Dear Friends and Colleagues:

The past year has had its moments of tension, mainly about the department’s financial situation in a period of an economic baisse.

Some painful decisions had to be made—from staff reduction to cuts in research funds for faculty—with the goal of preserving funding in vital areas of undergraduate teaching and graduate student support. Thanks to the careful planning of my predecessor Hal Foster and our department manager Susan Lehre, we emerged from the crisis relatively unscathed.

The transformation of the department over the last few years continues with the retirement of three of our esteemed colleagues—Pat Brown, Willy Childs, and Danny Ćurčić—who will leave a gap not only as eminent scholars of Renaissance studies, Greek archaeology, and Byzantine studies, but also as friends who will be missed.

But there is good news as well. Next fall we will welcome Nathan Arrington as our new expert in Greek art history and archaeology. After studying at Oxford, Nathan received his Ph.D. from Berkeley with a stunning thesis on the public cemetery and collective memory at Athens after the Persian Wars. An experienced excavator, he will continue the department’s long tradition of Classical field archaeology at a new site.

Beginning in September, archaeology in the department will also extend to the Americas: Christina Halperin, a brilliant young Mesoamerican archaeologist with her own site in Guatemala, will join us for three years, teaching courses on Mesoamerican material culture and Mayan archaeology. The department will also continue to offer two postdoctoral fellowships in fields that are underrepresented by regular faculty. Next year we will welcome two young scholars, specialists in 19th-century European and Byzantine/medieval art.

Danny Ćurčić’s magnificent exhibition “Architecture as Icon” at the Princeton University Art Museum has become a major magnet for visitors. Drawing on objects from eight countries, the show offers fascinating examples of symbolic representations of architecture in the context of Byzantine ritual and pilgrimage. This successful exhibition is just one result of the close alliance between the department and the museum. Since the arrival of James Steward as the museum’s new director last fall, the department and museum have intensified their collaboration in both teaching and exhibitions, and James will teach a course on 18th-century British painting next year.

Scholarly discourse and interchange continued this year with a dense schedule of lectures and conferences. In October, former students of our retiring Classicists Willy Childs, Hugo Meyer, and T. Leslie Shear organized a conference in their honor. Bridget Alsdorf and the Institute for Advanced Study’s Yves-Alain Bois co-organized the lecture series “Art and Its Audiences” that brought to campus John Baines, Okwui Enwezor, and Kaja Silverman, among others. This year’s Weitzmann Lecture by Elizabeth Bolman revealed the painted wonders of the early Byzantine Red Monastery in Upper Egypt. Our graduate students organized a high-caliber conference on the theme “Horizons and Horizontality.” A symposium honoring Danny Ćurčić and the conference “The Egyptian Image in Context,” organized by postdoctoral fellow Debbie Vischak, closed out this lively academic year.

Thomas Leisten, chair
Faculty News

Bridget Alsdorf presented papers at various venues in Princeton and beyond, including a major symposium on 19th-century French painting at the Clark Art Institute; a symposium on Chinese documentary photography at the Tang Center for East Asian Art; a conference “On Accident” at the Princeton School of Architecture; and a panel on “The Renaissance of the Baroque” at the 2010 annual meeting of the Renaissance Society of America in Venice, Italy. She chaired a panel on “Modernism and Collectivism” at the 2010 annual meeting of the College Art Association in Chicago, and, with Yve-Alain Bois of the Institute for Advanced Study, co-organized a year-long lecture series on the theme “Art and Its Audiences” (see page 22).

Alsdorf was invited to join the editorial board of 48/14: La Revue du Musée d’Orsay, where her article “La fraternité des individus: les portraits de groupe de Degas” will appear in the spring/summer 2010 issue. “Femininity and Animality: Portraits of a Lady Exposed,” an essay on the work of contemporary artist Andrea Hornick, appeared in an exhibition catalogue published by David Krut Projects, New York, in September 2009. She also completed two other articles: one on Paul Cézanne’s late still lifes slated to appear in Word & Image this fall, and one on Henri Fantin-Latour’s destroyed Homage to Truth (1865), forthcoming in the Getty Research Journal. She is currently finishing an article on Félix Vallotton’s crowd scenes and their relationship to his novels, which was invited for a special issue of Word & Image on artists’ writings in the modern period.

This spring she greatly enjoyed teaching a new freshman seminar, “The Artist as Idea, from Leonardo to Warhol,” for which she co-curated the exhibition “The Artist as Image” at the Princeton University Art Museum, with Calvin Brown, associate curator of prints and drawings. She will spend her upcoming sabbatical year in New York, with a Chester Dale Fellowship from the Metropolitan Museum of Art.

Patricia Fortini Brown taught her two last classes—one old and one new—last fall, before retirement at the end of this academic year. Along with the venerable Art 210, “Italian Renaissance Painting and Sculpture,” that she has taught almost yearly for more than 20 years, she co-taught a one-time-only seminar with John Pinto: “Rhodes and Malta: Art, Faith, Warfare.” The course, with nine undergraduates and three graduate students, featured a trip, sponsored by the Program in Hellenic Studies and the Department of Art and Archaeology, to Athens and Rhodes during the fall recess (see page 20).

Brown continues to explore the coastline and islands of the Mediterranean for her book on the artistic and cultural geography of the Venetian empire. Last summer she traveled to Cyprus and Croatia, with a side trip to Prague, with Tracy Cooper ’90. In June she will fly to Istanbul for a week, meeting up with Princeton alumni Blake de Maria ’02, Alessandra Ricci ’09, Deborah Walberg ’04, and Omer Ziyal ’08, before a month of research in Venice.

Brown presented a paper at the symposium “Sound, Space, and Object: The Aural, the Visual, and the Tactile in Early Modern French and Italian Music Rooms,” in the Centre for Research in the Arts, Social Sciences, and Humanities at the University of Cambridge in July 2009, and she delivered the Denys Hay Memorial Lecture at the National Gallery of Scotland, sponsored by the University of Edinburgh’s Centre for Medieval and Renaissance Studies, in April 2010.

Her most recent publication is “Là où l’argent coule à flots: Le mécénat dans la Venise du XVIIe siècle,” in Titien, Tintoret, Véronèse... Rivalités à Venise, edited by Vincent Delieuvin and Jean Habert (Musée du Louvre, 2009), the catalogue for the Paris venue of the fine exhibition curated by Frederick Ilchman ’90 at the Boston Museum of Fine Arts.

