated many exhibitions, including the Nigerian section of the First Johannesburg Biennale (1995). With Okwui Enwezor, he
Andrew Watsky returned to Princeton last fall as a professor of Japanese art, after 14 years on the faculty at Vassar College, where he taught both Japanese and Chinese art history. Watsky received his B.A. from Oberlin College and his M.A. and Ph.D. from Princeton, where he was the first student to complete a dissertation under Professor Yoshiaki Shimizu. His publications, which have focused on Japanese art of the Momoyama period—roughly the late 16th through the early 17th century—examine a range of issues, including how meaning is expressed in Japanese art, the role of the sacred, and the tea ritual. He also has an interest in recent Japanese art, which stems from his earlier career at a contemporary art gallery in Tokyo.

Watsky's book Chikubushima: Deploying the Sacred Arts in Momoyama Japan (University of Washington Press, 2004) examined an exquisitely decorated lacquered wooden building hidden inside an older structure on a sacred island in a lake north of Kyoto, crossing traditional boundaries of art-historical research and decoding clues that had eluded scholars for centuries. The book was awarded the biennial Shimada Prize in 2006 as an outstanding publication on the history of East Asian art, and, in the same year, the John Whitney Hall Book Prize for an outstanding English-language book on Japan or Korea. Watsky's scholarship has also appeared in the journals Archives of Asian Art, Art History, and Monuments Nipponica. In 2007–08 he received a John Simon Guggenheim Memorial Foundation Grant to sponsor his ongoing research project centering on the naming of objects of art during the Momoyama period, when objects including ceramic bowls, tea containers and other vessels, and even stones were given proper names, granting them a significance that often inspired writing. He has also been awarded grants by the Social Science Research Council, the American Council of Learned Societies, Fulbright-Hays, the Japan Foundation, and the Tokyo National Research Institute of Cultural Properties.

During the spring 2009 semester, Watsky and Professor Shimizu team-taught a course on the arts of Rinpa, a school of painting and applied arts that flourished during the Edo period (1615–1868). Watsky also co-organized and spoke at the two-day symposium honoring Shimizu's career.

Also active in the museum world, both as a graduate student and at Vassar, Watsky is serving as a faculty adviser to the Princeton University Art Museum. He is also the department’s director of graduate studies.
Ceramist Ann Agee participated in the group exhibition “Dirt on Delight,” curated by Ingrid Schaffner and Jennelle Porter, at the Institute of Contemporary Art in Philadelphia. In July 2009 the show will move to the Walker Art Museum in Minneapolis. Her work was also shown at the Katonah Museum of Art exhibition “Conversations in Clay” (October 2008–January 2009), and she gave a talk on her work at the School of Visual Arts in New York. In the summer of 2010 she will participate in a show at the Philadelphia Museum of Art.


Ben Coonley taught “Introductory Video” in fall 2008 as a visiting lecturer. In January 2008 he presented a site-specific performance at the New Museum of Contemporary Art in New York. His works were also screened at a number of festivals and screening series, including the Fuse Box Festival in Austin, the Cinematexas Film Festival’s “Viking Funeral,” and the Glasslands Gallery in Brooklyn. A program of films and videos he co-curated with artist Michael Smith was presented at Light Industry in Brooklyn. In October, he delivered a guest lecture at the University of Illinois–Urbana-Champaign. He also directed the legendary New York City subway–advertising dermatologist Jonathan Zimmor in a video trailer commissioned by the final New York Underground Film Festival. ARTnews for November 2008 has an article on his Internet videos and performance pieces. One of Coonley’s video installations was on view in “I Like Winners: Sport and Selfhood” in January–February 2009 at the Sheppard Fine Arts Gallery at the University of Nevada–Reno, and in January he presented a program of his work at the Austin Film Society.

In 2008 printmaker Kip Deeds participated in five group exhibitions and received awards in shows at the State Museum of Pennsylvania and the Woodmere Museum in Philadelphia. In March 2009 he had a solo exhibit of prints at H&F Fine Arts in suburban Washington, D.C. Deeds was also included in a group exhibition of etchings at the Free Library of Philadelphia in March 2009; the library purchased two of his prints in 2008. Deeds taught printmaking and drawing last summer at the Interlochen Center for the Arts in Michigan. From December 2008 through January 2009, he was a resident artist at Yaddo in Saratoga Springs, New York.

Nathaniel Dorsky, the avant-garde filmmaker, taught two courses as a visiting professor during the fall semester. In his “Poetic Form in Cinema” course, students collaborated to produce a “Ranga” film, inspired by Japanese linked poetry. Dorsky’s new films Sarahbunde and Winter were shown at the New York, London, and Toronto film festivals. While on the Princeton faculty, he was invited to lecture at Harvard, Yale, and the Tate Modern in London.

Su Friedrich is in the post-production stage of a feature-length documentary, tentatively titled Life Takes Over, about the destruction of her Brooklyn neighborhood, Williamsburg, by massive condo developments. This spring she was in Argentina for a retrospective of her work at the Buenos Aires Festival of Independent Cinema, and in Troy, New York, for a screening of her most recent film, From the Ground Up, a documentary about coffee. Her 1996 film, Hide and Seek, a fiction/documentary mix about lesbians when they were children, will be screened in 10 venues throughout Mexico this spring as part of the Ambulante film festival. The Ties That Bind, her 1984 documentary about her mother’s experiences growing up in Germany during World War II, was shown at the New York Public Library as part of an exhibition of works by artists who have been residents at the Yaddo arts colony. In 2008, Friedrich was a visiting artist at Oberlin College, the University of Toledo, the University of Tennessee, and Hunter College.

Emmet Gowin’s monograph Emmet Gowin: Photographs (Knopf, 1976) has been reissued by the German publisher Steidl, in cooperation with
Pace/MacGill Gallery in New York. The Pace/MacGill Gallery celebrated the reissue with an exhibition of his original prints from the 1970s. He also participated in two collaborative exhibitions with his son, Elijah, who is an associate professor of photography at the University of Missouri–Kansas City. In January, the Page Bond Gallery in Richmond, Virginia, exhibited their photographs from the book Maggie (Tin Roof Press, 2008), which honors a 98-year-old aunt, Margaret Cooper. Their second show, “Pull of Gravity,” at the Griffin Museum of Photography in Winchester, Massachusetts, in January–March 2009, exhibited aerial photographs from Emmet Gowin: Changing the Earth (Yale University Press, 2002), including his images of the Nevada Test Site, and Elijah Gowin’s recent photo-based works from the series “Of Falling and Floating.”


The work of ceramicist and sculptor Steve Keister was included in “Angels in America,” a group exhibition at the Rhona Hoffman Gallery in Chicago last September. “The Flying Saucer Project” was shown in “Mary Heilmann: To Be Someone” at the New Museum, and another work was part of a group exhibition at 303 Gallery in Chelsea (January–February 2009). Keister was a featured artist in Herb and Dorothy, a documentary about Dorothy and Herbert Vogel and their collection of contemporary art. As part of a gift program, Dorothy and Herbert Vogel Collection: Fifty Works for Fifty States, Keister’s work was recently distributed to 46 art museums across the country. He has been invited to participate in the exhibition “Interactions,” in conjunction with the National Council on Education at the Ceramic Arts Conference in Philadelphia in 2010.

Jocelyn Lee, who teaches photography, had two solo shows this year, one at the University of Southern Maine in November, titled “While you were dying,” about the death of her mother, and another, titled “Feature Photography,” at the National Portrait Gallery in Washington, D.C., which will be on view through August 2009. She was also an artist in residence at the University of Southern Maine.

Photographer Andrew Moore is currently working on two projects—one on Detroit, and the other on Abu Dhabi—which will be exhibited and published in 2009–10. The Detroit project depicts a wide array of industrial and commercial sites, including the city’s automotive plants, and addresses the mythological aspect of decline in this American metropolis. In Abu Dhabi, Moore has been commissioned by NYU Abu Dhabi to create a portrait of the rapidly developing city, which will be published in conjunction with the opening of the new university in 2010. During the past year, Moore had solo shows in Atlanta, San Francisco, Nebraska, and Paris; he was represented at art fairs in Miami, Paris, Madrid, Los Angeles, and New York. He also contributed to Wired, Art and Auction, the New York Times Magazine, GEO, and other publications.

In 2008, John J. O’Connor, who teaches painting and drawing, had solo exhibitions at Pierogi gallery in Brooklyn, and at the Martin Asbaek Gallery in Copenhagen, Denmark. He was included in “Art on Paper” at the Weatherspoon Art Museum in Greensboro, North Carolina, and was awarded a New York Foundation for the Arts fellowship in painting. His work was added to the collection of the Whitney Museum of American Art.

Keith Sanborn was awarded a Fulbright Fellowship to St. Petersburg, Russia, in the fall of 2008, where he taught a course on montage at the Smolny Institute and researched Russian media. He exhibited his video work in Kiew, Antwerp, Ghent, Prague, Paris, and New York this year. He also showed at the Russian Ethnographic Museum in St. Petersburg and the International Film Festival in Rotterdam, and performed in Jennifer Montgomery’s and Peggy Ahwesh’s “Alcohol, Tobacco, and Firearms” at the Whitney Biennal. Sanborn’s recent publications include an essay on Guy Debord’s In girum imus nocte et consumimur igni, in Moving Image Source (www.movingimage source.us), the online magazine of the Museum of the Moving Image in New York: “Youtube, world, or Jeder Mann sein eigenes Avatar,” in Video Vortex Reader: Responses to YouTube (Amsterdam: Institute of Network Cultures, 2008); a revised translation of Gil J. Wolman’s L’Anticoncept for the screening at the Rotterdam International Film Festival; and “Five Historical Instances of the Impossible,” in Six impossible things to do before breakfast, curated by Tanya Leighton, a project of Olga Adelantado, supported by the Centro Cultural Montehermoso, Spain.
Gary Schneider had a solo exhibition, “Flesh: The Portraiture of Gary Schneider,” at the Museum of Photographic Arts in San Diego, and his work appeared in group exhibitions at the Museum of Photographic Arts in San Diego; the Museum of Fine Arts, Boston; White Columns in New York City and the Presentation House Gallery in Vancouver, accompanied by a catalogue; the Galerie Bleu du Ciel in Lyon, France; the Museo di Roma in Trastevere in Rome and the Galleria Carla Sozzani in Milan; and the Staller Center for the Arts at Stony Brook University. His images were published in *Harvard Art Museum Handbook* (Harvard University Press, 2008); *MFA Highlights: Photography* (Museum of Fine Arts, Boston, 2008); *The Theater of the Face: Portrait Photography Since 1900* (Phaidon, 2008); *New York Magazine*; and *Observer Magazine*, London. Schneider also gave artist talks at the Heckscher Museum of Art in Huntington, New York, and at the Museum of Photographic Arts in San Diego.

Sculptor James Seawright will retire at the end of this academic year after teaching at Princeton for 40 years. During most of that time he was the director of the Program in Visual Arts. Under his leadership the building at 185 Nassau Street underwent two restorations and expansions, and he introduced both tenured and professorial ranks to the studio faculty. In September 2008, Seawright participated in a group exhibition of the American Abstract Artists at the Painting Center in New York City, to commemorate the centenary of Esphyr Slobodkina, one of the founding members of the group.

P. Adams Sitney directed the Program in Visual Arts for a second year while a search continued for a permanent director. The publication of his book *Eyes Upside Down: Visionary Filmmakers and the Heritage of Emerson* by Oxford University Press (2008) was celebrated with lectures and film screenings at Light Industry in Brooklyn and the Harvard Film Archive. Sitney was a juror at the Jihlava International Documentary Film Festival in the Czech Republic. He also published a series of feature articles on avant-garde filmmakers in *Artforum* and took a group of Princeton faculty and students to the Temenos screenings in Greece in June, sponsored by Stanley J. Seeger Hellenic Fund fellowships of the Program in Hellenic Studies.

Painter Joan Waltemath received a Pollock Krasner Grant last fall and was awarded residencies at the Jentel Foundation in Wyoming and the Bemis Center in Omaha, Nebraska, where she spent the fall term. Her work was shown in “Dimensions in Nature: New Acquisitions, 2006–8,” at the San Diego Museum of Art; “Tipping the Balance,” at the Drawing Room in East Hampton, New York; “A Roller Coaster in the Dark,” at Janet Kurnatowski in Brooklyn, the Björn Ressle Gallery in New York, and Southern New Hampshire University. Her interviews with Michael Corris about his recent study of Ad Reinhardt’s oeuvre, and with Johanna Poussette-Dart about her new works, appeared in the *Brooklyn Rail*. Her critical reviews discussing Rebecca Horn, Cora Cohen, and Jose Parla were published in the June, November, and winter issues of the *Brooklyn Rail*, respectively. She was a member of *Artcritical’s* review panel at the National Academy of Design in January and spoke at the Philadelphia University of the Arts symposium on drawing in February.

In 2008, Tommy White had his third solo show, and the first of his sculpture, at the Harris Lieberman Gallery in New York City, and his painting was included in “Ambivalent Figuration” at Samson Projects in Boston. In addition to teaching at Princeton, he taught at Columbia University and at the Anderson Ranch in Vail, Colorado.
**Graduate Student News**

**Patricia Blessing,** a third-year graduate student in Islamic art and archaeology, also has strong interests in Byzantine and medieval Western art and architecture. In October 2008, she presented a paper, “Continuity in Syria after the Arab Conquest: The Monastery of Saint Symeon the Styliste (Qal’at Sim’an) near Aleppo,” at the 34th annual Byzantine Studies Conference, held at Rutgers University. She is currently revising the paper for publication. After passing her general examination in January, she spent the spring term developing her dissertation proposal, tentatively titled “Redefining the Lands of Rum: Architecture, History, and Style in Eastern Anatolia, 1250–1350.” Her dissertation will consider the interaction of Seljuk, Ilkhanid, and Mamluk architecture and architectural decoration in the late 13th and early 14th centuries. Blessing will travel to Turkey this summer to continue her research in Erzurum, Sivas, Tokat, and Kayseri, using language skills she acquired in 2008.

[plbressin@princeton.edu]

**Annie Bourneuf** is writing her dissertation on Paul Klee’s art of the late 1910s, supported by a Dedalus Foundation Dissertation Fellowship. A paper that she gave at a symposium on the Bauhaus at Harvard University last year, “Paul Klee’s Grids and the Ends of Reading at the Bauhaus,” will be published in Bauhaus Construct: Fashioning Identity, Discourse, and Modernism, edited by Robin Schuldenfrei and Jeffrey Salznek (Routledge, forthcoming), in time for the major Bauhaus exhibition that opens at the Museum of Modern Art this November. Her essay on one of Gunta Stölzl’s Bauhaus tapestries will appear in the catalogue of the Berlin version of the exhibition. Bourneuf is also continuing her work on Walter Benjamin’s writings about color, and she presented a paper, “Radically Uncolorful Painting: Walter Benjamin and the Problem of Cubism,” at the conference “Image Necessities: A Symposium on the Media-Theoretical Writings of Walter Benjamin” at Princeton last fall.

[bbourneuf@princeton.edu]

**Emmelyn Butterfield-Rosen** is a second-year graduate student who is studying modern art. Her research interests include the history of art history, psychoanalysis, the history of dance in the early 20th century, and the concept of the Gesamtkunstwerk. In the past year her work has focused on the art theory of Wilhelm Worringer and on Vaslav Nijinsky’s ballet L’après-midi d’un faune and its relation to the emergence of the concept of “activation of the picture” in psychoanalysis and as a practice in early “cinema of attractions.” Her current research projects include the reception of Egyptian art in the 20th century, theories and practices of relief sculpture in the late 19th and early 20th centuries, and the role of profile views in early-20th-century art and performance. In collaboration with Rachel Churner of Peter Freeman gallery, she is currently organizing an exhibition of the early work of French Pop artist Martial Raysse. [ebutterf@princeton.edu]

In February, **Allan Doyle** gave his first College Art Association paper, titled “The Seine of Instruction: Painting and Pedagogy in Thomas Eakins’s Water Works.” After passing generals, he proposed a dissertation focusing on 19th-century French academic painting pedagogy. He also exhibited his paintings in a group show at the Sunday Gallery in New York. During the academic year 2009–10, he will conduct research for his dissertation in England and France with the support of a Hyde Academic Year Research Fellowship.

[adoyle@princeton.edu]

**Nika Elder,** a fourth-year graduate student in American art, is writing a dissertation on the role of language, pedagogy, and display in the still lifes of the late-19th-century American painter William M. Harnett. Last summer, with the support of a Hyde Summer Research Fellowship and a Princeton Institute for International and Regional Studies dissertation grant, she conducted research in Munich, Paris, and London on Harnett’s three-year sojourn in Europe. Elder is currently a visiting lecturer in the Department of Art History at Rutgers University, where she is teaching a course on modern American art. She presented her article-in-progress, “Shift-ed Perceptions: The Fabricated Body in Lorna Simpson’s Shift Dress Series,” at the annual College Art Association conference in Los Angeles this spring. Elder is also the co-organizer of Princeton’s inaugural American studies graduate student conference, which will focus on the topic of “The Complex” and will take place this May.

[nelder@princeton.edu]

Last summer **Leslie Geddes** returned to Florence and Venice, with support from Italian studies, the Princeton Institute for International and Regional Studies, and the department’s Spears Fund, to examine manuscripts and maps relating to Renaissance waterworks and hydraulic practices. This fall she presented the proposal for her dissertation, “Leonardo da Vinci and the Art of Water,” which will examine da Vinci’s lifelong investigation of water within a context of emergent artistic and technical modes of representation in early modern Italy. In the spring she prepped for Professor John Penny’s course “Rome: The Eternal City,” and presented a paper, “Undercurrents: Approaching Leonardo and His Water Studies,” at an interdisciplinary early modern works-in-progress colloquium organized by

[S P R I N G  2 0 0 9]
Victoria Sears Goldman works in the field of 18th-century European prints and drawings under the direction of Professor Thomas DaCosta Kaufmann. She spent the first part of the spring semester in Venice and Verona, where she did further research for her dissertation on Giambattista Tiepolo’s Punchinello drawings. Goldman currently holds two part-time internships. At the International Foundation for Art Research (IFAR), she is investigating provenances, researching works of art for art law cases, and contributing to a comprehensive database of catalogues raisonnés. She is also conducting World War II–related provenance research for the Commission for Looted Art, based in London. Drawing on a seminar paper she wrote about Benjamin Waterhouse Hawkins, she will serve as a consultant for an exhibition about Hawkins’s dinosaur paintings scheduled for later this year at the Morven Museum and Garden in Princeton. In February, she delivered a paper titled “Between City and Country: The Residential Suburb in Renaissance Italy.” In October 2008, she traveled to Vicenza, Italy, to participate in the 50th annual Palladian Architecture Course at the Centro Internazionale di Studi di Architettura Andrea Palladio. She also did preliminary dissertation research in Genoa. This April she presented the paper “Piranesi as Interpreter of the Renaissance” at the Frick Symposium on the History of Art in New York. Heinrichs also co-organized this year’s annual graduate student conference sponsored by Princeton’s Renaissance studies program. During the spring semester, she is precepting for Professor John Pinto’s course, “Rome: The Eternal City.” She has been awarded a Hyde Academic Year Research Fellowship for 2009–10. [jheinric@princeton.edu]

Johanna Heinrichs, a third-year graduate student in Italian Renaissance and Baroque architecture, recently presented her dissertation proposal, titled “Between City and Country: The Residential Suburb in Renaissance Italy.” In October 2008, she traveled to Vicenza, Italy, to participate in the 50th annual Palladian Architecture Course at the Centro Internazionale di Studi di Architettura Andrea Palladio. She also did preliminary dissertation research in Genoa. This April she presented the paper “Piranesi as Interpreter of the Renaissance” at the Frick Symposium on the History of Art in New York. Heinrichs also co-organized this year’s annual graduate student conference sponsored by Princeton’s Renaissance studies program. During the spring semester, she is precepting for Professor John Pinto’s course, “Rome: The Eternal City.” She has been awarded a Hyde Academic Year Research Fellowship for 2009–10. [jheinric@princeton.edu]

Megan Heuer organized a series of film screenings curated by the German conceptual artist Rosemarie Trockel.

Megan Heuer is a third-year graduate student who works on 20th-century art, with a focus on European modernism. She recently proposed her dissertation, “A New Realism: Fernand Léger, 1919–1931,” which explores how Léger’s work in the 1920s was an attempt to depict material processes of modernization through an aesthetic that encompassed painting, film, and architecture. In the fall, she worked with Professor Brigid Doherty to organize a series of film screenings curated by the German artist Rosemarie Trockel, and she participated in a roundtable discussion about Trockel’s work during the artist’s visit to Princeton. Heuer is also co-editor of the journal Critical Matrix, published by Princeton's Program in the Study of Women and Gender. This spring she edited a special issue on collaborative practices, which included work by graduate students in the departments of English and Spanish and Portuguese at Princeton, as well as contributions from contemporary artists and senior scholars and graduate students at other universities. [mheuer@princeton.edu]

Anna Katz, a third-year graduate student, has joined the Joan Tisch Teaching Fellows Program at the Whitney Museum of American Art, designing and leading tours of the museum’s permanent collection and special exhibitions. In January she proposed her dissertation, “Hybrid Species: Lee Bontecou’s Sculpture and Works on Paper, 1958–1971,” which will be the first extended study of Bontecou’s career and body of work during the period of her most active, public production. In March, Katz presented a work-in-progress paper on Bontecou’s wall reliefs as part of a Department of Art and Archaeology colloquium, “Postwar Post-Sculpture?” [ackatz@princeton.edu]

Sonja Kelley is completing her dissertation, “Printmaking in Post-War Sichuan: Regional Art Development in the People’s Republic of China, 1949–1966.” She presented a paper, “Experiencing Life in the Countryside: Travel and Sichuan Printmaking in the Early People’s Republic of China,” at the annual meeting of the Association of Asian Studies in April. She was also a preceptor for the course “Introduction to Mesoamerican Visual Culture” during the spring 2008 semester. Kelley was awarded a 2008–09 Louise Wallace Hackney Fellowship for the Study of Chinese Art, which funded her dissertation research, including a month-long trip to China in November. While there, she interviewed artists in Beijing, Chengdu, Chongqing, and Shenzhen. She also conducted research at the National Library of China in Beijing and visited the Guanlan Print Original Industry Base in Shenzhen. [skelley@princeton.edu]

Lisa Lee, a fourth-year graduate student, is working on her dissertation on the sculptural practices of Isa Genzken and Thomas Hirschhorn in relation to issues of genre, publicness, and avant-garde legacies. In February, she delivered a paper titled “Structures of Experience: Thomas Hirschhorn Against Architecture” at the College Art Association’s 2009 meeting in Los Angeles. This spring she spoke on “Isa Genzken and Plastic Allegories” at a Princeton colloquium on postwar sculpture that she co-organized. Supported by a Hyde Fellowship, Lee will travel to London in May to attend a retrospective of Isa Genzken’s work at the Whitechapel Gallery. [lisalee@princeton.edu]

Leigh Lieberman is a second-year graduate student in classical archaeology. Last fall, she participated in the interdisciplinary Program in the Ancient World seminar “Sparta and the Peloponnese.” As part of the course, she traveled to Greece with students and faculty members, sponsored by the Program in Hellenic Studies, and she also presented a paper titled “This is Not Sparta: The Development of a
Matthew J. Milliner is writing a dissertation on the origin and dissemination of a 12th-century Byzantine image type, the Virgin of the Passion. His research at the Redemptorist archives in Brooklyn has been especially fruitful, and last summer he did field research in medieval churches in Cyprus, Kastoria, Skopje, Ohrid, and Priština. In the spring of 2008 he volunteered to teach a semester of art history at the Albert C. Wagner Youth Correctional Facility in Bordentown, New Jersey. Milliner will again lead a team of students at the Mount Menoikeion Monastery Seminar in Greece this summer, and will present his Mount Menoikeion research at the Modern Greek Studies Association’s annual meeting in Vancouver. He will also participate in the Tracing Identity in the Eastern Mediterranean (TIEM) project at the Cyprus Institute in Nicosia. Milliner serves as an editor for the Program in Hellenic Studies, and he gives regular tours of the Princeton University Chapel. An article that emerged from his research on the chapel is forthcoming in the Princeton University Library Chronicle. [milliner@princeton.edu]

Kate Nesin is a fourth-year modernist writing a dissertation on “Twombly’s Things: The Sculptures of Cy Twombly.” She spent this year researching, thinking, and writing in New York, as well as traveling to Texas, England, and Italy to see Twombly’s sculptures in person. She spent October in Rome, where Twombly has lived since 1959, and made a second trip there in March. Last summer she presented a talk on an early Twombly sculpture at the Tate Modern symposium “Cy Twombly: New Perspectives”; her paper has since been published in the autumn 2008 issue of Tate Papers. This fall Nesin also published a catalogue essay on Richard Serra for a show of the sculptor’s recent works at the Gagosian Gallery in London, and an essay on the problems of smallness and scale in postwar sculpture in Pidgin. This spring, she co-organized a department colloquium on postwar sculpture, and she continues to give tours and lectures at the Whitney Museum of American Art, where she is a teaching fellow. [knesin@princeton.edu]

Jessica Paga, a fourth-year classical archaeologist, recently proposed her dissertation, “Architectural Agency and the Construction of Athenian Democracy,” which explores the symbiotic relationships between the built environment of Athens and the political changes of the late 6th and early 5th centuries B.C. She has been awarded a Hyde Academic Year Research Fellowship and will spend next year in Athens, researching and writing under the auspices of the American School of Classical Studies. A preliminary version of her article “Mapping Politics: An Investigation of Deme Theatres in the Fifth and Fourth centuries B.C.E.” is currently posted on the Princeton/Stanford Working Papers in Classics website, www.princeton.edu/~pswpc. This
Nebojša Stanković spent last academic year abroad, conducting on-site research for his dissertation “Framing the Monastic Ritual: Byzantine Narthexes on Mount Athos (Architecture and Liturgy).” He did extensive study and documentation of the Mount Athos narthexes and also gathered comparative material at the Meteora monasteries and in Thessaloniki, where he studied the city’s Byzantine monuments and did research in the resources of the preservation service in charge of Mount Athos. His travels were funded by a Stanley J. Seeger summer fellowship and a Princeton Institute for International and Regional Studies dissertation research grant.

Stanković is back in Princeton this year, writing his dissertation and, during the spring semester, giving precepts for Art 101, which he finds truly enjoyable and rewarding. [nstan@princeton.edu]

Adedoyin Teriba is a first-year graduate student studying the modern architecture of Africa. He earned a bachelor’s degree in architecture at the Federal University of Technology in Minna, Nigeria, and a master’s degree in architecture at the University of Oklahoma. Last fall, under the auspices of Princeton’s Program in African Studies, he

summer Paga will again excavate at Argilos, a late Archaic and Classical colony near the Strymon River in northern Greece. [jpaga@princeton.edu]

Gregory Seiffert, who studies Chinese art, contributed essays to the catalogue of the exhibition “Outside In: Chinese × American × Contemporary Art,” which opened this March at the Princeton University Art Museum. His essays focus on the work of two artists in the exhibition, Zhi Lin and Vanessa Tran. In conjunction with the exhibition, Seiffert also delivered a gallery talk titled “Cycles: Time and Movement in Selected Works from ‘Outside In.’” [gseiffer@princeton.edu]

Adedoyin Teriba lecturing at the Princeton University Art Museum

D. Alexander Walthall, a third-year classical archaeology graduate student, spoke at two conferences this year, including the annual meeting of the Archaeological Institute of America, where he presented a paper titled “The Relation between Phyletic Association and the Siting of Choregic Monuments in Athens and Attica during the 5th and 4th Centuries B.C.” Last summer, he returned to Aidone, Sicily, for his sixth season of work at the ancient Greek city of Morgantina, where he supervised the excavation of a Hellenistic bath complex and continued work on a catalogue of coins excavated at the site between 1982 and 2008. Walthall will return to Morgantina this summer to study an important deposit of coins from the city’s agora. While in Sicily, he will begin collecting data for his dissertation, which will address issues of private religion in Sicily during the Classical and Hellenistic periods. This year he was an intern at the Princeton University Art Museum, where he worked with the curator of ancient art, Michael Padgett. [dwalathal@princeton.edu]

Kim Wishart is currently writing her dissertation, titled “Collaboration in Painting Practice: Notions of Individuality and Quality in Chinese Art.” This summer she will travel to the Freer Gallery, the Museum of Fine Arts, Boston, and the Cleveland Museum of Art to study paintings related to her research. Her essay on the contemporary artist Arnold Chang, “Out of Bounds: Painting the Tradition in Contemporary Chinese Art,” appeared in the Princeton University Art Museum exhibition catalogue Outside In: Chinese × American × Contemporary Art (2009). Since July 2008, Wishart has been working as the Chinese art specialist in Marquand Library, building and managing the collection’s materials on East Asian Art. Her special projects include strengthening the reference collection on East Asian Art and evaluating and expanding Marquand’s holdings of facsimile scrolls. [kwishart@princeton.edu]
2008 Senior Thesis Prizes

Department of Art and Archaeology Senior Thesis Prize

Lily Arbisser ’08, “Setting the Stage: Wagnerian Theatricality, Anti-Theatrical Modernism, and Robert Wilson’s Parsifal”

Hillary Webb ’08, “Enchanting Spectacle: Edith Wharton and the Fashioning of Space”

Jonathan Winnerman ’08, “City of Light: Translating the Abstract Aten into the Topography of Amarna”

Stella and Rensselaer W. Lee Prize


Lindsay Wich ’08, “Michelangelo’s Mastery of the Human Body in Motion: The Assimilation of Anatomical Study into the Visual Arts of the Italian Renaissance”

Irma S. Seitz Prize in the Field of Modern Art

Emily Balter ’08, “Dominant Ideologies: History and Spectacle in Thomas Struth’s Photographs Through the Lens of His Mentors”

Isabel Wilkinson ’08, “Adele Bloch-Bauer I: A Private Portrait in the Public Eye”

Selena Kalvaria ’08, “Watch the Market Go Pop! An Analysis of Artists, Dealers, and Collectors in the Market for Pop Art in the 1960s”

Frederick Barnard White Prize in Art and Archaeology

Bryan Cockrell ’08, “Colorful Corrosion: Black Bronze and Its Enigmatic Patina”

Aaron Weil ’08, “Artist-Diplomats and the Thirty Years’ War”

Mary Emily Aull ’08, “Angel of the Black Death: Saint Michael in the Art and Culture of the Early Italian Plague Era, 1348–1400”

Frederick Barnard White Prize in Architecture


Elizabeth Losch ’08, “Thomas Annan’s Photographs of the Closes of Glasgow: An Early Documentation Project in Context”

LCS Award in Visual Arts

Meredith Thompson ’08

Francis LeMoyne Page Visual Arts Award

Kelsey Johnson ’08

Louis Sudler Prize for the Arts

Meredith Thompson ’08

Grace May Tilton Prize in Fine Arts

Hillary Webb ’08 (first-place co-winner)

Lily Arbisser ’08 (second-place winner)

New Dissertation Topics

Allan Doyle, “An Exemplary Education: Pedagogic Models in Jean-Léon Gérôme” (Rachael DeLue)

Leslie Geddes, “Leonardo da Vinci and the Art of Water” (John Pinto)

Johanna Heinrichs, “Between City and Country: The Residential Suburb in Renaissance Italy” (John Pinto)

Megan Heuer, “A New Realism: Fernand Léger, 1919–1931” (Hal Foster)


Elizabeth Kessler-Dimin, “I Am the True Vine: Assimilation, Acculturation, and Appropriation in Religious Iconography of Late Antiquity” (William Childs)


Jessica Paga, “Architectural Agency and the Construction of Athenian Democracy” (T. Leslie Shear Jr.)