William Childs will retire at the conclusion of the spring semester after 36 years of teaching at Princeton. He will continue as director of the department’s excavations at Polis Chrysochous, Cyprus, site of the ancient city of Marion/Arso, working on the final publication of the excavations, as well as on an international loan exhibition on Marion/Arso tentatively scheduled to open at the Princeton University Art Museum in the fall of 2012.

Slobodan Ćurčić gave the keynote lecture at the international colloquium “Serbien und Byzanz” at the Universität zu Köln in December 2008, where he spoke on “Architecture in Byzantium, Serbia, and the Balkans through the Lenses of Modern Historiography.” In February 2009, he gave a paper titled “Some Further Thoughts on the Architecture and Art of the Cappella Palatina in Palermo” at the conference “Overlay of Plans: The Palace Chapel of the Norman Kings in Sicily” in Tübingen. The proceedings of both conferences are currently in press.
Ćurčić spent the spring 2009 semester, the last segment of his phased retirement plan, in Thessaloniki, Greece, working on the major international loan exhibition “Architecture as Icon: Perception and Representation of Architecture in Byzantine Art,” a joint project of the European Center for Byzantine and Post-Byzantine Monuments in Thessaloniki and the Princeton University Art Museum, with generous support from the department and the Program in Hellenic Studies. The exhibition, which brings together 79 objects from lenders in 10 countries, was shown in Thessaloniki from November 2009–January 2010 and opened at the Princeton University Art Museum on March 6; it will remain on view until June 7, 2010. The richly illustrated 350-page catalogue, published in both Greek and English editions, demonstrates that representations of architecture are meaningful, active components of Byzantine art. Ćurčić was the guest curator of the Princeton exhibition and, with Evangelia Hadjitryphonos, co-editor of the catalogues.

His new book, Architecture in the Balkans from Diocletian to Süleyman the Magnificent, ca. 300–ca. 1550, will be published by Yale University Press in May. This volume, the first of its kind on this subject, traces the development of architecture in the Balkans from late antiquity to the height of the Ottoman Empire. With 950 illustrations, the 900-page book presents rich documentation of a generally unknown body of material and brings it into the mainstream of Western scholarship.

Last fall Ćurčić taught his lecture course on Byzantine art and architecture for the last time. With Nino Luraghi of the Department of Classics, he co-taught the seminar “Island of Cultures: Sicily from the Greeks to the Normans,” which included both undergraduates and graduate students and featured a field trip to Sicily during the fall break (see pages 20–21). In the spring semester he taught two seminars—one undergraduate and one graduate—whose topics took full advantage of the “Architecture as Icon” exhibition.

During the past year Ćurčić also published “The Absence of Byzantium: The Role of the Name” (in Greek translation), in Nea Estia 82, v. 164, no. 1814 (Sept. 2008); and “Representations of Towers in Byzantine Art: The Question of Meaning,” in Byzantine Art: Recent Studies. Essays in Honor of Lois Drewer, edited by Colum Hourihane (ACMRS and Brepols, 2009). He currently has four additional articles in press.

Rachael Z. DeLue spent the fall semester teaching an undergraduate survey of 19th-century American art as well as the department’s Junior Seminar, the required historiography and methodology course for junior art and archaeology majors. During the spring, she taught a graduate seminar, “Natural Histories, New World to Now,” which examined intersections between the science of natural history and American art and visual culture from the 16th century to the present. Her most recent publication, an essay titled “Art and Science in America,” appeared in the journal American Art in summer 2009. She is currently preparing a book on the American abstract painter Arthur Dove, and she presented material from this project at the College Art Association’s annual meeting in Chicago, delivering a paper titled “Arthur Dove and Sonic Translation.” DeLue also presented portions of her Dove research at invited lectures at the Colby College Museum of Art, Harvard’s Graduate School of Design, the University of Delaware, and the Pennsylvania Academy of Fine Arts in Philadelphia. She traveled to St. Petersburg, Russia, in March to deliver a lecture on Paul Cézanne’s influence within American modernism, and she will participate in a colloquium on Alfred Stieglitz in Cerisy-la-Salle, France, in July. Also in July, she will be a featured presenter in a professional development workshop for New Jersey schoolteachers, sponsored by the New Jersey Council for the Humanities, on the topic of race in American history. Her other works in progress include an essay on beauty and racial stereotype in contemporary art and a review essay for the
**Art Bulletin** that considers recent publications on Charles Darwin and the visual arts.

**Hal Foster** is the editor of **Richard Hamilton** (MIT Press, 2010), a collection of essays on the British Pop artist who was an original member of the legendary Independent Group in London in the 1950s and is often called the intellectual father of Pop. Foster’s book on Pop art, *Homo Imago: Painting and Subjectivity in the First Pop Age,* will be published next year by MIT Press.

Next spring, he will be a fellow at the American Academy in Berlin, where he will work on a book titled *The Batheric, the Brutal, and the Banal,* or *How Modernism Teaches Us to Survive Modernism.*

**Christopher P. Heuer** spent the fall 2009 semester in Berlin as the Gerda Henkel Stiftung Fellow at the Institut für Kunst- und Bildgeschichte, Humboldt Universität. During the summer of 2009 he was a fellow at the Clark Art Institute in Williamstown, Massachusetts, where he, along with two colleagues, continued writing a book on art history and performance. Heuer also took part in the Max Planck Research Seminars in Rome and Cortona, Italy, and published articles on Netherlandish antiquarianism, Dutch group portraits, and perpetual motion machines: “Hieronymus Cock’s Aesthetic of Collapse,” in *Oxford Art Journal* 32 (2009); “Difference, Repetition, and Utopia: European Print’s New Worlds,” in *Crossing Cultures: Conflict, Migration and Convergence,* Proceedings of the 32nd International Congress in the History of Art (Melbourne University Press, 2009); and “The Perpetual Mécanicien: Isaac de Caus as Author,” in *Studies in the History of Gardens and Designed Landscapes* 29 (2009).