Maika Pollack, “Color and Politics in Odilon Redon’s Still-Life Paintings and Pastels, 1894–1916” (Anne McCauley)

Dissertations Recently Completed

Jelena Bogdanović, “Canopies: The Framing of Sacred Space in the Byzantine Ecclesiastical Tradition” (Slobodan Ćurčić)

Noam Elcott, “Into the Dark Chamber: Avant-Garde Photograms and the Cinematic Imaginary” (Carol Armstrong, Yale University)

Kevin Hatch, “Looking for Bruce Conner, 1957–1967” (Hal Foster)

Zehavi Husser, “Worshipping in Community: Jupiter and Roman Religion in the Early Imperial Period” (Hugo Meyer)

Francesca Leoni, “The Revenge of Ahriman: Images of Divs in the Shahnama, ca. 1300–1600” (Thomas Leisten)

Alessandra Ricci, “Reinterpretation of the ‘Palace of Bryas’: A Study in Byzantine Architecture, History, and Historiography” (Slobodan Ćurčić)

Julia Robinson, “From Abstraction to Model: In the Event of George Brecht and the Conceptual Turn in the Art of the 1960s” (Hal Foster)

Marta Weiss, “Dressed Up and Pasted Down: Staged Photography in the Victorian Album” (Peter Bunnell)

Jay Jie Xu, “The Sanxingdui Site: Art and Archaeology” (Robert Bagley)

Graduate Student Fellowships for 2008–09

Alexis Belis

Gorham P. Stevens Fellowship, American School of Classical Studies at Athens

Annie Bournouf

Dedalus Foundation Dissertation Fellowship

Nika Elder

Hyde Summer Research Award

Sonja Kelley

Louise Wallace Hackney Fellowship for the Study of Chinese Art

Alex Kitnick

Hyde Academic Year Research Fellowship

Lisa Lee

Hyde Academic Year Research Fellowship

Chen Liu

Hyde Academic Year Research Fellowship

Emma Ljung

Birgit and Gad Rausings Foundation Fellowship and Fredrika-Bremer-Förbundets Stipendistiftelse Fellowship

Katherine Marsengill

Harold W. Dodds Honific Fellowship

Daniel McReynolds

Whiting Fellowship

Susannah Rutherford

Mellon/ACLS Dissertation Completion Fellowship and Whiting Fellowship

2009 Jane Faggen Dissertation Prize

Kristoffer Neville ’07

“Nicodemus Tessin the Elder and German Artists in Sweden in the Age of the Thirty Years’ War”
Undergraduate News

Alex Bernick ’09 worked with Bryan Just, curator of the arts of the ancient Americas at the Princeton University Art Museum, on a senior thesis that examines the collection of Pre-Columbian obsidian artifacts donated to the museum by former curator Gillette Griffin. These objects range from prismatic blades and notched arrowheads to ear spools and labrets, as well as material flaked into a variety of symbolic, zoomorphic, and anthropomorphic shapes. Bernick researched the provenance, the production methods, and the cultural context of all of the carved obsidian objects in the collection. He is a member of the junior varsity tennis team, Pi Kappa Alpha fraternity, and Cottage Club. He will continue his studies in graduate school next year and plans to pursue a career in museum work or academia. [alex.bernick@gmail.com]

Glenn Brown ’09 is a Program 2 (Visual Arts) major whose senior thesis project is a half-hour short narrative film titled People Are Dying in Africa. Striking a tone somewhat between black comedy and neo-noir, the video juggles several different storylines that ultimately converge on a suburban New Jersey home, with tragic consequences. Brown has studied under Su Friedrich, Keith Sanborn, P. Adams Sitney, and Nathaniel Dorsky in the Program in Visual Arts; his adviser in the department is Professor Esther da Costa Meyer. Outside the classroom, he has spent much of his time on the stage performing in a variety of productions with the Program in Theater and Dance. After graduation, Brown plans to live in Asia, teach English, and continue working in video. [glennmbrown@gmail.com]

Madeline Carroll ’09 wrote a senior thesis on the Maya creation story, including the script of the Popol Vuh, the Maya creation story and mythology, with ancient images of the epic poem on ceramic vessels. Bryan Just, curator of the arts of the ancient Americas at the Princeton University Art Museum, served as her adviser. During her freshman year, Carroll traveled to Oaxaca with a department seminar on Mixtec codices, and this year she visited a number of ancient Maya sites in the Chiapas, Mexico, as part of a seminar on Maya art and hieroglyphic writing. She also completed pre-medical requirements and intends to enter the field of orthopedic surgery. [madelinecarroll@gmail.com]

Tyler Crosby ’09 is a painter in the department’s Program 2 (Visual Arts) whose work reflects the bright and dynamic ambience of his home town, Long Beach, California. He worked with two advisers in the Program in Visual Arts, Eve Aschheim and Joan Waltemath, who guided and inspired his painting. Crosby is also a candidate for a certificate in theater, and he spent much of his time outside the classroom in theater productions of the Lewis Center for the Arts, playing roles that included Christy Mahon in John Millington Synge’s Playboy of the Western World, George Tesman in Henrik Ibsen’s Hedda Gabler, Agamemnon in Aeschylus’s Agamemnon, and Stanley Kowalski in Tennessee Williams’s A Streetcar Named Desire. After graduation, he plans to pursue a career in acting. [tcrosby@alumni.princeton.edu]

Anne Ferrer ’09 worked at the Metropolitan Museum of Art last summer, assisting the editorial department with museum publications, as well as creating and conducting two tours: a highlights tour and a tour focusing on the evolution of Venus in art. Drawing on her strong interests in modern art, post-war culture, émigré artists, and art journalism, she chose Conde Nast and his innovative publication Vanity Fair as her senior thesis topic. Working with Professor Anne McCauley, Ferrer researched French modernism in Vanity Fair in the 1920s, perusing every issue from 1913 to 1925 and focusing on the rise of modernist dance, the avant-garde, and Dadaism in America. Her thesis elucidates aspects of the modernist agenda of Nast’s magazine in relation to other contemporary publications, both in New York and overseas. Ferrer also wrote for “The Street,” a section of the Daily Princetonian, and she plans to work in art journalism after graduation. [aoferrer@gmail.com]
Laurie Frey '09, a concentrator in the archaeology program, wrote her senior thesis on the policies and legislation governing the work of foreign archaeologists in Egypt. Advised by Lecturer Deborah Vischak, she examined the influence of both international standards and historical experience on the shaping of Egypt's current policy toward foreign archaeologists. Frey also earned a certificate in the Woodrow Wilson School of Public and International Affairs. She spent the summer prior to her senior year interning at the Egyptian Museum in Cairo, where she also did research for her thesis. On campus, she was president of the Global Issues Forum, a member of Kappa Kappa Gamma, and a member of the Princeton Tower Club. Following graduation, she will attend law school and plans to practice art and cultural property law. [jfrey@alumni.princeton.edu]

Rebecca Gold '09, working with Professor Anne McCauley, wrote a senior thesis on artist Henry Darger as a means of critiquing the category of Outsider Art. In the summer of 2007, she studied at the University of Bordeaux and excavated at a Middle Paleolithic archaeological site at Marillac-le-Franc, a small village in southwest France, with the Princeton Program in Human Origins. Outside the classroom, Gold performed with and was alumni relations chair of Quipfire, Princeton's improv comedy group, and she wrote for the Nassau Weekly. On weekends, she was a regular host of student variety shows, acting as master of ceremonies for performances that included Tiger Night, This Is Princeton, a cappella shows, and pre-frosh weekends. She plans to work in the art world while continuing to perform improv and sketch comedy. [rebeccalgold@gmail.com]

Juhea Kim '09's senior thesis examines the iconography of the Fountain of Life, arguing that it emerged from pan-cultural cosmological interests in Late Antique society, rather than from the theological doctrines of church leaders. This independence of Early Christian imagery from theological discourse contradicts the prevailing view that Early Christian art developed as an expression of religious dogma. Kim's thesis, supervised by Professor Christopher Heuer, was also part of her certificate in French language and culture, guided by Professor Sarah Kay in the Department of French and Italian. Outside of academics, Kim was a dancer with the Princeton University Ballet and the dance program, a cellist, and a general music enthusiast. She was a member of Terrace Club and a student guide at the Princeton University Art Museum, where she was also an intern. Last summer she interned for Devi Kroell, a fashion designer based in New York, and plans to pursue a career in fashion. [juheakim@gmail.com]

Katie Kinnear '09, under the guidance of Professor John Pinto, wrote a thesis on modernism and spectacle in Mussolini’s Florence. Focusing primarily on the Giovanni Berta stadium and the Santa Maria Novella train station, Kinnear examined the ways in which the city's artistic and architectural program was shaped by the fascist regime and its pursuit of a collective Italian identity. Her interest in the subject began during her semester abroad in Florence in the fall of her junior year. She also earned certificates in European cultural studies and visual arts. Her final mixed-media studio art show, “Home: Reflections after a Fire,” was an examination of the concept of “home” through prints, paintings, and sculptures, with a focus on the divide between home as a physical place and as a compilation of memories and associations. Next year she will pursue a master's degree in art history at the Courtauld Institute of Art in London. [k.h.kinnear@gmail.com]

Cynthia Michalak '09, a Program 2 (Visual Arts) major who also earned a certificate in urban studies, had a senior thesis painting exhibition that centered on the themes of urban decay and urban renewal in local cities. Advised by John O'Connor and Eve Aschheim of the Program in Visual Arts, and department lecturer Molly Warnock, Michalak's work was characterized by the distortion of interior and exterior space and a fascination with chandeliers, from which she created environments of...
Jennifer Edelstein ’09 traveled to Italy to study depictions of the myth of Cupid and Psyche in contemporary society. O’toole also worked with and the intersection of consumer culture with race photography, but also on issues of Black identity. Her work focused not only on Thomas’s thesis on contemporary photographer Hank Willis Thomas. By photographing the city, she also learned more about her family’s roots. Outside of the classroom, Michalak served as an officer of the Princeton Tower Club, president of the Orthodox Christian Fellowship, and volunteer solicitor for the 2009 Annual Giving campaign. She also interned with the education department of the Princeton University Art Museum and at Shahid & Company, an advertising firm in New York. After graduation, she plans to work for a few years before pursuing graduate studies in art or design. [cynthia.michalak@gmail.com]

Joelle Milov ’09 worked with Professor Christopher Heuer on her senior thesis, which offered a new interpretation of Titian’s nudes produced between 1550 and 1570. Using contemporary feminist theory, she analyzed paintings that Titian regularly repeated throughout his career, including Venus and the Organist, Venus and the Lutenist, Danaë, and Venus and Cupid with a Mirror. Milov also earned a certificate in the Program in Study of Women and Gender, and swam on the varsity women’s swimming team, which won the Ivy League championship swim meet for three consecutive years. She was also the co-coordinator of the Special Olympics swimming program and was a student guide at the Princeton University Art Museum. In the fall, Milov will enter Harvard Law School, and she hopes to work on issues of art law, including restitution and cultural heritage. [joelle.milov@gmail.com]

Mary Margaret (Maggie) O’Toole ’09, supervised by Professor Chika Okeke-Agulu, wrote her senior thesis on contemporary photographer Hank Willis Thomas. Her work focused not only on Thomas’s photography, but also on issues of Black identity and the intersection of consumer culture with race in contemporary society. O’Toole also worked with Eve Aschheim, John O’Connor, and other faculty members in the Program in Visual Arts, and she exhibited her paintings in a senior thesis show titled “Miscellaneous: Still Lives in Color.” She was a tri-captain of the women’s varsity squash team, which won three consecutive Ivy League championships and three consecutive national championships in 2007–09. In her free time, she taught art at the Wilson College Art Studio and was a member of the Tiger Inn and Princeton Against Cancer Together. [mary.margaret.otoole@gmail.com]

Jacqueline Temkin ’09, who also earned a certificate in urban studies, worked with Professor Esther da Costa Meyer on a senior thesis that examines the adaptive re-use of buildings as churches in New Jersey during the 20th century. Focusing primarily on the implications of the automobile and suburbanization on religious architecture, her thesis investigates a variety of building types, including movie-theater churches, synagogue churches, storefront churches, and even strip-mail and motel churches. She also examined the impact of the increasing number of small, independent congregations and their efforts to create houses of worship with limited funding and without the assistance of architects. Outside the classroom, Temkin has been a member of the Princeton sailing team since her sophomore year and served as regatta captain in 2008. She also worked as a captain for Annual Giving 2009 and was an avid member of the Princeton Tower Club. After graduation, Temkin plans to pursue a career in advertising or jewelry design. [jitemkin@gmail.com]

Senior Thesis Travel Grants

Jennifer Edelstein ’09 wrote her senior thesis on the evolving uses of the myth of Cupid and Psyche in Italian Renaissance art. Under the guidance of Professor John Pinto, she examined how, under different conditions of expression, depictions of the myth could have significantly different meanings and implications. With the support of a departmental Robert S. Macfarlane ’54 grant, Edelstein traveled to Italy to study the fresco cycles of Cupid and Psyche in the Palazzo del Te in Mantua and in the Villa Farnesina and the Castel Sant’Angelo in Rome. On campus, she was an officer of Princeton Model Congress and served as the undergraduate treasurer of the Princeton Tower Club. After graduation, she will work as a corporate finance analyst at Lazard Frères & Co. in New York City. [jennifer.edelstein@gmail.com]

Alie Fishman ’09 investigated female personifications of provinces of the Roman Empire in coinage and reliefs from the reigns of Hadrian and Antoninus Pius. Working under the direction of Professor Edward Champlin of the classics department, she compared the representations of Roman provinces created during the reigns of those two emperors and examined how the changes in their depictions...
reflected the ideology and policy of each emperor. Fishman received a departmental Jay Wilson ’69 fund grant to travel to London during winter break to study the unparalleled collection of Roman Imperial coins at the British Museum. Outside the classroom, Fishman was co-captain of the open-weight rowing team, and she won a gold medal at the under-23 world championships in 2007. After graduation she plans to take a year off before applying to master’s programs in art conservation. [alisonfishman@gmail.com]

Morgan Jacobs ’09 wrote her senior thesis on pre-and post-Wende film and photography; her adviser was Professor Bridget Alsdorf, focusing on Michael Schmidt’s photo-essay, U-Ni-Ty, and three films by Wenders, Godard, and Tykwer. Jacobs explored the burden of Germany’s history on those four works, demonstrating how the apparently insurmountable social fragmentation and alienation in Berlin gave way to a regenerative process. A departmental Jay Wilson ’69 Senior Thesis Fund grant sponsored her travel to Berlin to conduct research and visit various museums and galleries, including Galerie Nordenhake, which represents Michael Schmidt. Jacobs, who also completed a certificate in German, worked in Frankfurt during the summer of 2007. On campus, she was co-chair of the Ivy Club’s weekly roundtable and served as an undergraduate representative for the Department of Art and Archaeology. After graduation, Jacobs will work for the investment banking division of Barclays Capital in New York City. [jacobs.morganm@gmail.com]

Emmelyn Stevens ’09 wrote her senior thesis, under the supervision of Professor Christopher Heuer, on the two major monastic commissions completed by the 17th-century Spanish artist Francisco de Zurbarán at the height of his career, exploring them in the context of his art and of the religious patronage of the period. She received grants from the department’s Jay Wilson ’69 Senior Thesis Fund and from the Center for the Study of Religion to travel to Spain to visit the two monasteries in Guadalupe and Jerez de la Frontera, as well as Seville, where Zurbarán lived and worked. In addition to majoring in art history, Stevens also earned a certificate in the Program in Environmental Studies. After graduation, she will travel and work for a year in various locations, including Argentina, where she will perfect her Spanish. She will then pursue either museum work or a career involving the environment. [emmy.stevens@gmail.com]

Jacqueline Thomas ’09 worked with Professor Rachael Z. DeLue on a senior thesis that focused on Georgia O’Keeffe’s Lake George landscapes. With funding from a Robert S. Macfarlane ’54 grant, Thomas traveled to Santa Fe, New Mexico, last summer to visit the Georgia O’Keeffe Museum and Research Center, where she studied contemporary criticism and O’Keeffe’s color swatches and personal library. She also examined Storm Cloud, Lake George, one of the key works in her thesis. During her time in New Mexico, Thomas also visited O’Keeffe’s home in Abiquiu. She later traveled to the Beinecke Rare Book and Manuscript Library at Yale University to consult the Alfred Stieglitz/Georgia O’Keeffe archive, reading O’Keeffe’s correspondence from her time at Lake George. On campus, Thomas was a residential college adviser in Wilson College, an Orange Key tour guide, and the image resources assistant at the Princeton University Art Museum. After graduation she intends to pursue a career in publishing or the art world. [jacqueline.thomas@gmail.com]
Corfu Seminar Travels to Greece

Last fall semester’s 400-level seminar “Venice and the Mediterranean: The Island of Corfu,” co-taught by Professors Patricia Fortini Brown and Christopher Heuer, focused on the island off the west coast of Greece that was the last overseas colony of Venice. The course gave 14 students—an equal mix of undergraduates and graduate students—the opportunity to study an often overlooked microcosm of overlapping cross-currents of Classical, Byzantine, Venetian, French, and British hegemony and culture.

After six weeks of seminars on the island’s history, culture, artistic milieu, and social and religious life, the class traveled to Corfu during the fall semester break, with a brief stop in Athens and a day-long visit to Butrint in Albania. The 10-day trip was sponsored by the Program in Hellenic Studies and its Stanley J. Seeger Hellenic Fund.

In preparation for the trip, each student developed a proposal for a project to be carried out on the island. Their topics spanned a wide range of periods and media—from ancient Greek temples to Byzantine icons, medieval bell towers, Venetian wellheads, and how the island’s ancient heritage is interpreted in modern museum settings.

The class’s long days began with group tours, exploring, for example, the 16th-century network of tunnels beneath the fortifications of Corfu city, walking the Venetian ghost town of Palia Peritheia, climbing to the top of the Angevin-Venetian fortress of Angelokastro, and visiting two tiny but spectacularly frescoed 11th-century churches set deep in the Corfiote countryside and rarely open to visitors.

The class is now collaborating on a website that will host the results of their research. The website, http://web.princeton.edu/sites/ArtAndArchaeology/corfu, will feature an interactive map of the island with links to the students’ reports and the photographs. Since many of these monuments are poorly published, some of the material on this website will be the most extensive and up-to-date scholarship available in English.

Perhaps even more importantly, every member of the class brought back the vivid experience of studying a jumbled palimpsest of monuments from many periods in a living, real-world setting—studying icons that still function as objects of veneration in churches, observing how urban life and social interaction are shaped by Corfu’s covered walkways, and sharing their observations while in the presence of many other monuments.

18th-Century Architecture Seminar Visits Virginia

“Architecture in Transition: The 18th Century,” last fall’s 400-level seminar co-taught by Professors John Pinto and Esther da Costa Meyer, focused on a period that saw the emergence of new forms of architecture, city planning, and landscape design, both in Europe and the New World. The class emphasized the relationship between architectural theory and practice, and their response to dramatic transformations in philosophical, political, cultural, and religious attitudes.

The work and thought of Thomas Jefferson, who bridged the Old and New Worlds, was very much at the core of the seminar, and during fall break week the class traveled to Virginia to experience Jefferson’s architecture as concrete, three-dimensional form. The trip began with a visit to Poplar Forest, Jefferson’s beautifully sited rural retreat, whose spare octagonal design is an embodiment of elegant, ideal geometry. The ongoing restoration allowed the class to look beneath the surface of Jefferson’s building.

During an afternoon spent at Monticello, the clear, slanting October light provided ideal conditions to study the details of Jefferson’s masterpiece. On the campus of the University of Virginia, the seminar was fortunate to have as its guide Richard Guy Wilson, chair of Virginia’s Department of Architectural History and a leading expert on Jeffersonian architecture. The trip concluded with a...
visit to the State Capitol building in Richmond, one of Jefferson's most purely classical designs.

The sense of Jefferson as an architect that the students gained by experiencing four of his works—close in location but very different in character—inform ed and animated every seminar after the class returned to Princeton.

The biological context of Maya culture, from the tropical rainforest, at once thriving with life and in constant decay, to smoldering fields recently cut and burned in anticipation of the rainy season, to the cool, pine-cloaked highlands.

The trip also provided opportunities for direct interaction with the modern-day descendants of the ancient Maya, including an overnight stay in a Lacandon Maya community and a fascinating day witnessing ceremonial activities in the Tzotzil-speaking highland communities of San Juan Chamula and Magdalenas. The group was fortunate to witness one of Magdalena's most important and exuberant annual festivals, for the fourth week of Lent, which, though largely grounded in colonial Catholic traditions, also incorporates significant elements of thoroughly Maya thought and religious practice.

"Global Cities" Seminar Travels to New Orleans

Professor Esther da Costa Meyer's spring semester graduate seminar, "Global Cities," focused on how globalization has begun to change urban built environments irrevocably, integrating the local and the global and eroding regional boundaries. Some architects hail these new transnational and deterritorialized configurations, while others fiercely resist homogenization by favoring place-based strategies. This course examined the effects of globalization on cities like Los Angeles, Mumbai, Lagos, Dubai, and Shanghai, that have had to deal with spatial polarization, economic and environmental inequality, displacement, and gentrification.

On May 8–10, da Costa Meyer and her seminar will travel to New Orleans, an early example of a "global" city, whose culture and architecture were shaped by influences ranging from Spanish and French to Caribbean and Creole. The class will examine the buildings of the past—manifested in the French Quarter, Creole houses, and plantation houses—focusing partly on issues of long-term preservation. They will also view the aftereffects of Hurricane Katrina on the city of the 21st century, touring the Lower Ninth Ward and the system of levees designed to protect it as it rebuilds.

By studying not only the preservation of the city's historic nucleus, but also its reconstruction and sustainability as a viable city in the face of potentially overwhelming environmental threats, the seminar will gain a firsthand knowledge of one of the continent's first global cities.
**Lectures, Conferences, Symposiums**

“Art as Knowledge” Lecture Series

The department collaborated with the Institute for Advanced Study on the innovative lecture series “Art as Knowledge” during the 2008–09 academic year. Organized by the department’s Professor Christopher Heuer and Professor Yve-Alain Bois of the institute, the series offered seven lectures on the subject of how art develops and conveys knowledge. Heuer and Bois collaborated on identifying and inviting leading scholars from a broad range of art-historical disciplines to present the lectures.

The talks by seven noted art historians from around the country reflected on a number of questions in order to examine the myriad ways in which art has historically affirmed—or subverted—what can be perceived, discovered, or learned. The lectures also addressed the issue of whether questions raised by art works are context-specific or have a broader epistemological value. While art has traditionally demonstrated a commitment to alternative realms of thinking, these presentations questioned what art objects “know” uniquely and to what extent this knowledge can be recovered. For the speakers and their topics, see the sidebar on this page and page 23.

Arts of the East: Byzantine Studies in Princeton

October 16, 2008

Organized by the Index of Christian Art, this conference brought together 11 senior scholars to present papers on a wide range of topics in the field of Byzantine art, primarily iconographic. The daylong colloquium drew a sizable audience to hear presentations of recent research on the documentary image and the role of the viewer, monastic iconography, works of art not made by human hands, and other intriguing subjects. The conference coincided with an exhibition of some of Princeton’s Greek manuscripts in Firestone Library, and other speakers very appropriately examined subjects in the field of manuscript studies, including evidence for readership and ownership, and erasures and iconoclasm. For more about this conference, as well as the roster of speakers, see page 30 and the Index’s conference webpage, [http://ica.princeton.edu/conference.php](http://ica.princeton.edu/conference.php).

**ARTiculations**

March 7, 2009

With an audience of more than 400 in attendance, the six artists whose works were shown in the Princeton University Art Museum exhibition “Outside In”—Arnold Chang, Vannessa Tran, Michael Cherney, Zhi Lin, Liu Dan, and Zhang Hongtu—gave “voice” to their art and their artistic practices. Their presentations included an analysis of Chinese landscape painting, a visual journey through an artist’s photographic works, an insightful dialogue between the artist Liu Dan and Professor Jerome Silbergeld, a discussion of images of construction that contain social commentary, a meditative poem, and a look at mixing styles of art and creating new artistic possibilities for the future.

The artists’ presentations were complemented by papers given by scholars in modern and contemporary Chinese art, American art, and politics, all of whom offered different perspectives on contemporary art. “ARTiculations” provided a forum for both artists and scholars to challenge perceptions and biases about what is “Chinese,” what is “American,” and what is “contemporary” art. The Tang Center, which organized the conference in collaboration with the Princeton University Art Museum, plans to publish the proceedings. For more about this conference, see pages 24–25.

**Department Lecture Series**

**Fall 2008**

**Thursday, October 2**

**Alicia Walker**
Washington University
*Classical Myth and Female Morality in Medieval Byzantium: The Case of the Veroli Casket*

**Tuesday, October 14**

**Art as Knowledge Lecture Series**

**Michael Cole**
University of Pennsylvania
*Sculpture and Urbanism in Grand Ducal Florence*

**Tuesday, October 21**

**The Kurt Weitzmann Memorial Lecture**

**Alexei Lidov**
Research Center for Eastern Christian Culture, Moscow
*Hierotopy: Spatial Icons and Image-Paradigms in Byzantine Culture*

**Thursday, November 6**

**Rebecca Zorach**
University of Chicago
*A Secret Kind of Charm Not to Be Expressed or Discerned*

**Tuesday, December 2**

**Art as Knowledge Lecture Series**

**Wu Hung**
University of Chicago
*Shi Tao (1642–1707) and the Traditional Chinese Conception of Ruins*

continued on page 23
Symbolic Space,” Lisa Lee discussed her work in a paper titled “Isa Genzken and Plastic Allegories,” and Kate Nesin gave a presentation on “Cy Twombly and Painted Sculpture.” The speakers addressed what has drawn them to the term “sculpture,” as well as to the terms of sculpture, in the postwar period, applying diverse approaches to the question of sculpture’s relevance and its current manifestations. Professor Anne Wagner, the Class of 1936 Chair of Modern and Contemporary Art at the University of California–Berkeley, delivered the keynote lecture, “Heavy Metal,” a close reading of David Smith’s sculpture.

Gothic Art and Thought in the Middle Ages

March 19–20, 2009

Responding to the wide scope and evolving interests of scholars currently working in the field of Gothic art, the Index of Christian Art organized this major international conference as a forum for recent research, overviews of the state of the field, and the posing of still unanswered questions. Seventeen leading scholars from Europe and the U.S. took part, speaking on topics that ranged from the rise of the Gothic in the northern Holy Roman Empire to late Gothic pictorial invention. Other speakers focused on questions pertaining to specific mediums—including Gothic ivories, glass paintings, enamels, and monumental sculpture—as well as the relationship of Gothic to Scholasticism. For more information about this conference and a list of the speakers, see page 30 and the Index’s conference webpage, http://ica.princeton.edu/conference.php.

Copy That! Reproduction and Pedagogy

2009 Graduate Student Symposium

March 28, 2009

From Johann Joachim Winckelmann’s famous refusal to travel to Greece to see original works of art to today’s reliance on digital images and “virtual museums,” art history has been and is a discipline grounded in the study of reproductions. The Wölflin two-slide comparison has now given way to the PowerPoint presentation, enabling lectures to shift among a seemingly infinite number of images, texts, videos, and websites.

This time of shifting pedagogical paradigms within the discipline calls for a reassessment of the possibilities and limitations of learning from reproductions. How have different historical understandings of pedagogy shaped the relationship between the copy and the original, reshaped technologies of copying, and changed the reception of the copy? With these questions in mind, this year’s graduate student conference, organized by Caroline Fowler and Amanda Bock, explored the intersection of the discipline of art history, pedagogy, and reproduction. Six graduate students from around the U.S. and Europe gave papers that probed the nature and function of copies across a range of time and media. The keynote speaker was Professor Amy Powell of the University of California–Irvine.

Friends at a Brushwood Gate: A Symposium on East Asian Art in Honor of Professor Yoshiaki Shimizu

April 18–19, 2009

Most of Professor Yoshiaki Shimizu’s former graduate students who are active in the field of East Asian art gathered at Princeton to present their current research and enjoy the rare opportunity for a reunion. Senior colleagues and eminent scholars in East Asian art also participated throughout the weekend. Lothar Ledderose, Tsuji Nobuo, John Rosenfield, and Mimi Yengpruksawan gave remarks focusing on the field of Japanese art and Shimizu’s contributions to it, as well as their personal reminiscences. Helmut Brinker, Barbara Ford, Richard Okada, Richard Stanley-Baker, Egami Yasushi, and Ann Yonemura served as panel chairs. The panels focused on a wide range of topics and revealed different methodologies, including the multidisciplinary approach of addressing religion and art in terms of vision and practice; an historiographical treatment of two topics in Japanese art history; and a reconsideration of the body, self, and self-fashioning in the Japanese visual tradition. The papers, which were enthusiastically received, will be published by the Tang Center. For more about this conference, see page 25.

Princeton-Rutgers Senior Thesis Symposium

April 24, 2009

The third annual senior thesis symposium gave four department majors the opportunity to present talks based on their thesis research in a public forum. Like last year’s extremely successful event, the afternoon’s proceedings also included four undergraduate art history majors from Rutgers who were invited to present the results of their senior theses. The colloquium, which took place in McCormick Hall, was organized by departmental representative Professor Anne McCAuley. Following the talks, the department hosted a reception for the speakers and their professors.
The Tang Center had its most ambitious year ever, in both the variety and the scope of its activities. Director Jerome Silbergeld and Associate Director Dora C. Y. Ching organized an exhibition with the Princeton University Art Museum, two publications, the fourth Tang Center lecture series, an artist’s workshop, and two large-scale international symposia, as well as smaller programs.

In October, John Rosenfield, professor emeritus at Harvard University, presented a series of three lectures, titled “Icons, Rituals, and Paths to Salvation,” on Japanese Buddhist sculpture. Rosenfield raised questions about the ritual function of works of art in times of extreme social upheaval and the effects of social change on artistic patronage and practice. His lectures focused on statues commissioned by the monk Shunjobo Chogen (1122–1206), the transmission of rituals and craft techniques from China and their impact on Buddhist sculptors and builders of the late 12th–early 13th centuries, and the changing status of Buddhist sculptors and the ritual function of their images from the 15th century to the present.

The Tang Center lecture series, inaugurated in 2003, is a forum for eminent scholars to present their current research, first in lectures and then in a published volume. The first book in the series, Jerome Silbergeld’s Body in Question: Image and Illusion in Two Chinese Films by Director Jiang Wen, distributed by Princeton University Press, was published last autumn. Plans are underway to publish two other lecture series, “Commemorative Chinese Landscape Painting” by Anne Clapp, professor emerita at Wellesley College, and Rosenfield’s 2008 lectures.

In November, the Tang Center held its fourth artist’s workshop, co-sponsored by the Council of the Humanities, the Program in Visual Arts, and the Princeton University Art Museum. Artist Zhang Hongtu taught a workshop titled “Re-painting Two Portraits: Shen Zhou and Mona Lisa,” in which students “repainted” a portrait using a medium and style different than the original. He focused on the issue of boundaries between cultures, teaching students to understand and deconstruct them in order to overcome the limitations of “East” and “West.”

These artist’s workshops were one component of a multi-year project that culminated in the March opening of the exhibition “Outside In: Chinese × American × Contemporary Art” at the Princeton University Art Museum. The related symposium, “ARTiculations,” featured all six artists (Arnold Chang, Vannessa Tran, Michael Cherney, Zhi Lin, Liu Dan, and Zhang Hongtu), the curators of the exhibition (Jerome Silbergeld, Cary Y. Liu, and Dora C. Y. Ching), along with five leading scholars on modern and contemporary Chinese art, and one expert on American art. Four of the six artists had previously taught multi-session workshops at Princeton. The exhibition, symposium, and exhibition catalogue raised the questions “what is Chinese?” “what is American?” and “what is contemporary?,” and challenged conventional definitions of geography, ethnicity, contemporaneity, and cultural Chineseness.

All six artists in the exhibition are United States citizens—some are immigrants, some were born in America, some are ethnically Chinese, while others have adopted Chinese art and culture as their own. Though each is distinguished...
by their individuality, artistry, and artistic strategies, all six relate to one another in multiple ways, and all engage deeply with both Chinese and Western traditions. Arnold Chang, a practitioner of brush-and-ink painting in the tradition of the great literati painters, welcomes the label of "traditionalist" but seeks to understand his own work in a contemporary context. Vanessa Tran professes an outlook and adheres to a type of painting practice that could be thought of as quite Asian, yet it is difficult to find obvious traces of direct Asian influence in her art. Michael Cherney blends the disparate traditions of modern photography and classical Chinese book arts so thoroughly that a completely new type of art emerges. For Zhi Lin, art is a vehicle for social commentary. He draws from both European and Chinese sources, imbuing his work with a sense of history and viewing his role as that of a social critic. Liu Dan knows and appreciates the ancient Chinese masters, yet maintains his own individuality and independence. His artistry also has roots in both traditional Chinese and European styles. And Zhang Hongtu plays with mixing styles in a manner he describes as a "hybrid" of East and West. The exhibition catalogue presents a reassessment of "Chinese American contemporary art" as well as in-depth studies of each artist. Both the exhibition and the symposium were well received, with more than 400 people in attendance on the opening day. The Tang Center will publish the proceedings of the symposium, which will include the presentations of the keynote speakers Michael Sullivan and Zheng Shengtian, as well as other leading scholars.

In April, the Tang Center held a second large-scale symposium, "Friends at a Brushwood Gate," which honored the scholarship and teaching of Yoshiaki Shimizu, the Frederick Marquand Professor of Art and Archaeology. Shimizu has helped define and expand the field of Japanese art history and the exhibition of the arts of Japan during more than 35 years of teaching at Princeton and the University of California--Berkeley, and as curator of Japanese art at the Freer Gallery of Art in Washington, D.C. Fifteen of his former graduate students, who now work at universities, colleges, and museums in North America and Europe, presented their recent research, which demonstrated the incisive visual analysis, philological expertise, and multidisciplinary inquiry that has characterized Shimizu's scholarship and teaching. Several distinguished colleagues presented tributes to Shimizu's accomplishments, as well as recollections of their friendships and collaborations. The well-attended gathering at one of the great "gates of learning" was a lively and convivial exchange among mentors, colleagues, and friends that will sustain Shimizu's legacy.

In an ongoing collaboration with Princeton's art museum, the Tang Center funded the acquisition of several works of art for the museum's permanent collection. A particularly intriguing acquisition this year was a Taibantu rock, or Chinese scholar's rock. Taibantu rocks, which have been collected and treasured throughout Chinese history, are created by drilling a limestone rock and immersing it in Lake Tai, where it is eroded by the water, waves, and sands. The resulting perforated surface often appears natural, and the rocks have been likened to miniature cosmic mountains with heavily grottoes and fantastic peaks. The Taibantu rock complements the museum's collection and will be useful for teaching, since many Chinese and Japanese paintings depict scholar's rocks or contain images of such rocks in gardens, or of miniature potted landscapes.

For the last several years, the Tang Center has also actively collected works by the artists in the exhibition "Outside In." This past year, acquisitions include two works each by Zhang Hongtu (The Bikers and Fish) and Vanessa Tran (a graphite-on-paper drawing of a tree and an oil-on-canvas painting of a rose). These works contribute to the museum's holdings in contemporary art and will also serve as tangible reminders of the exhibition.

Plans for the coming academic year include a symposium on October 24 on documentary photography from China from 1951–2003, in conjunction with an exhibition organized by Jerome Silbergeld at China Institute in New York, and the fourth biennial graduate student symposium on East Asian art. For more information about Tang Center publications, symposiums, and other events, visit the website http://tang.princeton.edu.
Marquand celebrated its centennial this year with an exhibition in Firestone Library organized by Marquand librarian Sandra Brooke and bibliographer Nicola Shilliam. The show, which commemorated Professor Allan Marquand’s 1908 donation of 4,000 books from his personal library, consisted of some notable volumes from the original gift, including early texts by Palladio and Vignola. Also on display were documents from the 1880s and 1890s that evoked the day-to-day process of creating the collection—Marquand’s travel notebooks filled with library desiderata, along with meticulously kept receipts from book dealers, shippers, and bookbinders. Marquand continued to select and underwrite all of the library’s acquisitions until his death in 1924.