**Thomas DaCosta Kaufmann** published *Arcimboldo: Visual Jokes, Natural History, and Still-Life Painting* (University of Chicago Press, 2010), the first major study of Arcimboldo in a generation. His book demonstrates the overlooked importance of Arcimboldo’s works for both natural history and still-life painting and restores them to their rightful place in the history of both science and art. He is currently working on a film to accompany the Arcimboldo show which will open this fall at the National Gallery of Art in Washington, D.C.

Kaufmann lectured on “Génie du Lieu” at a symposium at the Institut National de l’Histoire de l’Art in Paris, which he repeated as a keynote address at the symposium “Cartografies Visuales i Arquitectòniques de la Modernitat: Segles XV–XVIII” at the Universitat de Barcelona, and in German at the Otto-Friedrich Universität in Bamberg. He also gave the keynote lecture “World in Transition: Art, Science, and Magic at the Court of Rudolf II” at a conference in Jerusalem devoted to the Maharal of Prague. At the Technical University, Dresden, he spoke on “Arcimboldo’s Invertible Paintings.”


During the fall 2009 term Kaufmann was on leave at the Institute for Advanced Study in Wassenaar, Netherlands, where he was a member of an international team conducting research on the impact of the Dutch East India Company on the material culture of the Indian Ocean area and East Asia in the Early Modern era. At the College Art Association’s 2010 annual meeting, he was a respondent at the Colonial Latin America session.

**Hugo Meyer** published the article “Is It Prometheus?” on the Belvedere Torso and its previously overlooked ancient replicas, in the journal *Boreas* (Münster) 30–31 (2007–08). In April 2009, Meyer spoke to an audience in Hellenic studies on his now completed work “Towards a Kunstgeschichte of Photography in Athens between 1839 and 1875.” He also gave a talk on “Intricacies of Iconographical Hermeneutics in Ancient Art” at Munich University in June. In November he participated in the founding conference, in Vienna, of the “Athens Dialogues,” sponsored by the Alexander S. Onassis Foundation, and was subsequently invited to serve as an adviser for an international conference, which will take place in Athens in November 2010, Volume 2 of his...


Okeke-Agulu gave lectures this year at the New York Public Library, the Museum of the Contemporary African Diaspora Arts in New York, and the Africana Studies and Research Center at Cornell University, where he was the Becker House author-in-residence. He presented the paper “Globalization, Art History, and the Specter of Difference” at the “Principles and Terms of a Global Art History” conference at the Ludwig-Maximilians University in Munich. In February he gave a presentation, “Artists and Albie Sach’s Vision of Post-Apartheid South African Art,” at the panel discussion “The Role and Impact of the Arts in Inspiring, Sustaining, and Propelling Change [in South Africa]” at Princeton’s Fields Center. In April, he presented a paper titled “Ghada Amer’s Art and Politics” at the 21st Annual James A. Porter Colloquium on African American Art and Art of the African Diaspora at Howard University.

He was recently awarded a Woodrow Wilson Career Enhancement Fellowship for 2010–11 and was appointed area editor for the *Grove Encyclopedia of African Art.* Most important, Okeke-Agulu and his wife Marcia celebrated the birth of their daughter, Ngozi-chukwu Ladi, on July 9, 2009.

*John Pinto,* together with Professor Patricia Fortini Brown, taught a seminar on the artistic patronage of the Knights Hospitaller. With generous support from the department and the Program in Hellenic Studies, the seminar group spent the fall break on the island of Rhodes, where the Knights were based from 1309 until 1522 (see page 20). During the spring term Pinto is a visiting scholar at the American Academy in Rome, where he is researching a book on 18th-century architecture and urbanism in the Eternal City.

*Jerome Silbergeld* has tried to be less busy than usual this year, but not too successfully. He curated an exhibition of documentary photography from China, “Humanism in China,” at the China Institute in New York last fall. Selecting 100 photos from the first museum collection of its kind in China, he also organized the exhibition catalogue and contributed an essay, “China Seen by the Chinese: Documentary Photography, 1951–2003.” In October he organized a related symposium at Princeton. On a topic much earlier in history, he published an article in the journal *Ars Orientalis* (2009) re-evaluating the transition from Song to Yuan, usually regarded as the turning point from “early” to “late” (13th–14th centuries) in Chinese painting: “The Yuan ‘Revolutionary’ Picnic: Feasting on the Fruits of Song (an Historiographic Menu).” He also published two book chapters: “Modernization, Periodization, Canonization in Twentieth-Century Chinese Painting,” the introductory essay in *Writing Modern Chinese Art: Historiographic Explorations,* edited by Josh Yiu (Seattle Art Museum, 2009), and “Facades: The New Beijing and the Unsettled Ecology of Jia Zhangke’s The World,” in *Chinese Ecocinema: Nature, Humanity, Modernity,* edited by Sheldon Lu and Jiayan Mi (University of Washington Press, 2010), as well as entries on “Chinese Art,” “Chinese Painting,” and “Chinese Architecture” in the online *Encyclopaedia Britannica.* Among his other book chapters written this year are “The Political Animal: Metaphoric Rebellion in Zhao Yong’s Fourteenth-Century Painting of Heavenly Horses”; “First Lines, Final Scenes, in Text, Handscroll, and Chinese Film”; and “Cinema and the Visual Arts of China.”
Emeritus Faculty

Peter Bunnell’s 2006 anthology of essays on photographers, *Inside the Photograph: Writings on Twentieth-Century Photography* (Aperture Foundation), has sold out, and the publisher has released a paperback edition. Most of the book’s 34 essays are devoted to individual, predominantly American, photographers, with the balance written about three key galleries that played a crucial early role in the recognition and marketing of modern photography. Bunnell continues on a consulting basis in the Princeton University Art Museum and is also supervising the dissertation of one graduate student.