Among this year’s notable additions to the collection is the first printed edition of the earliest Renaissance treatise on art, Leon Battista Alberti’s De Pictura (1540). Prior to the publication of this Basel edition, Alberti’s text had already achieved wide influence, though it circulated only in manuscript form. The library also acquired a greatly expanded edition of Joachim von Sandrart’s Teutsche Academie der Bau- Bildhauer- und Maler-Kunst (1768–75). This encyclopedic eight-volume survey of art history and theory from its origins to the late 17th century, created by Johann Jacob Volkmann, contains almost twice as many pages as the original 1675–79 edition and some 700 superbly engraved plates. Figures de différents caractères, de paysages & d’étudez dessinées d’après nature is the first catalogue of Antoine Watteau’s drawings, published in 1726–28 by Jean de Jullienne. The two elephant folio volumes contain 350 reproductive etchings by some of the foremost artists of the day, including François Boucher.

Among the recent acquisitions in ancient art and archaeology are Antonio del Re’s Dell’antichità tiburtine (1611), which includes one of the earliest studies of Hadrian’s Villa at Tivoli, and a special luxury edition of Johann Joachim Winckelmann’s Description des pierres gravées du feu Baron de Stosch (1760), the first complete catalogue of a famous collection of ancient carved gems, with plates by the innovative Nuremberg engraver Johann Adam Schweikart. Josiah Wedgwood’s Account of the Barberini, Now Portland, Vase (1788), a compilation of texts on the famous example of Roman cameo glass, was published in connection with the Wedgwood factory’s production of 43 jasperware replicas.

In architectural history, Marquand acquired Scenographiae, sive perspectivae (1563), an early collection of inventive compositions by the Dutch painter, engineer, and architect Hans Vredeman de Vries. Desseins de touttes les parties de l’église de Saint Pierre de Rome (1713), a detailed study of St. Peter’s basilica in Rome made for the French king in 1659 by the engineer Jacques Tarade, includes scaled comparisons of St. Peter’s with Notre-Dame de Paris and Strasbourg cathedral. Michel Turgot’s Plan de Paris (1739) was commissioned during his tenure as provost of the city’s merchants. Its 20 plates show minutely detailed birds-eye views of the buildings, gardens, and surrounds of Paris, and could be assembled to form a magnificent 8½ × 10½ foot map. Nuova raccolta delle più belle vedute di Roma disegnate, e intagliate da celebri autori.
**Nicola Shilliam**

Marquand Library's Western art history bibliographer, Nicola Shilliam, has a wide-ranging background in both the academic and museum worlds. After earning a B.A. in European history at Warwick University in the U.K., she was an Andrew W. Mellon Fellow in British Art at Yale, where she conducted dissertation research on 16th-century English tomb sculpture. After earning her Ph.D. at Warwick, she pursued curatorial studies in costume and textiles at the Fashion Institute of Technology in New York, then joined the Museum of Fine Arts, Boston, where she was assistant curator in the Department of Textiles and Costumes for 11 years. At the MFA she organized a number of exhibitions on subjects as diverse as English needlework of the Tudor and Stuart periods and Art Deco textiles.

Shilliam, who joined Marquand Library in 2001, selects recent foreign language books and assists librarian Sandra Brooke with the acquisition of rare books—scrutinizing dealers’ catalogues and online offerings for items that will be useful for teaching and research. With the recent installation of a rare book exhibition case in Marquand, Shilliam draws on her museum experience to organize informative displays of rare materials, with an emphasis on recently acquired treasures.

Newly acquired periodicals include two notable Art Nouveau examples: *Pan* (Berlin, 1895–1900) and *Ver Sacrum* (Vienna, 1898–1903), celebrated for their typographic design, as well as original graphic art by Toulouse-Lautrec, Kollwitz, Klimt, Moser, and others. Marquand’s finely bound copy of *Pan* includes all 106 *hors texte* prints. The run of *Ver Sacrum*, official organ of the Vienna Secession, includes some of the exceptionally rare special issues. Other modern and contemporary periodicals added this year include *Apollon* (Petrograd, 1909–17), *Art in Australia* (Sydney, 1916–42), *Dinamo futurista* (Rovereto, 1933), *Prisma der kunsten* (Zeist, 1936–37), *Ver y estimar* (Buenos Aires, 1948–53), and *Kraut und Wolke* (Cologne, 1982–90).

Among the facsimiles purchased this year is a late-14th-century manuscript of Cecco d’Ascoli’s *L’Ascerba* (Biblioteca Medicea-Laurenziana MS. Plut. 40.52), an illustrated didactic poem on the natural world and philosophy. Cecco, a Bolognese professor of astrology, was executed for heresy in 1327, largely because of this work.

Design from John Stalker and George Parker, *Treatise of Japaning* (sic) and *Varnishing* (1688), Elise and Wesley Wright Jr. ’51 Marquand Book Fund

Mlle Marcelle Lender en buste, a Toulouse-Lautrec lithograph from an 1895 issue of *Pan*

The personification “Prudentia” from the facsimile of Cecco d’Ascoli’s *L’Ascerba*
This has been a year of changes and expanding options in the Visual Resources Collection (VRC), directed by Trudy Jacoby. As the transition to teaching with digital images nears completion, the VRC now produces very few slides, and the focus has shifted to expanding and improving the digital image collection. With the appointment of new faculty members, image collections in new areas of the curriculum are also being built: this year there have been major additions to Japanese, Pre-Columbian, and African art. The most recent architectural images in the Archivision Digital Research Library have been added to the VRC’s holdings, and collections covering the history of photography are also being augmented.

The VRC has also instituted multiple options for accessing images by making the department’s digital image collections available through the ARTstor Digital Library, as well as through Princeton’s own Almagest database. The ARTstor institutional image-hosting program now allows users to search the department’s image collections and the images available to all ARTstor subscribers with a single search. These hosted collections are available to all Princeton students, faculty, and staff, and registered users can also upload and access their own images alongside images from ARTstor. The collections currently hosted in ARTstor include the VRC’s digital image collection in Almagest, the Saskia archive, and Archivision. These collections are currently updated twice a year, but more frequent updates are planned.

In addition to the VRC, a number of other entities on campus hold digital image collections. At the moment, most of these are in stand-alone databases that have to be searched separately. Jacoby participated in the campus LAM (Library, Archive, and Museum) meeting, hosted by RLG Programs with the goal of improving coordination of and access to these resources. One priority set by the Princeton group was the implementation of federated image searching, which would allow users to search multiple University image resources with a single search. Jacoby is now heading a group that is examining how image searching can be enhanced. A number of new collections were acquired from scholars this year. In December, William L. MacDonald, professor emeritus at Smith College, transferred his collection of approximately 15,000 slides to Princeton. MacDonald is the author of numerous books on the architecture of the Roman Empire, some co-authored with the department’s Professor John Pinto. The great strength of this collection is its coverage of ancient Roman architecture, particularly sites in remote portions of the former empire, but also of well-known monuments throughout Italy. It includes extensive documentation of sites in the Syrian desert, Algeria, Tunisia, Libya, and elsewhere, mostly taken in the 1960s and ’70s, as well as Greek and Byzantine architecture.

Visual Resources also continued its ongoing project of scanning Pinto’s slide collection, which includes extensive documentation of Rome, with a concentration on the built environment from the ancient period through Renaissance and later. Digital images of Pre-Columbian art from Bryan Just, curator of the arts of the ancient Americas at the Princeton University Art Museum, were also added to the database. His collection includes images of Aztec, Maya, and Mixtec codices, as well as a wide variety of sites and objects. Lucy Lo donated a collection of slides of Chinese subjects, including both objects in museums and on-site photography.

Among the new technologies introduced this year is the University’s WebSpace application, which allows the sharing of large files and has already proved useful for transmitting presentations for visiting lecturers, PiCtor database documents, and large images for publication and research. The storage and backup of the VRC’s image collections have also been transferred to a more secure University server. New equipment available for use in Visual Resources includes a high-quality, large-format flatbed scanner.

The Princeton/Cornell image management database, PiCtor, underwent further development this year and is now compatible with Vista and Access 2007 and has added fields for compliance with cataloguing standards and data detail. A new generic version was distributed without charge to

Recently discovered sandstone panel depicting K’awill Mo’ as a captive, Toniná, ca. A.D. 692, one of the pre-Columbian images added to the Almagest database this year.

Sample display of Department of Art and Archaeology images now available in ARTstor.
The Princeton-Michigan-Alexandria expedition to the Monastery of Saint Catherine at Mount Sinai, organized by Weitzmann and George Forsyth '23, discovered a large cache of previously unknown icons. While scholars greeted this momentous discovery with enthusiasm, the majority of these icons continue to be unpublished and overlooked. Weitzmann himself wrote, “There are hundreds of icons, especially of the more recent periods, which are uninteresting from the artistic point of view.” This exhibition presented some of these “uninteresting” icons, demonstrating that many of them are striking and original works of art. Preparation of the exhibition also resulted in the re-identification and reorganization of the color images in the Weitzmann archive.

Work began this year on cataloguing and digitizing the photographs assembled by the department’s late Professor David Coffin, a scholar of Italian Renaissance architecture and garden design. His collection includes hundreds of splendid photographs of Renaissance and Baroque villas, churches, palazzos, gardens, and other monuments, with a particular focus on central and northern Italy.

The Research Photographs Collection also loaned drawings, photographs, and documents from its Howard Crosby Butler archive to the National Museum in Damascus, Syria, for the exhibition “Pionniers et Protagonistes de l’Archéologie Syrienne,” one of the cultural and artistic events held as part of the celebration of Syrian culture in Damascus, which was named Arab Cultural Capital for 2008.

Among the many scholars who drew on the Research Photographs Collection this year was Ilaria Dagnini Brey, whose forthcoming book, *The Venus Fixers: The Untold Story of the Allied Soldiers Who Saved Italy’s Art during World War II*, recounts the dramatic history of the U.S. Army’s Monuments, Fine Arts, and Archives officers, and their efforts to recover Italian artworks removed from museums and collections by German troops during World War II. For this project Kenfield drew on the department’s collection of hundreds of documentary photographs taken by A. Sheldon Pennoyer, who served with the MFAA in 1944–45. While many of these images depict the horrifying devastation of the war in Italy, others capture moments of triumph as looted works of art are rescued from their hiding places.

**Research Photographs**

Last fall, Curator of Research Photographs Shari Kenfield, in collaboration with Professor Slobodan Ćurčić, graduate student Matthew Milliner, and computing support specialist Julie Angarone, mounted an exhibition in McCormick Hall titled “Hidden, Discovered, and Still Overlooked: A Selection of Icons from Mount Sinai.” Conceived in conjunction with the third annual Kurt Weitzmann Memorial Lecture, the exhibition presented a series of over-life-size images of icons from the department’s Sinai archive.

Other institutions who requested it, including new users Lafayette College, Texas Tech, and the University of Richmond.

Visual Resources lost staff member Martha Perry, who accepted a position at the Princeton Public Library. Beth Wodnick joined the VRC in September as a senior image cataloger and support specialist. A native of New Jersey, she earned a B.S. in photography at Syracuse University, then worked as a photographer in the Chicago area for six years. After moving to Boston for graduate school, she joined the staff of the Fine Arts Library at Harvard, where she catalogued images of African art and architecture. While working at Harvard, she earned her master’s degree in library science at Simmons College. Drawing on her experience in both hands-on photography and digital cataloguing, Wodnick is cataloguing history of photography images, as well as working on other image needs and cataloguing procedures. She recently received a travel award from the Visual Resources Association to attend their annual conference.

David Connelly continues to increase his expertise in digital photography and projection, and serves as a resource on digital imaging for the entire department. Senior cataloger Virginia French also works on administrative aspects of the collection and the database. Media specialist Marilyn Gazzillo provides support, instruction, and assistance with all classroom media. Trudy Jacoby serves on the Visual Resources Association Foundation’s board of directors, the finance committee of the Art Libraries Society, and the implementation committee of the ARLIS/VRA Summer Educational Institute for Visual Resources. Shari Kenfield is a member of the Society of American Archivists and continues the exhibition program of the Research Photographs Collections. Chris Spedaliere is now the resident cataloging expert for Pre-Columbian material, while Xia Wei is currently concentrating on building the digital image collections of Japanese art.

**Beth Wodnick**

The Roman arch at Timgad, Algeria, part of the William L. MacDonald collection

An icon at Mount Sinai depicting St. Christopher with the head of a dog, one of the images in Research Photographs’s recent exhibition

Monuments, Fine Arts, and Archives officers with a portable altar painted by Jacopo di Cione around 1360–65, a photograph from the Pennoyer collection

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The Index, directed by Colum Hourihane, had another very active year that included two major conferences, a new publication, and the acquisition and addition of several important archives of images.

In October 2008, the Index sponsored the international conference “Arts of the East: Byzantine Studies in Princeton,” which coincided with the annual Byzantine Studies Conference, held this year at Rutgers University. The unifying theme behind all of the papers was Byzantine iconography, a field in which the Index’s holdings are particularly strong thanks to the expert work of Lois Drewer, the Index’s research scholar in Byzantine and Late Antique art. The presentations at the conference dealt with matters as diverse as John Climacus’s Heavenly Ladder, Byzantine depictions of towers, and the origins of heraldry in Byzantine art, with a focus on works of art from areas including Cappadocia, Egypt, Armenia, and, of course, Greece. The speakers included Slobodan Ćurčić, Anthony Curler, Helen Evans, Catherine Jolivet-Lévy, Eunice Maguire, Henry Maguire, Robert Ousterhout, Nancy Ševčenko, Don Skemer, and Gary Vikan. At the conclusion of the proceedings, the audience of more than 200 moved to Firestone Library to view the exhibition “The Greek Book: From Papyrus to Printing,” which displayed some treasures from the library’s rich holdings of Byzantine manuscripts.

Following the success of its conference on the Romanesque period two years ago, the Index organized a two-day symposium this March devoted to Gothic art. Despite the fact that much scholarly attention has been devoted to the Gothic, the papers given at this conference demonstrated that much still remains to be studied and properly understood. Even the term “Gothic” is slightly unsatisfactory, in that it covers an enormous geographical area, stretching from Ireland to Eastern Europe, as well as a period of many centuries. Some of the many local “languages” of this style were examined in detail at the symposium, along with iconographic, historical, historiographical, and philosophical methodologies. The conference honored Willibald Sauerländer, professor emeritus at the Zentralinstitut für Kunstgeschichte in Munich. The speakers were Barbara Drake Boehm, Michelle Brown, Caroline Brzelius, Madeline Cavinwes, Danielle Gaborit-Chopin, Richard Marks, Stephen Murray, Amy Neff, Bernd Nicolai, Nina Rowe, Rocio Sánchez Ameljeiras, Lucy Freeman Sandler, Dany Sandron, Elizabeth Taburet-Delahaye, Katherine Tachau, and Giuseppa Zanichelli.

The Index recently published Romanesque Art and Thought in the Twelfth Century: Essays in Honor of Walter Cahn (Penn State University Press, 2008), the proceedings of its two-day conference in 2006. Bringing together recent work by eminent scholars from both sides of the Atlantic, this volume investigates the development, meaning, and historiography of the term “Romanesque,” and the relationship of the style to nationalism. Other essays focus on iconographical topics, as well as issues of style, reception, innovation, technology, dating, and geographic coverage. The volume also includes an appraisal of the contributions made to the field by the conference’s honoree, the eminent scholar of the Romanesque, Walter Cahn, as well as a bibliography of his publications.

The papers presented at the Index’s two-day symposium on visions, dreams, and insights in medieval art and thought, held in March 2008, are currently being edited, and publication of the volume is expected next year.

The Index continued its practice of acquiring and cataloguing substantial collections of images this year. Among the recent acquisitions is the unique and little-known archive of the International Catacomb Society, based in Boston. Focusing on Early Christian and Jewish catacombs throughout the Mediterranean area, as well as on other art of the period, this collection of nearly 5,000 images is now being catalogued and added to the Index’s online database. These images include documentation of monuments at a number of little-known Early Christian sites in North Africa, such as the rich series of mosaic grave slabs at Enfida, Tunisia. In return for this generous gift, the Index will
provide its cataloguing data to the Catacomb Society, which will make the information available to its own online subscribers.

Another major donation of images to the Index this year came from the Blago Fund, which supports the documentation and preservation of the cultural heritage of Serbia. This ongoing project has conducted extensive photographic campaigns of monuments throughout Serbia, some of them never before photographed. The collection of 600 slides and scans went to both Dumbarton Oaks in Washington, D.C., and to the Index, where they were iconographically analyzed and catalogued by Lois Drewer. Among the sites documented in this donation are the medieval monasteries at Studenica, Gračanica, Dečani, Sopočani, Ravanica, and Mileševa.

The third archive of images acquired by the Index this year, also of Byzantine art, came from the Bibliothèque Millet in Paris, thanks to the efforts of Catherine Jolivet-Lévy of the Sorbonne. This collection was the life work of the late Svetlana Tomeković, who was well known as both a photographer and a scholar, and who gained access to many Byzantine sites throughout Europe and the Near East. Her collection of nearly 8,000 slides provides wide-ranging visual coverage of Byzantine monuments and art in Italy, Greece, Bulgaria, Serbia, Cyprus, Turkey, Russia, and beyond, with particularly rich coverage of monumental fresco painting.