James Marrow was elected a corresponding member (philosophisch-historischen Klasse) of the Österreichische Akademie der Wissenschaften in 2009. He contributed an introductory essay and the codicological description of the Hours of Catherine of Cleves to the new facsimile *Das Stundenbuch der Katharina von Kleve/The Hours of Catherine of Cleves*, with commentary in German and English editions (Gütersloh and Munich, Faksimile Verlag, and New York, The Pierpont Morgan Library, 2009), as well as an introductory essay to the catalogue of an exhibition of the same manuscript held at the Museum Het Valkhof in Nijmegen and the Morgan Library & Museum in New York: “Multistudie en Variaties: The Hours of Catherine of Cleves,” in *The Hours of Catherine of Cleves: Devotion, Demons and Daily Life in the Fifteenth Century*, edited by Rod Dückers and Ruud Priem (Ludion, 2009). For a special issue of the Dutch journal *Quaerendo* (39 [2009]) in honor of Anne S. Korteweg on the occasion of her retirement as curator of manuscripts at the Koninklijke Bibliotheek in The Hague, he contributed an article titled “The Bout Psalter-Hours, Dated 1453.” Marrow also published an entry in the exhibition catalogue *Rogier van der Weyden 1400/1464: Master of Passions*, edited by Lorne Campbell and Jan Van der Stock (Waanders Publishers and Davidsfonds, 2009), and one of the tributes in the festschrift for Marilyn Aronberg Lavin, “Marilyn Then and Now: Four Tributes,” in *Medieval Renaissance Baroque: A Cat’s Cradle for Marilyn Aronberg Lavin*, edited by David A. Levine and Jack Freiberg (Italica Press, 2010). He also taught a four-part course, “Word-Diagram-Picture: The Shape of Meaning in Medieval Books,” in the Princeton University Community Auditing Program and lectured at the Radboud University Nijmegen.

John Wilmerding, like a certain well-known quarterback, un-retired for the third straight year. He taught his American studies seminar, “Defining Moments in American Culture,” again this spring. He also gave several public lectures around the country during the past year: for the Art Seminar Group, Baltimore; College of the Atlantic, Bar Harbor, Maine; Farnsworth Art Museum, Rockland, Maine; and Acadia National Park staff. He also interviewed artist James Rosenquist on his recent memoir *Painting from Zero* at the Cosmopolitan Club in New York this spring. Wilmerding’s publications included co-authoring the exhibition catalogue *Robert Indiana and the Star of Hope*, which accompanied a survey of the artist’s later career at the Farnsworth Art Museum during summer 2009. He wrote the foreword to the forthcoming book...
by David A. Cleveland, *A History of American Tonalism: 1880–1920* (Hudson Hills Press, 2010), and contributed an article on Charles Willson Peale’s *Staircase Group* for the Masterpiece series in the weekend edition of the *Wall Street Journal* last November. He is also the principal author of the catalogue for a major exhibition of Roy Lichtenstein’s still-life paintings and sculpture from the 1970s and early ’80s, opening at Gagosian Gallery in Chelsea in May 2010. Research is currently under way for an exhibition of Frederic Church’s sketches of Maine at Olana and a retrospective of Robert Indiana’s prints at the Indianapolis Museum of Art.

**New Faculty**

Michael Koortbojian joined the department last fall as professor of Roman art. He comes to Princeton from the Johns Hopkins University, where he was the Nancy H. and Robert E. Hall Professor in the Humanities. Prior to this, Koortbojian was on the faculty of the Department of Fine Art at the University of Toronto for 11 years and had also been a fellow of the Warburg Institute, Kings’ College, Cambridge, and the American Academy in Rome. He has been awarded research grants by the British Academy and the Social Sciences and Humanities Research Council of Canada.

Koortbojian’s scholarship has focused not only on various aspects of Roman art, but on its study by Renaissance antiquarians. His publications on Roman art have included investigations of the relationships between texts and images, and the role of historical imagery as an aspect of ideology. In the field of antiquarianism, he has written about the rise of the systematic study of the Classical past, and, in particular, the early collecting of ancient inscriptions as an aspect of a new conception of historical method. His book *Myth, Meaning, and Memory on Roman Sarcophagi* appeared in 1995 from the University of California Press; another book, tentatively titled *Making Men Gods*, devoted to problems surrounding the institution of the divinization of the Roman emperor, will be published next year by Cambridge University Press. Two articles are also scheduled to appear next year—one on Roman antiquity, concerning the changing status of the emperor and his new right to wield his military powers in the Roman capital, and one on Renaissance antiquarianism, regarding attitudes to ancient monuments in one small Roman neighborhood.

He is currently a member of the executive committee of Princeton’s Program in Hellenic Studies, as well as a member of the advisory board of the Center for Advanced Study in the Visual Arts at the National Gallery in Washington, D.C. In the past he has served as a member of the editorial board of the *Art Bulletin* and as a consultant for the John T. and Catherine D. MacArthur Foundation, the Kress Foundation, and the Social Science Research Council of Canada.

Last fall Koortbojian lectured on “The Mythology of Everyday Life” at the University of California–Berkeley symposium “Flesh Eaters,” devoted to recent research on Roman sarcophagi. This spring he gave the keynote address at the University of Iowa symposium “Art & Text,” and next fall he will speak at the colloquium “Iconographie Funéraire Romain et Société: Corpus Antique, Approches Nouvelles” at the Université de Perpignan.

**Deborah Howard, 2009 Janson-La Palme Visiting Professor**

The Janson-La Palme Visiting Professor in the fall 2009 semester was Deborah Howard, professor of architectural history in the Faculty of Architecture and History of Art, and a fellow of St. John’s College in the University of Cambridge (U.K.). A graduate of Cambridge University and the Courtauld Institute of Art, she taught at University College London, Edinburgh University, and the Courtauld Institute of Art before returning to Cambridge in 1992. She was chair of the Department of History of Art in Cambridge from 2002 until 2009.

During her career Howard has published on a wide range of topics, extending geographically from Scotland to Damascus and chronologically from the Middle Ages to the 19th century. Her principal research areas at present are the art and architecture of Venice and the Veneto, the relationship between Italy and the eastern Mediterranean, and music and architecture in the Renaissance. Her books include *Jacopo Sansovino: Architectural Patronage in Renaissance Venice* (1975); *Scottish Architecture from the Reformation to the Restoration* (1995); *The Architectural History of Venice* (new edition 2002); and *Venice & the East: The Influence of the Islamic World on Venetian Architecture* (2000). Her latest book, co-authored with Laura Moretti, is *Sound and Space in Renaissance Venice: Architecture, Music, Acoustics* (Yale University Press, 2009).
Howard’s graduate seminar at Princeton was titled “Polarities in Venetian Architecture.” Each week the group explored binary themes in Renaissance Venice, such as “church and state,” “east and west,” “public and empire,” “military and civil,” or “town and country.” One student was chosen as the advocate for each concept and presented her/his position in debate with the opposing speaker. Thanks to a cohort of a dozen committed, articulate, and imaginative students, this experimental format proved immensely stimulating.

The semester culminated in the Janson-La Palme colloquium on architecture in the Veneto in the later 16th century, titled “Exploding the Can(n)on” (see page 22).

The Janson-La Palme Visiting Professorship, established in 2001 by Robert Janson-La Palme *76, brings distinguished scholars to campus to teach a seminar in the field of European art between 1200 and 1800, give a public lecture, and organize a colloquium.

Symposiums Honor Retiring Faculty Members

“The Eye and the Trowel” Honors Childs, Meyer, and Shear

On October 16–17, 2009, the department sponsored a conference honoring Professors William Childs, Hugo Meyer, and T. Leslie Shear Jr., who have developed and led the program in Classical art and archaeology over four decades through their exemplary scholarship, excavation, and teaching. All three are retiring between 2009 and 2012. The conference drew a large number of their former graduate and undergraduate students, as well as archaeologists and historians of ancient art from around the globe.

Three generations of department alumni presented lectures that celebrated their advisers’ contributions by evoking the variety and breadth of their research and teaching. The speakers were Carla Antonaccio *87, Milette Gaifman *05, Zehavi Husser *08, Kyriaki Karoglou *05, Laetitia La Follette *86, Margaret Laird *94, Liz Langridge-Noti *93, Tina Najbjerg *97, Jennifer Neils *80, Nasso Papalexandrou *98, Nancy Serwint *87, Mary Steiber *92, Glenda Swan *01, Lori-Ann Touchette *85 (M.A.), and Barbara Tsakirgis *84. The topics of their papers ranged from the critical analysis of archaeological finds to the exploration of Greco-Roman visual and material culture, religion, and society.

The occasion also paid tribute to Princeton’s integration of art-historical study and excavation with textual analysis and historical context, which has uniquely positioned both the program and its graduates in the field of Classical art and archaeology. While the weekend provided ample time for fond reminiscences, it was also an opportunity to look to the future and to meet the department’s new professor of Roman art, Michael Koortbojian.

“Celebrating Venezianità” Honors Brown

As a leading scholar of the Italian Renaissance, Professor Patricia Fortini Brown has provided substantial contributions to Venetian and Renaissance studies, including four books on Venetian visual culture. In honor of her considerable professional achievements, Tracy Cooper *90 and
Blake de Maria *03 organized seven scholarly sessions for the 2010 meeting of the Renaissance Society of America in Venice. In the sessions honoring Brown, 26 speakers focused on themes inspired by her own research interests, including confraternities and civic ritual, Venice and antiquity, private life and art, Venice's Mediterranean possessions, and conserving Venice's heritage.

The sessions, which took place on April 8–9, featured a wide variety of scholars and topics, with many Princetonians—all of them Brown's former or current students—figuring prominently in every aspect of the event, from presenting papers to chairing sessions. The participants included Nadja Aksamija *04, Blake de Maria *03, Mary Engel Frank *06, Carolyn Guile *05, Heather Hyde Minor *02, and Deborah Walberg *04; current graduate students Giada Damen, Leslie Geddes, Bob Glass, Johanna Heinrichs, Anna Swartwood House, and Susannah Rutherglen; and undergraduate alumni Frederick Ilchmann '90, Christopher Pastore '88, and Omer Ziyal '08.

The settings for the sessions were two historic structures in Venice: the Centro Culturale Don Orione Artigianelli, built as a Dominican monastic complex, and the Scuola di San Fantin, originally a confraternity built in 1592–1600. It was particularly fitting that this tribute to Brown took place in the city that has been the focus of her insightful research and publications.

“Architecture and Icon” Honors Ćurčić

Students, colleagues, and friends of Professor Slobodan Ćurčić met in Princeton on April 24 at a symposium honoring him as he retires from the department after 28 years of teaching. The papers presented in his honor by his former graduate students, both at Princeton and the University of Illinois at Urbana-Champaign, where he taught for 11 years before coming to Princeton, clearly reflected his many contributions to the field and evoked the wide range and the many areas of interest—spanning late antique and Byzantine art and architecture—that have characterized his scholarship and teaching.

Kim Bowes *02 (Cornell University) presented a paper on the miniature as icon; Haim Goldfus *97 (Ben-Gurion University of the Negev) spoke on privileged burials in churches and monasteries of early Byzantine Palestine; Alessandra Ricci *08 (Koç University, Istanbul) elucidated the “reverse geometry” of Ernst Mamboury and Constantinople’s Rheidion; Ann Terry (St. John’s Preparatory School, Massachusetts) spoke on artistry in wall mosaics; and Robert Ousterhout (University of Pennsylvania) examined aspects of death in Cappadocia. The keynote lecture, “The Virgin’s House and the Gate to Heaven,” was given by Henry Maguire of Johns Hopkins University, who was previously Ćurčić’s colleague at Illinois. The department’s Nino Zchomelidse served as moderator for the afternoon’s proceedings.

The symposium coincided with the major international loan exhibition “Architecture as Icon: Perception and Representation of Architecture in Byzantine Art” at the Princeton University Art Museum, guest curated by Ćurčić. The day’s events concluded with a gala dinner at Prospect House.
**Graduate Student News**

Patricia Blessing is a fourth-year graduate student in Islamic art and archaeology who also has a strong interest in Byzantine and medieval Western art and architecture. After presenting her dissertation proposal last spring, she has been working on her dissertation, tentatively titled "Redefining the Lands of Rûm: Architecture, History, and Style in Eastern Anatolia, 1250–1350." Under the auspices of the Exchange Scholar Program, Blessing is spending the spring term at Harvard University, where she is enjoying classes on "Ornament and Abstraction in Islamic Art" and on Ottoman history, while researching early photographs and publications on medieval architecture in Turkey. This summer and next academic year she will continue her dissertation research in Turkey and at the Museum für Islamische Kunst in Berlin, where she has been working on the Anatolian travel diaries of the German scholar Kurt Erdmann (1901–64). She was recently awarded a Samuel H. Kress Foundation Travel Fellowship for 2010–11. [pblessin@princeton.edu]