The Index also received permission to photograph and catalogue the collection of the museum of the Campo Santo Teutonico in Rome, a cemetery, church, and hospice adjacent to St. Peter’s that is now an institute for archeological and historical studies. The museum’s fine collection includes Early Christian sarcophagi, sculpture, inscriptions, terracotta lamps, 6th-century textiles from Egypt, metalwork, and a variety of everyday objects.

Work also progressed on the Index’s long-term project of cataloguing the Western medieval manuscripts owned by the Morgan Library and Museum in New York. All of the manuscripts have been photographed, and the Index now holds more than 100,000 images from this extensive collection. The Morgan project has been an unbelievably rich source of material for the Index and has extended the time period covered by the Index, from 1450 to 1550, and added to the subject terms that are used to classify subject matter, which now number more than 28,000.

Index staff continued work on digitizing and cataloguing several private collections of slides that were generously donated to the archive. During the last year the Index added several thousand database entries from these donations, including documentation of Cappadocian frescoes from the collection of Catherine Jolivet-Lévy, Lebanese frescoes contributed by Mat Immerzeel, Western manuscript illuminations donated by Alison Stones, and Italian Romanesque sculpture given by Dorothy Glass.

Adelaide Bennett Hagens

Index research scholar Adelaide Bennett Hagens is an expert on medieval art and iconography. She earned a Ph.D. at Columbia University, where she studied with Robert Branner and wrote a dissertation on Firestone Library’s Garrett MS. 28, an English illuminated Bible of the 1270s. Many of her publications and conferences papers have investigated Books of Hours—their prayers and the usages of the various hours, their medieval antecedents, the relationship of their texts and images, and aspects of their patronage. She is writing a book on French and Franco-Flemish Books of Hours from 1200 to 1320, a comprehensive study that will include a catalogue of all known examples.

At the Index she has catalogued a wide range of material, including manuscripts, ivories, stained glass, enamels, and seals, as well as other objects and media. She has also contributed to the Morgan Library project and recently completed the cataloguing of Morgan M.730, a French Psalter-Hours of the 1240s photographed and catalogued by the Index.
Excavations

Excavations at Polis Chrysochous, Cyprus

The second consecutive study season at Polis Chrysochous focused on the completion of detailed architectural drawings of the recent excavations, as well as intensive study of the buildings and objects unearthed during 20 seasons of digging. Under the direction of Professor William Childs, three architects worked tirelessly to complete the plans and elevation drawings of the large late-Hellenistic–Roman building in area E.G0 and the Archaic sanctuary to the northeast on the Peristeries plateau (area B.D7). Examination of the area around an early Byzantine basilica unearthed at a site in the village showed that further drawings of that area will have to made during the 2009 season.

Mary Grace Weir *96 (M.A.) continued her study of the Classical sanctuary adjacent to the ancient city wall, studying the footing trenches of an earlier Archaic structure on the site and investigating further the material from an ancient pottery dump. Her study of the pottery has identified nearly 100 terracotta scoops, mostly fragmentary, that were unearthed in this sanctuary, primarily in the central area of the main enclosure. These objects are thought to have functioned as incense shovels, and the large number of them recovered from the Polis temple may reflect a long period of ritual activity in this sanctuary.

Nancy Serwint *87 and five students from Arizona State University continued the analysis and classification of the more than 30,000 terracotta sculptures unearthed by Princeton’s excavations. Close examination has revealed how the coroplasts created heads for statuettes and large-scale statues by using various molds for the faces and individualizing them with separately made applications of clay, often creating images of great beauty. The terracotta team also worked on identifying and classifying the more than 1,000 small votives of the “goddess with uplifted arms” type from a sanctuary at Polis. These figurines, found in sanctuaries throughout Cyprus, are usually associated with female divinities, and the many examples recovered from the Polis sanctuary indicate that a female fertility goddess, possibly of Near Eastern origin, was worshipped there.

The lead seal of Damianos, archbishop of Cyprus in the 8th century, with the bust of a bishop-saint holding a Gospel book.

The mud-brick substructure walls of a large Roman building stand more than 10 feet high.

The large Roman structure with at least two spacious courtyards on a spur of land overlooking the Chrysochous bay was the focus of Tina Najbjerg ’97’s study. Last summer’s work focused on the curious system of cut-stone pillars and mudbrick “walls” that formed the substructure of the northern courtyard. A small test trench was dug to clarify the connection between two parts of a mud-brick wall at the excavated area’s northern edge and to determine its thickness. The 10-foot-high mud-brick walls were cleaned, drawn, and studied in preparation for being backfilled. The compartments between these substructures were filled in antiquity with vast quantities of sand. Preliminary examination of the pottery recovered from this fill suggests, somewhat perplexingly, that it is Greek rather than Roman in date. This summer a Roman pottery specialist will join the team to clarify the dating of the pottery from this area. A magnetometer survey of the area will also be carried out during the 2009 season, part of a longer-term project to create a computer-rendered map of the entire site.

Olga Karagiorgou of the Research Centre for Byzantine and Post-Byzantine Art of the Academy of Athens has undertaken a study of the Byzantine lead seals found by the Princeton excavations. These cast lead discs were used by church officials and lay individuals of high rank to authenticate and secure documents and packages. The 10 examples found at Polis range in date from the 7th to the 11th century, and two of the latest specimens are rare examples of seals from Cyprus from the period after the reestablishment of Byzantine administrative control on the island. One of them belongs to a high official who was connected directly with the imperial palace in Constantinople. Further work on these seals should reveal more about the chronology of the site in the Byzantine period and its connections with other areas of the Byzantine world.
An up-to-date account of the excavations at Polis, including the most recent work on the late-Hellenistic-Roman building in E.G0, with color photographs and aerial views of the site, was published in the journal Near Eastern Archaeology 71:1–2 (2008).

Excavations at Bālis, Syria

Professor Thomas Leisten returned to Bālis in the summer of 2008 to direct the final season of major excavations at the site. His team focused on completing the excavation of a Shiite mosque-shrine about one kilometer east of the city. Earlier digging by the Princeton team had uncovered much of this elaborate mashhad, or commemorative building, that was probably erected in a preexisting cemetery in the 10th or 11th century and continued in use until the arrival of the Mongols in the mid-13th century. The core element of the complex was a columned courtyard leading into a prayer hall with three prayer niches, flanked by various side annexes and service rooms that included latrines and, rather unexpectedly, a bakery.

Ferhan Sakal, a student at the University of Tübingen, draws the 12th-century tomb of a young boy adjacent to the central courtyard of the mashhad at Bālis

This season’s excavations uncovered more major architectural features of this shrine complex, including a grand staircase that was once roofed with elaborately decorated corbel vaulting, or muqarnas. This portal, which was oriented to face the city of Bālis, must have served as a monumental entrance for the pilgrims who streamed up to the shrine from the town in the valley below.

A number of tombs were also unearthed within the confines of the mashhad. While tombs are a common feature within the walls of Shiite shrines of this period, some of the burials at Bālis were very unusual: at least three of them were tiny infants or perhaps stillborns. Shiite sources, in fact, mention that there was a “shrine of miscarriages” at Bālis. This shrine may have owed its origins to the fact that Bālis was on the route along which the family of Hussein ibn Ali was taken to Damascus after his defeat at the Battle of Karbala in 680. The route of this procession from Iraq to Syria is dotted with commemorative shrines marking its progress. It is possible that one of the members of Hussein’s illustrious family, all of whom were direct descendants of the prophet Muhammad, may have miscarried at Bālis during this procession, providing the impetus for the practice of burying stillborns there centuries later.

Immediately adjacent to the main entrance of the shrine, and just off its central courtyard, the team excavated a room that contained a tomb marker and a long inscription identifying the burial as that of a boy of about 12 or 13. While this is a normal location for a tomb in this period, the particularly prominent treatment of this burial may indicate that the youth was a direct descendent of the Prophet who died at Bālis.

The excavators also uncovered a large section of fallen wall lying across the center of the complex. This substantial wall, which had a rubble core faced with decorative brick on both sides, had toppled over at its base, preserving its entire original height of about 12 meters. The ornamental patterns of the brick facing, primarily herringbone and cross designs, are typical of architectural brickwork in eastern Iraq and Syria during roughly the late 12th and early 13th centuries. This impressive architectural feature provides evidence that there was a major elaboration or expansion of the shrine in the last phase of its existence, when the patronage of Abbuyid rulers led to a burst of building activity throughout Syria and Egypt. The prominent burial near the entrance of the mashhad can also be dated to this period on the basis of its inscription.

With major excavation now completed, the Bālis project will next focus on study and conservation of the site and its finds. Last summer a house containing a conservation lab was constructed on the site, with financing provided in part by the Department of Art and Archaeology. The house will be available to archaeologists throughout the year, and Leisten hopes to assemble a team of conservation experts whose first priority will be stabilizing and restoring the wall paintings of the 8th-century desert palace. The frescoes of the palace’s audience hall and adjacent rooms, with swirling patterns that imitate marble revetment flanked by engaged columns, are some of the finest and best-preserved examples of early Islamic painting in the Middle East.
Undergraduate Alumni

Jasmine Alinder ’91 earned an M.A. in art history from the University of New Mexico and a Ph.D. in art history from the University of Michigan. Currently an assistant professor in the history department at the University of Wisconsin–Milwaukee, she has just published Moving Images: Photography and the Japanese American Incarceration (University of Illinois Press, 2009). The book examines the work of official government photographers, of renowned photographers including Dorothea Lange and Ansel Adams, and of Japanese-American photographers both during and after the incarceration. Jasmine was recently awarded a Charles A. Ryskamp Research Fellowship from the American Council of Learned Societies to begin work on a new book project, a study of instances when photographs have played central roles in legal disputes, analyzing court cases and policy from the 20th and early 21st centuries. [jalinder@uwm.edu]

Maya Aravind ’04 was awarded an M.A. in art history from Columbia University in the spring of 2008, having completed the Modern Art: Critical Studies program, with a focus on neuroscience and art. Her master’s thesis was titled “Action, Observation, and Felt Imitation: How and Why We Respond Positively to Images of Dance.” In the fall of 2008 she entered medical school at the University of Michigan. [maya.aravind@gmail.com]

Julie N. Books ’91 is teaching aesthetics and the history of Western philosophy at Shenandoah University. Also a lawyer, she works with her husband in his law firm. Julie lives on a horse farm in the mountains of the Shenandoah Valley of Virginia, where she trains her two horses—a thoroughbred and a purebred Arabian who is a grandson of national champion Huckleberry Bey++ and a son of Desperado V—and teaches dressage and hunter seat equitation. Having drawn and painted for many years, she has begun painting portraits. [jinbooks@aol.com]

Rebecca Zack Callahan ’04 is a registered nurse in New York City and a women’s health care nurse practitioner student at the University of Pennsylvania. In April 2008, she and Rob Callahan were married. [rebeccazcallahan@gmail.com]

Ibby Caputo ’03 works as a freelance journalist and interns at WBUR, Boston’s NPR station, on special documentary projects. This summer she will be the Kaiser Family Foundation media intern in health reporting at the Washington Post. For more about Ibby, visit her website, www.ibbycaputo.com. [ecaputo@alumni.princeton.edu]

Jasmine Alinder ’91, Moving Images: Photography and the Japanese American Incarceration

Elsbeth Dowd ’04’s master’s thesis on Caddo pottery included this vessel from the Clement mound site in southeastern Oklahoma

George R. vB. Ennenga ’69 is the director of GxI, a New York City workshop for visual art and philosophy (www.gxisite.net). The group has organized exhibitions in both private galleries and public museums in the U.S., Canada, Germany, and Norway. He recently published Gene Game: The New Laws of Evolution (Authorhouse, 2008), a popular presentation of the theory of “Artificial Evolution.” His book defines the new laws of evolution, discusses their ethical and operational aspects, and elaborates on human evolution into future worlds. His works in philosophy have been published in Engineering the Human Genome (Oxford University Press, 2000) and in the journal Artificial Life (MIT Press). George is also the CEO of the international development companies The Island Group and Panthena. [privateresorts@hotmail.com]

Jeanne D. Hedeman ’74, professor of art history and medieval studies at the University of Illinois, has just published Translating the Past: Laurent de Premierfait and Boccaccio’s ‘De casibus’ (Getty Museum)
Steve Hellmuth '75 is the executive vice president of operations and technology for NBA Entertainment, and is responsible for overseeing the league’s information technology, interactive services, broadcast operations, and engineering departments. He also oversees the development and implementation of standards for the design, construction, and operation of NBA arenas. Steve was the executive in charge of the first-ever live broadcast of a sports event in 3D HD, the 2007 NBA All-Star Game, and has since produced three live games, including the 2009 NBA All-Star Saturday night, which was distributed live to 80 theaters in the U.S. He also led the launch of the NBA’s digital media archive, the first such initiative by any major professional sports league. The NBA is currently digitizing the league’s entire video library—more than 400,000 hours of games, highlights, and programming—to create an accessible file-based digital media archive. Steve also designed the LED lights that frame the backboards and signal the expiration of time, an innovation that has traveled around the world.

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**William I. Homer ’51**, the H. Rodney Sharp Professor Emeritus at the University of Delaware, has been awarded a grant to support his research on the second volume of the letters of Thomas Eakins, covering the years 1873–1915. Princeton University Press will publish the first volume, *The Paris Letters of Thomas Eakins*, this summer. Bill’s essays on the “lost” American Abstract Expressionist, Arthur Pina- jian, and on contemporary sculptor Zenos Frudakis’s work, *The United States Air Force Memorial Honor Guard*, were also published this year. Bill’s gift of his papers relating to early American Modernism to the Georgia O’Keeffe Museum Research Center in Santa Fe was featured in an article in *Art News* (January 2009). In January he also donated 200 rare periodicals, museum catalogues, and ephemera to the University of Delaware Library. He continues to serve as a senior editor of *American Art Review*, and, after a hiatus of 50 years, has begun making sculpture again.

**Eik Kahng ’85**, curator and head of the department of 18th- and 19th-century art at the Walters Art Museum in Baltimore, is one of 10 art museum curators nationwide selected for a fellowship at the Center for Curatorial Leadership in New York City. The program equips curators with the administrative and managerial skills necessary to take leadership roles in art museums. The sessions, which began in January, include instruction by professors at the Columbia University Business School and by leading museum directors, administrators, and trustees from around the country. The program also features a mentorship and a week-long residency at a museum different from the curators’ home institutions. Each of the fellows is also assigned a long-term research project to be presented during the concluding week in June. Eik is currently developing two future projects, one on the theorization of the representational properties of pastel, and one on the temporality of still life as life stilled, taking into account representations in all media. [ekahng@thewalters.org]

**Emy Kim ’02** recently joined Period Furniture Conservation LLC in New York City (www.periodfurnitureconservation.com) as an assistant objects conservator. The studio specializes in the conservation of fine furniture from the 14th through the 20th century, and draws its clientele from museums, private collections, and international institutions. Emy’s work has included the conservation of several rare period pieces, including a 16th-century Italian cassone, a 17th-century English Davenport, and an 18th-century French Regency card table. Emy earned her M.A. in museology and conservation from New York University and her B.F.A. in studio art from the University of Delaware.

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**Anne D. Hedeman ’74**, Translating the Past: Laurent de Premierfait and Boccaccio’s *De casibus*

**The Paris Letters of Thomas Eakins**, edited by William I. Homer ’51

**Julian Kreimer ’98**, *Light Tree*
Mary Levkoff ’75, Hearst the Collector

Sarah Hermanson Meister ’94, Picturing New York: Photographs from The Museum of Modern Art

private collectors, and designers around the world. Emy assists in various types of furniture treatments, from structural issues to surface finishes. She brings an expertise in objects conservation to the studio, having received an M.A. in art history, with an advanced certificate in conservation, from the Conservation Center of New York University’s Institute of Fine Arts in May 2008. She also earned an M.A. in art history from Williams College in 2004 and was a Judith M. Lenett fellow at the Williamstown Conservation Center. She has worked on projects at the Brooklyn Museum, the Cloisters, the Metropolitan Museum of Art, the Cooper-Hewitt National Design Museum, and NYU’s Villa la Pietra in Florence. [emy.kim@gmail.com]

Julian Kreimer ’98’s recent paintings were included in a two-person show at the Lenore Gray Gallery in Providence, Rhode Island. In December 2008–January 2009, several of his paintings were shown in the exhibition “Innerworld of the Outerworld,” curated by Marco Breuer at Von Lintel Gallery in Chelsea. Julian is currently teaching studio and interdisciplinary courses in the Graduate Studies Division at the Rhode Island School of Design, as well as studio classes at Pratt Institute in New York and the Tyler School of Art in Philadelphia. After writing for Modern Painters for several years, he has been writing for Art in America since 2006; his most recent feature, on the artist Lois Dodd, appeared in the November 2008 issue. [julian@juliankreimer.com]

Stephanie Leitch ’91, who teaches Northern Renaissance art at Florida State University, investigates non-European others in early modern print culture. She recently published “The Wild Man, Charlemagne, and the German Body” in the journal Art History (June 2008). Her article on Hans Burgkmair and Augsburg humanists, “Burgkmair’s Peoples of Africa and India” (1508) and the Origins of Ethnography in Print,” will appear in the June 2009 issue of the Art Bulletin. She is currently writing a book on “Mapping Ethnography in Early Modern Germany.” [sleitch@fsu.edu]

Mary Levkoff ’75, curator of European sculpture and classical antiquities at the Los Angeles County Museum of Art, has published Hearst the Collector (Abrams, 2008), a wide-ranging study of William Randolph Hearst’s collections that accompanied her exhibition at LACMA (November 2008–February 2009). Mary’s study of the 19th-century ceramic sculptures that she acquired for LACMA’s collection was published in La sculpture au XIXe siècle: mélanges pour Anne Pingeot (Nicolas Chaudun, 2008), and her article on Hearst’s collections of classical antiquities appeared in Apollo magazine (October 2008). In November, she lectured on “Hearst and Spain” at the symposium in honor of Jonathan Brown ’64 at the Frick Collection in New York. She has been named to the comité scientifique for a 2009 Paris colloquium on French Renaissance sculpture organized by the Institut national de l’Histoire de l’Art. She also contributed to the exhibition catalogues The Color of Life: Polychromy in Sculpture from Antiquity to the Present (Getty Villa, 2008) and Cast in Bronze: French Sculpture from Renaissance to Revolution (Musée du Louvre/Metropolitan Museum of Art). Paul Getty Museum, 2009). Mary has recently been appointed supervisory curator of sculpture and decorative arts at the National Gallery of Art in Washington, D.C.

David Maisel ’84 published two monographs last year. Library of Dust (Chronicle Books, 2008) depicts the strangely beautiful corroded copper canisters containing the unclaimed cremated remains of patients from an Oregon psychiatric hospital. Cascade Effect (Nazraeli Press, 2008) published images made by David more than 20 years ago of clear-cut logging sites in Maine. His exhibition “Library of Dust” was shown last fall at the Haines Gallery in San Francisco and the Blue Sky Gallery in Portland, Oregon. David’s work was also exhibited at the Palais de Tokyo in Paris as part of the inaugural Prix Pictet Award in Photography, which focuses on issues of sustainability. The exhibition will travel to Dubai and other locales. His photographs were also included in the exhibition “First Doubt: Optical Confusion in Modern Photography” at the Yale University Art Gallery, accompanied by a catalogue. David’s “Library of Dust” series was the subject of an article in X-tra Contemporary Art Quarterly (fall 2008) and a feature article by Karen Lang in the British Journal of Photography (November 29, 2008). [david@davidmaisel.com]

Pete Maruca ’87’s construction firm, Orion General Contractors, recently won Remodeling Magazine’s 2008 National Platinum Award for the Best Whole House Green Remodel. The project involved dismantling a 180-year-old bank barn, which had been slated for demolition, and reconstructing it 60 miles away for use as a guest/party house in Devon, Pennsylvania. [pmaruca@oriong.com]

W. Barksdale Maynard ’88, a lecturer in the School of Architecture at Princeton, published two books last year. Woodrow Wilson: Princeton to the Presidency (Yale University Press, 2008) is a revisionist account of the life of the controversial Tiger, focusing on how Wilson’s Princeton years influenced the ideas and worldview he later applied in politics, and showing how his career in the White House repeated his Princeton experiences with uncanny precision. The book provides an unprecedented inside view of a hard-fighting president who tried first to remake a university, and then to remake the world. The Financial Times called the book “riveting and beautifully written.” Barksdale’s second book, Buildings of Delaware (University of Virginia Press, 2008), a volume in the Society of Architectural
Historians series Buildings of the United States, is the first comprehensive survey of the entire architectural history of the “First State.” The monuments documented in this heavily illustrated book range from an ancient Dutch dike of 1660 and colonial smokehouses in the Kent County countryside to an intact International Style 1940s elementary school in the city of Wilmington and a recently completed, cutting-edge cable-stay bridge. [wbmaynard@verizon.net]

Sarah Hermanson Meister ’94 has organized the exhibition “Picturing New York: Photographs from The Museum of Modern Art.” The show includes nearly 150 photographs from the Museum of Modern Art’s collections, ranging in date from 1888 to 2005 and representing the work of 90 photographers, from Alfred Stieglitz to Cindy Sherman, and Helen Levitt to Garry Winogrand. The exhibition opened at La Casa Encendida in Madrid in March, will move to the Museo di arte moderna e contemporanea di Trento e Rovereto this summer, and will end its tour at the Irish Museum of Modern Art in Dublin. Sarah was recently promoted to curator of photographs at the Museum of Modern Art. [sarahmeister@mac.com]

Jim Melchert ’52 was recently in South Korea, where he chaired the jury for the Fifth World Ceramic Biennale 2009, which opened on April 25. The jury selected 186 works from 3,196 applications submitted by artists from 70 countries. The sponsoring organization is the World Ceramic Exposition Foundation. Jim is professor emeritus at the University of California–Berkeley. [jfmelcher@gmail.com]

Christine Mugnolo ’01, associate professor of fine art at Antelope Valley College in Lancaster, California, collaborated on the book Bombing Ploesti (Red Hen Press, 2008). The book combines the poetry of Charles Hood, a professor of English at Antelope Valley College, with Christine’s 37 illustrations in black wash, ink, crayon, and charcoal. The poem describes an American bombing mission that targeted Nazi oil fields in Ploesti, Romania. Most of the images in the book are derived from photographs and videos of the event, combined with elements taken from B-24 flight manual cartoons, B-24 nose art, and POW’s illustrations of plane crashes. By combining poetry and art on facing pages, the book creates a dialogue about history that helps to explore the truth and humanity inside the inhumanity of war. Christine is currently at work on a second project illustrating Hood’s poetry. [cemugnolo@yahoo.com]

Brody Neuenschwander ’81 had a solo show of recent work at the Neuhoff Gallery in New York in January and February of this year. In March he mounted a very large project in the Belgian city of Mechelen: a sound and light installation on and in the cathedral and its tower. For three months the roof of the cathedral was transformed into a moving poem by means of laser-projected text, an extended meditation on the meaning of towers. Brody worked with historian David Starkey on a new documentary on Henry VIII, which aired in the U.K. in March, creating numerous period documents, filmed calligraphy, and various props, including a detailed recreation of Henry VIII’s writing box. For more information about Brody’s recent projects, visit his website, www.bnart.be. [brody.n@skynet.be]

Robert M. Peck ’74 recently co-authored All in the Bones: A Biography of Benjamin Waterhouse Hawkins (Academy of Natural Sciences of Philadelphia, 2008), the first full-length biography of one of the most versatile natural history artists of the Victorian age. Hawkins created hundreds of scientifically accurate illustrations of long-extinct creatures and made the world’s first life-size reconstructions of dinosaurs and other prehistoric creatures. In 1854, his sculptures at the Crystal Palace in London captured the attention of millions of people and introduced the world to “dinosauromania.” Traveling to America in 1868, Hawkins created the first articulated dinosaur skeleton for public display. One cast was exhibited at the Academy of Natural Sciences in Philadelphia, and a second cast was made for Princeton. Hawkins also painted 17 large oils of prehistoric life that were exhibited in Nassau Hall from 1871 to 1900 and then in Guyot Hall from 1909 to 2000. In this new book, Valerie Bramwell, the artist’s great-great-granddaughter, focuses on the complex personal life and times of Hawkins, while Bob, who is curator of art and artifacts and senior fellow at the Academy of Natural Sciences, examines the artist’s contributions to science and art. [peck@ansp.org]

Jessica Davis Powers ’97 is the Gilbert M. Denman, Jr., Curator of Western Antiquities at the San Antonio Museum of Art. In 2007 and early 2008, she organized the reinstallation of the museum’s Greek and Roman collection, which reopened in March. Her overview of the collection and the reinstalled galleries was the cover story in the February 2008 issue of Apollo, and she delivered lectures on the reinstallation project in San
**Land Use Scenarios: Environmental Consequences of Development**

Allan W. Shearer '88 et al., *Land Use Scenarios: Environmental Consequences of Development*

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Antonio and Austin. In conjunction with the reopening, she also organized the symposium “Roman Sculpture in the 21st Century: New Perspectives on Ancient Images” at the museum. She continues to do research on Roman sculpture and the decoration of houses in Pompeii. [jessica.powers@samuseum.org]

Matthew H. Robb '94 completed his dissertation, on the apartment compounds of Teotihuacán, at Yale University in 2007. The dissertation, supervised by Mary E. Miller '75, won the Frances Blanshard Fellowship Award and was recently recognized with an honorable mention from the Association of Latin American Art. From New Haven he went to Saint Louis, where he was the Mellon Fellow in Pre-Columbian Art at the Saint Louis Art Museum. He was promoted to assistant curator of ancient American and Native American art at the museum in January 2009. He has also been a lecturer at Washington University in Saint Louis, teaching a class on the art and architecture of ancient Mesoamerica. [matthew.robb@slam.org]

Allan W. Shearer '88 is on leave from his position as assistant professor of landscape architecture at Rutgers this year and is a Donald D. Harrington Faculty Fellow at the University of Texas–Austin. He is investigating the role of climate change within theories of the built environment. When not working in a library, he is learning how to two-step. Allan is also the lead author of *Land Use Scenarios: Environmental Consequences of Development* (CRC Press and Taylor & Francis, 2009), an interdisciplinary project that considers how to approach and assess uncertainties related to the shaping of the built environment. [ashearer@aesop.rutgers.edu]

Mark Shinkman '85 will have a solo exhibition of paintings in October 2009 at Von Lintel Gallery in New York. A solo exhibition was on view from February–April 2009 at the Museum Gegenständfreier Kunst in Otterndorf, Germany, and was accompanied by a catalogue. A solo exhibition recently closed at Fruehsorge Contemporary Drawings in Berlin, and another solo exhibition of work acquired by the Grand Rapids Art Museum in Michigan was shown at the museum last summer and fall. Mark’s work was recently exhibited in group shows at the Museo de Arte Contemporáneo Esteban Vicente in Segovia, Spain; the Allen Memorial Art Museum in Oberlin, Ohio; the Memorial Art Gallery at the University of Rochester, New York; and Gallery Joe in Philadelphia. His other group exhibitions during the past year have been at museums in Texas, Kansas, Arkansas, Wyoming, Iowa, and Washington. For further information, visit [www.marksheinkman.com](http://www.marksheinkman.com). [info@marksheinkman.com]

Josephine Sittenfeld '02 earned an M.F.A. in photography at the Rhode Island School of Design (RISD) in 2008, where she won the T. C. Colley Scholarship for her documentary film about two families raising children who are on the autism spectrum. Jo's work has been included in group shows at Soho Photo in New York City; the Museum of Fine Arts in Santa Fe, New Mexico; the Albuquerque Museum; and the Vermont Center for Photography in Brattleboro. She is currently an adjunct instructor at RISD. Some of her work can be seen at [http://josittenfeld.com](http://josittenfeld.com). [joe@josittenfeld.com]

Joanna S. Smith '87 spent the 2008–09 academic year at the Institute for Advanced Study in Princeton as the Elizabeth and J. Richardson Dilworth Fellow of Historical Studies, working on a book titled *Artistic Exchange in the Mediterranean Bronze Age World*. She also curated an exhibition at the Cyprus Museum in Nicosia, Cyprus, about the art and archaeology of the village of Phloumoudhi. The exhibit, “Views from Phloumoudhi, Cyprus,” which will run from June 18 through September 18, 2009, celebrates the return to Cyprus of archaeological materials brought to New York in the 1970s after their excavation by a team from Columbia University, where Joanna teaches. Most of these objects, primarily Late Bronze Age and Iron Age (ca. 1650–300 B.C.) ceramic vessels, pottery sherds, metal objects, and terracotta figures, were unpublished until 2000. At that time, Joanna organized the Phloumoudhi Archaeological Project with a team of students to study, analyze, publish, and return the material. The first volume of the publication series, *Views from Phloumoudhi, Cyprus*, published by the American Schools of Oriental Research, appeared in 2008. [jss245@columbia.edu]

Mary Stewart '83 has entered the master's program in American Studies at George Washington University, while continuing as vice president for external affairs at public broadcaster WETA in Washington, D.C. [mstewart@weta.com]

Alan Weinstein '01 had a solo show of his paintings at Telfair Peet Theatre Art Gallery at Auburn University in February–March of this year. The exhibition, titled “Woods,” coincided with a production of Stephen Sondheim’s *Into the Woods* and included Alan’s “woods” paintings from 1996–2006. The works ranged from studies for large folding screens to examples of divided canvases painted in
2004–07. Last December, he mounted an exhibition of his recent paintings and cut canvases at his studio in Iowa City. Alan also works in printmaking and drawing, and his work is in the permanent collections of the Library of Congress, the National Gallery in Melbourne, Australia, and many other public and university museums and galleries. For more about Alan’s art and recent exhibitions, visit his website www.alanweinstein.com.
[alan@alanweinstein.com]

Ford Weiskittel ’68 is the executive director of the Trireme Trust USA, which has initiated a project to bring to New York City a full-scale working replica of the legendary 170-oared Athenian trireme of the 5th century B.C., the ship that won the naval battle of Salamis and so preserved Greek freedom and democracy. A series of sea-trials will take place in New York Harbor in the summer of 2010, culminating in a row from the tip of Manhattan around the Statue of Liberty on July 4. The ship will be in New York Harbor for viewing by the public from about mid-April through the end of September 2010, and plans are also being made to exhibit the vessel at the Maritime Museum at South Street Seaport. The team also hopes to visit the United Nations on Peace Day to highlight how former weapons can be turned into instruments of international understanding and goodwill. For further information, visit the website www.trirome.org. A former professor of classics at Hobart and William Smith Colleges, where he was chair of the classics department from 1979 until 1986, Ford also founded the rowing program at the college, served as its first coach, and rowed at the Henley Royal Regatta in England. In 2007 he received the Heron Award from William Smith for his contributions to athletics at the college. [director@trirome.org]

Victoria Will ’03 is a staff photographer at the New York Post. She also does a variety of editorial work for various magazines, including BlackBook, where she is a regular contributor. She is continuing work on a project that she began during her junior year at Princeton: a series on adults with Down Syndrome and other mental disabilities. A mixture of portraiture and documentary/reportage work, Victoria’s project will increase awareness of the ways in which adults with disabilities can live on their own and function independently in society. [victoria.will@gmail.com]

Graduate Alumni

Peter Barberie ’07 has been appointed curator of photographs at the Alfred Stieglitz Center in the Department of Prints, Drawings, and Photographs of the Philadelphia Museum of Art. From 2003–07 he was the Horace W. Goldsmith Curatorial Fellow in Photography at the Philadelphia Museum of Art, where he organized the exhibition “Looking at Atget” (2005) and co-organized the exhibition “Dreaming in Black and White: Photography at the Julien Levy Gallery” (2006). In the spring of 2008, he was the guest curator of “Close Encounters: Portraits of Artists and Writers by Irving Penn” at the Morgan Library and Museum in New York, which showcased a group of 67 portraits of notable subjects by Irving Penn acquired by the Morgan Library and Museum in 2007. Peter’s article “Marville’s Serenity” was recently published in a special issue of the Record of the Princeton University Art Museum.

Anthony Barbieri-Low ’01’s recent book, Artisans in Early Imperial China (University of Washington Press, 2007), has been awarded two major book prizes: the James Henry Breasted Prize of the American Historical Association, for the best book in any field of history before A.D. 1000, and the Charles Rufus Morey Book Award of the College Art Association, for distinguished books on the history of art. Tony teaches in the Department of History at the University of California–Santa Barbara.
[barbieri-low@history.ucsb.edu]

Andrea Bayer ’90 edited and contributed to Art and Love in Renaissance Italy (Metropolitan Museum of Art and Yale University Press, 2008), the catalogue of an exhibition that she organized for the Metropolitan Museum of Art; it is currently at the Kimbell Art Museum in Fort Worth, where it will be shown through June 14, 2009. This volume is the first comprehensive examination of the entire range of artwork inspired by Renaissance rituals of love and marriage. These works represent the pinnacle of the tradition, which began in the early Renaissance, of commemorating betrothals, marriages, and the births of children by commissioning extraordinary objects or exchanging them as gifts. The approximately 150 works, dating from about 1400 to the mid-16th century, include objects ranging from maiolica, glassware, and jewelry to nuptial portraits, birth trays, and allegories of love and marriage. One section of the catalogue examines prints and drawings of erotic subjects. The volume also documents the increasingly inventive approach to...
the subjects of love and marriage that culminated in paintings by some of the greatest artists of the Renaissance, including Giulio Romano, Lorenzo Lotto, and Titian. The authors of the catalogue include Deborah Krohn ’83 ’87 (M.A.) and Jacqueline Musacchio ’95. Andrea is curator in the Department of European Paintings at the Metropolitan Museum of Art. [andrea.bayer@metmuseum.org]

**Virginia Bower** ’77 (M.A.) contributed to *Bruch, Clay, Wood: The Nancy and Ed Rosenthal Collection of Chinese Art*, the catalogue of an exhibition held in 2008 at the Taft Museum in Cincinnati. She also published an article on a Chinese ceramic pillow in the Kresge Art Museum at Michigan State University, which appeared in the *Kresge Art Museum 50th Anniversary Bulletin*. In both 2007 and 2008, she was the lecturer on educational tours of China sponsored by the American Museum of Natural History in New York. [virginiabower@hotmail.com]

**Jonathan Brown** ’64, the Carroll and Milton Petrie Professor of Fine Arts at New York University, recently published *Collected Writings on Velázquez* (Centro de Estudios Europa Hispánica and Yale University Press, 2008). The volume brings together 32 of his articles and other texts on Velázquez from a variety of scholarly journals and exhibition catalogues published between 1964 and 2006. Several appear in English for the first time, and the book also includes one previously unpublished lecture. “The Hispanic World of Jonathan Brown: A Symposium in Honor of Jonathan Brown” was held at the Frick Collection and the Institute of Fine Arts, New York University, last May. A second two-day convocation in his honor, “Collecting Spanish Art: Spain’s Golden Age and America’s Gilded Age: A Symposium in Honor of Jonathan Brown,” was hosted by the Center for the History of Collecting in America (Frick Art Reference Library) and the Centro de Estudios Europa Hispánica at the Frick Collection in November 2008. The Frick plans to publish the papers presented by 11 scholars and curators from the U.S., Spain, and Canada.