Charles Butcosk is writing his dissertation on Wassily Kandinsky's painting before the First World War, with the support of a Fulbright Travel Grant in conjunction with a Quadrille Ball Fellowship from the Germanistic Society of America. The department's Spears Fund sponsored his visits to collections of Kandinsky's paintings and the work of the painter Franz Marc in Paris, Cologne, and Munich. Last fall, he presented a paper titled "The Bear King's Bride: From the Animal to the Human and Back Again in Franz Marc's *Two Pictures*" at a University of Pennsylvania symposium on depictions of animals in art. [cbutcosk@princeton.edu]

Giada Damen, a fifth-year graduate student in Renaissance art, is currently working on her dissertation on the trade in antiquities between Italy and the eastern Mediterranean during the 15th and 16th centuries. Supported by a grant from the Gladys Krieble Delmas Foundation, Damen traveled to Venice to conduct research on primary sources in local archives. Part of her recent findings were included in the paper "Shopping for Antiquities in 16th-Century Venice," which she presented in Venice this spring at the annual meeting of the Renaissance Society of America, in a session honoring her adviser, Patricia Fortini Brown. During the spring semester, Damen continued to investigate Venetian sources, and this summer she will travel to the island of Malta, where she will carry out archival research on Rhodes and the Knights of the Order of St. John at the National Library of Malta in Valletta. [gdamen@princeton.edu]

Allan Doyle, courtesy of a Hyde fellowship, is spending the year in Paris, where he is conducting dissertation research at the Bibliothèque Nationale de France and is enrolled at the École Normale Supérieure. In the fall he completed a paper, titled "Groping the Antique," which will appear in *Reconsidering Gérôme* (Getty Research Institute, forthcoming, 2010). His essay focuses on an early painting by Jean-Léon Gérôme, *Michelangelo Being Shown the Belvedere Torso* (dated 1849, now in the Dahesh Museum), arguing that Gérôme uses the figure of Michelangelo in his studio as a negative model of painting pedagogy, in contradistinction to his later atelier self-portraits, which show his own atelier practice as exemplary. Doyle is currently doing research for his dissertation on pedagogy in French romantic painting, haunting the Louvre, and learning to appreciate cheese in an entirely new way. In December, he and fellow graduate student Maika Pollack went to Versailles to see the exhibition "Louis XIV: l’homme et le roi" and visit the state rooms and gardens. Doyle and Pollack precepted "19th-century European Art" together three years ago and particularly enjoyed seeing some of the objects and monuments they had co-taught. [adoyle@princeton.edu]

Nika Elder is a fifth-year graduate student who specializes in American art. She is currently the Wyeth Foundation Predoctoral Fellow at the Smithsonian American Art Museum in Washington, D.C., where she is completing her research on the late-19th-century still-life painter William M. Harnett. She was also the recipient of a Wellesley College Graduate Fellowship this year. This spring, Elder delivered two talks based on her research: “Art into Artifact: William M. Harnett’s *The Faithful Colt* and the Aesthetics of Display,” at the University of California–Berkeley’s art history graduate student conference, “The Many Lives of an Object”; and “An Oblique Perspective: Landscape in William M. Harnett’s *The Social Club*” at the Department of Art and Archaeology graduate student conference “Horizons + Horizontality.” Her encyclopedia entry on Harnett will appear in the revised *Grove Encyclopedia of American Art*. 

*Double-headed eagle in the portal of the Great Mosque of Divriği, Turkey, 1228–29 C.E., one of the monuments being studied by Patricia Blessing.*

*Maika Pollack and Allan Doyle at Versailles.*

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*Giada Damen, a fifth-year graduate student in Renaissance art, is currently working on her dissertation on the trade in antiquities between Italy and the eastern Mediterranean during the 15th and 16th centuries. Supported by a grant from the Gladys Krieble Delmas Foundation, Damen traveled to Venice to conduct research on primary sources in local archives. Part of her recent findings were included in the paper “Shopping for Antiquities in 16th-Century Venice,” which she presented in Venice this spring at the annual meeting of the Renaissance Society of America, in a session honoring her adviser, Patricia Fortini Brown. During the spring semester, Damen continued to investigate Venetian sources, and this summer she will travel to the island of Malta, where she will carry out archival research on Rhodes and the Knights of the Order of St. John at the National Library of Malta in Valletta. [gdamen@princeton.edu]*
(Oxford University Press, forthcoming). She has also continued to develop her article on the role of materiality in the early work of contemporary artist Lorna Simpson and plans to submit it for publication later this year. [nelder@princeton.edu]

Caroline O. Fowler presented her dissertation proposal, “Drawing without a Master: Abraham Bloemaert and the Dutch Golden Age,” last fall. Her study will focus on the prolific but little-studied artist Abraham Bloemaert, proposing a definition of artistic “mastery” centered on concepts of the ephemeral and rooted in 17th-century debates about matter and metaphysics. Fowler gave a paper titled “Hair, Air, and Cloth: The Matter of Drawing” at the 2010 annual meeting of the College Art Association, and in April she represented the department at the 15th Annual Graduate Student Symposium on the History of Art at the Philadelphia Museum of Art, where she spoke on “The Grammar of Drapery: Lambert Lombard and Antiquity.” In May, she will give a gallery talk at the Princeton University Art Museum on the museum’s famous The Four Evangelists painting by Abraham Bloemaert. She also precepted for Bridget Alsdorf’s “Neoclassicism to Impressionism” course in the fall and for Christopher Heuer’s “Northern Renaissance” course this spring. [cofowler@princeton.edu]

Leslie Geddes, with the support of a Donald and Mary Hyde Academic Year Research Fellowship, is studying Leonardo da Vinci’s drawings and manuscripts in collections in England and Italy this year. In England, she regularly took the train from London to Windsor Castle, where she studied the more than 500 da Vinci drawings in the Royal Library. In the spring, she returned to Florence to study archival evidence for da Vinci’s proposed Arno River projects, then traveled to Milan in May to study da Vinci’s Codex Atlanticus in the Biblioteca Ambrosiana. Geddes also delivered a paper on da Vinci’s approaches to drawing at the Renaissance Society of America’s annual meeting in Venice this April. [lgeddes@princeton.edu]

Michael Hatch, a second-year student advised by Professor Jerome Silbergeld, is immersed in seminars and plans to take his general exams in the spring of 2011. He has already taken advantage of several opportunities to engage with scholarly groups abroad. In October, he traveled to Berlin to attend the conference “Negotiating Difference: Contemporary Chinese Art in the Global Context,” hosted by the Freie Universität Berlin. Three generations of scholars and graduate students representing institutions from four continents participated, providing a wide range of experience and new ideas. This January, Hatch participated in a graduate workshop on Ming and Qing dynasty archival research methodologies hosted by the University of California–Berkeley and Academia Sinica in Taipei. This summer he will take an intensive course in literary Chinese at the University of California–Berkeley. [m hatch@princeton.edu]

Marius Bratsberg Hauknes recently proposed his dissertation, “Visual Allegory and Pictorial Knowledge in Thirteenth-Century Rome.” His project examines monumental painted allegories at three different sites in Rome and Anagni in relation to medieval theories of the image as well as the relationship between historicity and allegory (pastness and presence). This year Hauknes presented a paper on Panofsky and the “principle of disjunction” at the Department of Art and Archaeology’s graduate student conference “Horizons + Horizontality.” In April, he gave a paper on “intervisuality” in medieval art at the Association of Art Historians’ annual conference in Glasgow, Scotland. He will present a third paper, titled “Transgressive Narratives in the Sancta Sanctorum,” at the International Congress on Medieval Studies in Kalamazoo in May. This summer he will conduct dissertation research in Rome, Lucca, Perugia, and Padova. [mhauknes@princeton.edu]

Johanna Heinrichs is a fourth-year graduate student in Italian Renaissance and Baroque architecture. Her dissertation explores the emergence of the suburb as a social and design concept in 16th-century northern Italy. With the support of a Donald and Mary Hyde Academic Year Research Fellowship, she conducted dissertation research this year in archives and libraries in Venice and the Veneto. This spring she presented material from a chapter on Palladio’s Villa Pisani, Montagnana, at the annual conference of the Renaissance Society of America in Venice and at the European Architectural History Network in Guimarães, Portugal. [jheinric@princeton.edu]

Lisa Lee, a fifth-year modernist, is writing a dissertation on “Sculpture’s Condition/Conditions of Publicness: Isa Genzken and Thomas Hirschhorn.” She spent the past year writing as well as conducting research in London, Madrid, Cologne, Kassel, and Berlin. Last May, Lee traveled to the Bijlmer area of Amsterdam to visit 13th-century fresco of the Roman god Mithras in SS. Quattro Coronati in Rome, one of the works being studied by Marius Hauknes.
Lisa Lee traveled to Amsterdam to view Thomas Hirschhorn’s installation The Bijlmer Spinoza-Festival, 2009 (courtesy of the artist)

Leigh Lieberman draws a newly excavated area in Pompeii

Emma Ljung et al., Kalydon in Aitolia I: Field Work and Studies, Danish/Greek Field Work 2001–2005

The Bijlmer Spinoza-Festival, a sculptural installation by Thomas Hirschhorn. In October, she delivered a paper titled “Imminent Failures, Possible Utopias: Thomas Hirschhorn’s Principles of Collage” at the UCLA Art History Graduate Student Association Symposium. Her essay “Genzken’s Gambit,” an adapted version of an article that she previously published in the journal October, appeared in the exhibition catalogue Die Moderne als Ruine: Eine Archäologie der Gegenwart/Modernism As a Ruin: An Archaeology of the Present, published by the Generali Foundation in Vienna (2009). Lee is the 2009–11 Chester Dale Fellow at the Center for Advanced Study in the Visual Arts in Washington, D.C. [lisalee@princeton.edu]

Leigh Lieberman, a third-year graduate student in Classical archaeology, is finishing her coursework and preparing for final exams. This January she participated in the interdisciplinary Princeton-Oxford colloquium “Center and Region in the Ancient Mediterranean,” hosted this year by Princeton’s Program in the Ancient World. Her colloquium paper, “From Naxos to Taormina: Apollo’s Trip up Memory Lane,” examined Sicilian numismatic iconography during the 5th and 4th centuries B.C.E. In April, she gave a gallery talk, “Imitating Imperial Portraits in the Early Roman Empire,” at the Princeton University Art Museum. This summer, she will spend a third season as a team member of the Pompeii Archaeological Research Project, where she will serve as an excavator and as the project’s registrar. The excavation aims to better understand the area of the ancient city near the Porta Stabia, a working-class district that shows significant change from its initial settlement until the city’s final destruction in 79 C.E. [lliebern@princeton.edu]

Michelle Lim carried out research on her dissertation, “Curatorial Strategies in Chinese Contemporary Art, 1979–2009,” at the Venice Biennale’s Historical Archives of Contemporary Arts (ASAC) this year. She also interned at the Princeton University Art Museum, where she assisted curator of contemporary art Kelly Baum with preparations for the upcoming exhibition “Land, Space, Territory.” Lim is currently a curatorial fellow in the Whitney Museum of American Art’s Independent Study Program and is co-curating “Undercurrents: Experimental Ecosystems in Recent Art,” which will open in New York in late May of this year. The exhibition will explore the idea of ethical cohabitation—how do we live together in a shared environment and negotiate relations that may appear harmonious but are inherently antagonistic? Works by 13 artists and collaborative groups will be shown, with installations, performances, and other events taking place at multiple sites across the west side of Manhattan, including the Kitchen gallery, the High Line Park, and the Little Red Lighthouse beneath the George Washington Bridge. [mlim@princeton.edu]