**Nick Camerlenghi** ’07 is an assistant professor at Louisiana State University’s School of Art, where he teaches courses in medieval art and is advising three master’s theses. He hosted the Harvey Stahl Memorial Lecture at LSU, sponsored by the International Center for Medieval Arts. Among other activities this year, he lectured at the Savannah College of Art and Design, Tulane University; and the Pontifical Institute of Christian Archaeology in Rome; he also participated in the annual medieval conference at Kalamazoo. He is currently completing a book proposal, based on his dissertation, provisionally titled “Biography of a Basilica: San Paolo fuori le mura in Rome.” In his free time, he has been perfecting his renditions of classic Louisiana dishes. [ncamerle@lsu.edu]

**James Clifton** ’87 has been the director of the Sarah Campbell Blaffer Foundation and curator of Renaissance and Baroque painting at the Museum of Fine Arts, Houston, since 1994. His most recent essays are “Truly a Worship Experience? Christian Art in Secular Museums,” in *Res* (autumn 2007); and “A Lutheran Image on the Title-Page of the Last Bible without a Confessional Label,” in *Epistemes Theologicae Lovanienses* (2008). With Leslie Scattone, he co-curated the exhibition “The Plains of Mars: European War Prints, 1500–1825, from the Collection of the Sarah Campbell Blaffer Foundation.” The first graphic print survey of the theme of war in the early modern period, it was on view at the Museum of Fine Arts, Houston, through May 10, 2009, and was accompanied by a catalogue published by Yale University Press. [jclifton@mfaht.org]

**Robert Conway** ’82 (M.A.) has completed his book, *A Meticulous Serenity: The Prints of Clinton Adams, A Catalogue Raisonné: 1948–1997*, which is now in production at the University of New Mexico Press and is scheduled for publication this fall. His other forthcoming monograph, *In the Company of His Heroes: The Prints of Nathan Oliveira, A Catalogue Raisonné: 1950–2010* (Fine Arts Museums of San Francisco and University of California Press), has been rescheduled to appear in conjunction with a major exhibition of Oliveira’s work in fall 2011. Bob has been appointed director of the Conner Family Trust, San Francisco, which administers the estate of Bay Area artist Bruce Conner (1933–2008), and he has been invited to be part of the curatorial team for the 2012 George Bellows retrospective exhibition being organized by the National Gallery of Art in Washington, D.C. [bc54@earthlink.net]

**Tracy E. Cooper** ’90 gave nearly a dozen presentations on Palladio in 2008, the 500th anniversary of the architect’s birth, in venues from Venice, Italy, to Venice, California. At the invitation of Pierre de la Ruffinière du Prey ’73, she was the MacDonald Stewart Lecturer in Venetian Culture in the Department of Art at Queen’s University in Ontario. Her chapter “Patricians and Citizens” was published in the volume *Venice*, edited by P. Humfrey, volume 2 of Artistic Centers of the Italian Renaissance, edited by Marcia Hall (Cambridge University Press, 2008); it was reviewed by Princeton’s Professor Emeritus Theodore K. Rabb in *The Art Newspaper*. Tracy was promoted to full professor in the Department of Art History in the Tyler School of Art at Temple University in Philadelphia. During fall 2008, as interim chair, she planned the move of the department to their new home in a building designed by Carlos Jimenez. [t.cooper@temple.edu]
Brian Curran ’97, associate professor of art history at Penn State University, recently published The Egyptian Renaissance: The Afterlife of Ancient Egypt in Early Modern Italy (University of Chicago Press, 2007). This book uncovers the deep roots of fascination with ancient Egypt in the Italian Renaissance, examining how Egyptian antiquity and its artifacts exerted an influence on patrons, artists, and spectators of the period that was every bit as powerful as their more familiar Greek and Roman counterparts. It also demonstrates that the emergence of ancient Egypt as a distinct category of historical knowledge during this first wave of European Egyptomania was one of Renaissance humanism’s great accomplishments. Brian’s book Obelisk: A History, co-authored with Anthony Grafton, Pamela O. Long, and Benjamin Weiss, is forthcoming from MIT Press. The recipient of several Penn State University awards for excellence in teaching, as well as a recent fellowship at the Villa I Tatti in Florence, Brian was recently named a resident scholar in the Institute of Arts and Humanities at Penn State for the spring 2010 semester, to support the completion of his next book project, “Past, Present, and Place in Italian Renaissance Art.” [bac18@psu.edu]

Pierre du Prey ’73 edited and contributed the introduction and conclusion to an issue of the Journal of the Society for the Study of Architecture in Canada (volume 33:1, 2008) devoted to the genesis and recent restoration of the Canadian Memorial to the Missing of World War I at Vimy Ridge in France. The publication places the Vimy Monument within the contexts of World War I monuments generally and the oeuvre of its sculptor/architect Walter Allward in particular. The cover of the issue features Pierre’s photograph of Vimy at dusk, or as the French fittingly call it, l’heure bleue. Pierre is the Queen’s University Research Chair at Queen’s University in Kingston, Ontario. [pduprey@queensu.ca]

David Farmer ’81 served as interim president and CEO of the Center for Maine Contemporary Art last year as they searched for a new director. The staff of the CMCA, a 55-year-old institution housed in a renovated 19th-century structure in Rockport, Maine, creates exhibition programs of work by Maine artists and develops educational activities. Working for this excellent institution was great fun, but also made him realize how much he values retirement. He was also recruited to organize an exhibition for the Dahesh Museum of Art, from which he retired as founding director in 2002. “In Pursuit of the Exotic: Artists Abroad in 19th-Century Egypt and the Holy Land” was shown in March–April 2009 at the Palitz Gallery of Lubin House, a New York City townhouse owned by Syracuse University. This was the first of two initial collaborative projects between Syracuse University and the Dahesh Museum. David also teaches art history at University College at Rockland, a local center of the University of Maine–Augusta. [lfrfield@roadrunner.com]

Mary E. Frank ’06 completed her term as president of the board of trustees of the Miami Art Museum. The highlights of her presidency included heading the successful search for a new director, engaging the Swiss architects Herzog & de Meuron to design the museum’s new building, launching a $100 million capital campaign, and securing significant gifts of art. Renaissance Venice continues to be the focus of her work as an independent scholar. She is a member of the projects committee of Save Venice, Inc., and has raised money for restoration of the ceiling paintings in the church of San Sebastiano. Her article on Veronese’s Esther was published in the 2008 Save Venice journal, and her review of Richard Goy’s Building Renaissance Venice appeared in Renaissance Quarterly. Also active as a lecturer, she spoke last year at Florida International University in Miami, and this spring gave lectures for Save Venice in New York and Boston, the latter in conjunction with the exhibition “Titian, Tintoretto, Veronese: Rivals in Renaissance Venice,” curated by Frederick Ilchman ’90. The Arts Business Council of Miami recognized Mary’s contributions to the city of Miami with an award last year, and this March she received an American Red Cross Spectrum Cultural Award for her work in both Miami and Venice. [mary@mefrank.com]

Marcy B. Freedman ’81 (M.A.) created performance art this year at venues including Apex Art and Canon’s Walk in New York City, the Wexner Center in Ohio, the Silvermine Guild in Connecticut, and Gallery RFD in Georgia. As a member of several collaboratives, including The Cathouse Associates, she has created sculptural installations for the Peekskill Project and for the exhibition “Barefoot & Illiterate: ‘Not Shoes’ and ‘Not Books’” in Croton-on-Hudson. A retrospective of her group EYE was featured at the Paramount Center for the Arts, and a video documentation of their working process was screened at the Hat Factory, both in Peekskill, New York. With Gene Panczenko, she produced several new video installations, and last spring they were awarded a prize by Thom Collins of the Neuberger Museum. This year Marcy presented one of her short stories at the Katonah Museum and a short poem at the Hudson Valley Center for Contemporary Art. In 2009, she will read at the Dramatist’s Guild in New York City. She is preparing a lecture series titled “The Artist in the Mirror: Self-Portraits from the Renaissance to the Present” for the Katonah Museum, and she will also speak at libraries in New York and California. [mbf@bestweb.net]
Andrew Hershberger *01, associate professor of contemporary art history at Bowling Green State University, is under contract with Blackwell Publishing (Oxford and Boston) for an edited volume titled Photographic Theory. On his 2008–09 sabbatical, Andrew was the inaugural Teti Library Fellow at the New Hampshire Institute of Art, where he did research in the NHIA’s newly donated Teti collection of rare photography books, which includes Edward Steichen’s own set of Cartier-Bresson Work. This spring (Easter/Trinity Term), he continued his sabbatical in England as the Holgate Research Fellow at Durham University, where he was affiliated with both the Durham Institute of Advanced Study and the Durham Centre for Advanced Photography Studies, and as a visiting fellow at Wolfson and St. Hilda’s Colleges at the University of Oxford. Andrew’s recent publications include the co-authored article “I Like Teaching Because I Learn from It” in Art Journal (spring 2009). [achersh@bgsu.edu]

Robert J. H. Janson-La Palme *75, professor emeritus at Washington College, is enjoying retirement in his Maryland home near the Chesapeake Bay and has continued to write reviews of art books and also a review essay for Renaissance Quarterly. In addition, he has sponsored for the nearby academic community a series of distinguished speakers, including Nicholas Penny, Jonathan Brown *64, the late Robert Rosenblum, Paul Barolsky, Thomas Crow, and Peter Humfrey. Their lectures on a wide variety of topics in European art have been enthusiastically received by large audiences.

Robert S. Mattison *85 curated the exhibition “Stephen Antonakos: Retrospective,” a 50-year retrospective of the important light artist’s works at the Allentown Art Museum, and he wrote the accompanying catalogue. Stephen Antonakos: The Power of Light. He also contributed to Robert Rauschenberg: Critica e obra de 1949–1974 (Público Serralves, 2008) and wrote the exhibition catalogue A Way of Knowing: The Recent Art of Karina Aguilara Skriver. Bob also oversaw the reinstalation of the modern collection at the Allentown Art Museum and was consultant and narrator for the documentary film Shattering Boundaries: Grace Hartigan, which premiered this summer at the New Museum of Contemporary Art in New York City. He is the Marshall R. Metzgar Professor of Art History at Lafayette College. [mattisor@lafayette.edu]

Melissa McCormick *00 teaches Japanese art and culture at Harvard University, where she is the John L. Loeb Associate Professor of the Humanities. Her new book, Tosa Mitsunobu and the Small Scroll in Medieval Japan (University of Washington Press, 2009), is the first in-depth study of short-story small scrolls (ko-e), one of the most visually appealing forms of early Japanese narrative painting, which demanded a new kind of intimate engagement on the part of the viewer. She is currently at work on a book-length study, titled Monochroma: Female Authorship and Medieval Japanese Narrative Painting, of a group of illustrated narrative scrolls created by and for women in the 16th century. Her research on representations of The Tale of Genji, an ongoing scholarly interest, was featured in an NHK television special that aired in Japan in November 2008. She also helped launch a new website for Harvard’s program in East Asian art history, www.fas.harvard.edu/~caah.

Elizabeth Moodey *02 has accepted a tenure-track position at Vanderbilt University, where she teaches medieval art. Her book Illuminated Crusader Histories for Philip the Good of Burgundy is forthcoming from Brepols. [elizabeth.j.moodey@vanderbilt.edu]

Kevin Moore *02 was a major contributor to American Paintings at Harvard, Volume 2: Paintings, Watercolors, Pastels, and Stained Glass by Artists Born 1826–1856 (Yale University Press, 2008), and contributed the essay “Cruising and Transcendence in the Photographs of Minor White” to More Than One: Photographs in Sequence, edited by Joel Smith *01 (Yale University Press, 2008), a special issue of the Record of the Princeton University Art Museum. Kevin also advises private collectors and is working on his book and exhibition on color photography of the 1970s, which will open at the Cincinnati Art Museum next year. [fultonstreet.us@gmail.com]


Véronique Plesch *94 was promoted to full professor at Colby College and was elected president of the International Association of Word and Image Studies and to the steering committee of the New England Medieval Conference. She recently co-edited *Elective Affinities: Testing Word and Image Relationships* (Rodopi, 2009). Her essay “Destruction or Preservation?: The Meaning of Graffiti at Religious Sites” will be published in *Art, Piety, and Destruction in European Religion, 1500–1700*, edited by Virginia Raguin (Ashgate, forthcoming), and “Memory and Intermediality in Maggie Libby’s *Portraits of Colby Women*” will appear in a volume edited by Stephanie Moore Glaser in honor of Claus Clüver, *Media inter media: Intermediality in the Arts* (Rodopi, forthcoming). She contributed entries to the catalogue *50 Years of Collecting at the Colby College Museum of Art,* which will be published for this summer’s anniversary celebrations. With her colleague David Simon, she curated for the Colby College Museum an exhibition of medieval objects from the Walters Art Museum and organized a series of related public events. In October, she spoke at the University of New Hampshire on her research on graffiti on frescoes and will present a paper on that subject at the Sixteenth Century Studies conference in Geneva in May. [vplesch@colby.edu]

Paul Richelson *74, chief curator of the Mobile Museum of Art, contributed to *Alabama Masters: Artists and Their Work* (Alabama State Council on the Arts, 2008). The book, which was supported by the American Masterpieces Award from the National Endowment for the Arts, presents an overview of 49 important 20th-century Alabama artists, illustrated by works from Alabama art museums. For the non-profit Collectors of Wood Art for Sculpture Objects & Functional Art, SOFA Chicago 2008, Paul curated the exhibition “A Perfect Marriage: Wood and Color,” which included 23 international wood artists, and wrote essays in the accompanying catalogue and the SOFA 2008 catalogue. For the SOFA public lecture series he organized a six-person panel on “Enhancing Nature: Color and Wood.” At the Mobile Museum of Art, Paul helped organize the 2008 retrospective exhibition of the work of Tennessee-based furniture maker and sculptor Craig Nutt, “Craig Nutt: Certified Organic,” and edited its catalogue. Nutt began his career as a reproductive furniture maker in Northport, Alabama, in the late 1970s, but is best known for his later “vegetable” furniture with their carved and polychromed forms. [richelson@cityofmobile.org]

Peter Rohowsky *75 (M.A.) is executive manager of The Art Archive, a leading international picture agency that supplies images of fine and decorative arts, personages, and historical photography to text, trade, and academic publishers. Last fall he chaired an American Society of Picture Professionals panel on photo journalism and fine art photography. [psr6680@aol.com]

Andy Shanken *99 has just published *194X: Architecture, Planning, and Consumer Culture on the American Home Front* (University of Minnesota Press, 2009). His book focuses on the visionary designs and idealistic rhetoric of American architecture during World War II, when architects turned their energies from the built to the unbuilt, redefining themselves as planners and creating original designs to excite the public about postwar architecture. *194X* shows that architecture’s wartime partnership with corporate America was founded on shared anxieties and ideals that brought business and architecture together in innovative ways. Although the unexpected prosperity of the postwar era made the architecture of 194X obsolete before it could be built and led to its exclusion from the story of 20th-century American architecture, the book makes clear that its anticipatory rhetoric and designs played a crucial role in the widespread acceptance of modernist architecture. Andy is an assistant professor of architectural history at the University of California–Berkeley. [ashanken@berkley.edu]

Margaret Rose Vendryes *97 received tenure at CUNY in 2006, then, in the following year, moved to the Boston area, where she is continuing her research and writing as an independent scholar. Her recent book, *Barthé: A Life in Sculpture* (University Press of Mississippi, 2008), is the most in-depth study of the life and art of Richmond Barthé (1909–89), the first modern African American sculptor to achieve real critical success. She is also the exhibition curator and catalogue editor of the upcoming exhibition “Beyond the Blues: Reflections on African America from the Amistad Research Center Fine Arts Collection,” which will be on view at the New Orleans Museum of Art from April through July 2010. This will be the first large-scale exhibition of this collection, and plans for the show to travel are in progress. Margaret Rose is also spending more time at her easel, completing a series of paintings that has been an ongoing project for more than six years. [mrvendryes@gmail.com]

Joshua P. Waterman *07 has completed his collaboration with Maryan W. Ainsworth on the catalogue of the Metropolitan Museum of Art’s early German paintings, and he has now taken the position of Andrew W. Mellon Curatorial Fellow in the Department of European Painting before 1900 at the Philadelphia Museum of Art. [jwaterman@philamuseum.org]
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.