Emma Ljung, a doctoral candidate in Classical archaeology, precepted for ART 290, “Art and Archaeology of Ancient Egypt,” taking her students on an archaeological armchair journey from the rock paintings in Egypt’s Western Desert to the pylons of Ramses II at Karnak. She also earned her teaching transcript from Princeton’s McGraw Center for Teaching and Learning, a process she found very inspiring. Ljung has been involved with the Danish-Greek archaeological excavations at Kalydon, Greece, since their inception, and her publication of a recently excavated pottery kiln will appear in volume 1 of Kalydon in Aitolia: Danish/Greek Field Work 2001–2005, edited by Soren Dietz and Maria Stavropoulou-Gatsi (Danish Institute at Athens). Her article on C. S. Lewis’s use of teleology, showing that it more closely reflects that of Classical authors—chiefly Ovid and Hesiod—than the Book of Revelation, has been accepted for publication by the journal Mythlore. Ljung is currently completing her dissertation, “From Indemnity to Integration: An Economic Study of Aitolia in the 2nd and 1st Centuries B.C.” This summer, she will be engaged in deciphering inscriptions in Portugal. [eljung@princeton.edu]

Kate Nesin is a fifth-year modernist who is writing a dissertation on the sculptures of Cy Twombly. In 2009, her research included traveling to Rome and Vienna to view Twombly retrospectives. In September, Nesin published the catalogue essay in Cy Twombly: Eight Sculptures, a catalogue of an exhibition of recent Twombly sculptures at the Gagosian Gallery in New York. She also delivered a lecture at the Art Institute of Chicago, where an exhibition of Twombly’s work of the last decade, “Cy-Twombly: The Natural World, Selected Works, 2000–2007,” opened the museum’s new modern wing. Nesin has been named the 2010–11 Chester Dale Fellow by the Center for Advanced Study in the Visual Arts in Washington, D.C. This spring she is completing her tenure as a Joan Tisch Teaching Fellow at the Whitney Museum of American Art. [knesin@princeton.edu]
Jessica Paga spent this year as the Bert Hodge Hill Fellow at the American School of Classical Studies in Athens, participating in the regular year program at the school, which involved extensive travel throughout mainland Greece, as well as the islands of Thasos, Crete, and Sicily. Paga also continued work on her dissertation, “Architectural Agency and the Construction of Athenian Democracy,” and completed an article, “Deme Theaters in Attica and the Trittys System,” which is forthcoming in Hesperia, the journal of the American School. Her excavation plans for the summer include a session at ancient Corinth, as well as a third season of digging at the site of Argilos, the earliest Greek colony on the Thracian coast. Paga will spend the next academic year as the Gorham P. Stevens Fellow at the American School, where she will continue work on her dissertation, which explores the intersections between the built environment of Athens and Attica and the political changes during the late 6th and early 5th centuries B.C.E. [jpaga@princeton.edu]

Maika Pollack is spending the year in Paris on a departmental grant to conduct dissertation research on color in Symbolist painting of the 1890s. Her research takes her primarily to the Bibliothèque nationale, the Bibliothèque Jacques Doucet, the Musée Départemental Maurice Denis, and the archives of the Musée d’Orsay. In February, she presented the paper “New York and Chicago Alternative and Artist-Run Art Spaces, 2000–10: What Next?” at the College Art Association conference in Chicago, where she enjoyed catching up with colleagues from Princeton. She was glad, however, to return to Paris for the springtime. [mpollack@princeton.edu]

Susannah Rutherglen is currently a predoctoral curatorial fellow at the Frick Collection in New York, where she is participating in a new study of Giovanni Bellini’s St. Francis in the Desert. In the spring, she delivered a paper on Titian’s Christ and the Pharisee (Dresden, Gemäldegalerie) at the annual conference of the Renaissance Society of America. Her presentation was part of a series of talks organized by Tracy Cooper ’03 in honor of Professor Patricia Fortini Brown. Rutherglen also continues to work on her dissertation research on Venetian ornamental paintings, circa 1465–1570. [srutherg@princeton.edu]

Gregory Seiffert precepted for ART 100 and ART 101 during the 2009–10 academic year. He recently presented the proposal for his dissertation, which focuses on three lesser-known painters—Hu Yukun, Fan Qi, and Ye Xin—who were active in and around Nanjing, China, during the later 17th century. Against the background of Nanjing’s evolving political and cultural status in the early Qing period, his dissertation will examine how Nanjing-based artists re-envisioned local topography and shaped emerging conceptions of regional painting style. [gseiffer@princeton.edu]

Nebojša Stanković traveled to Georgia, Turkey, and Serbia last summer, studying medieval monastic churches to set his dissertation on the Byzantine narthexes on Mount Athos in the broader context of Byzantine monastic and architectural traditions. He visited the ancient Georgian churches of Tbilisi, Gareja, Alaverdi, Mtskheta, Samtavisi, Bagrati, Ghetali, and Nikortsminda. In Turkey, he studied churches in Trebizond, the monastery of Soumela, and the Byzantine monastic complexes of Myrelaion, Lips, Pantepoptes, Pantokrator, and Pammakaristos in Istanbul. In Serbia, he studied monasteries in the region of Raška, which was the center of the Serbian state in the 12th and 13th centuries. His travels were funded by a Stanley J. Seeger Summer Fellowship, the Princeton Institute for International and Regional Studies, and the department’s Spears Fund. In November, Stanković presented a paper at the 41st national convention of the American Association for the Advancement of Slavic Studies, held in Boston. His paper, “Milutin Borisavljević and His Scientific Aesthetics of Architecture in the Age of Modernism,” addressed the theoretical work of the Serbian architect and aesthetician Milutin Borisavljević (1889–1969). [nstankov@princeton.edu]

Adedoyin Teriba is a second-year graduate student specializing in modern architecture. In the fall of 2009, under the auspices of Princeton’s Program in African Studies, he gave a presentation titled “Sobrados, Screens, and Shrines,” which
Bruce M. White

Three fifth-year graduate students traveled from their respective research centers to spend Thanksgiving with Jessica Paga in Athens, who hosted them at the American School of Classical Studies. Left to right: Leslie Geddes (London), Allan Doyle (Paris), Jessica Paga (Athens), Charles Butcosk (Berlin).

Adedoyin Teriba was a curatorial assistant for the exhibition “Life Objects,” which included this Lega maskette (Princeton University Art Museum L.1980.15.100).

highlighted the formalistic influence that 19th- and 20th-century architecture built by Afro-Brazilian artisans in the Bight of Benin had on the religious architecture and clothing of Yoruba priests. Teriba was a curatorial assistant for the exhibition “Life Objects: Rites of Passage in African Art,” which was on view at the Princeton University Art Museum last fall. This spring, he is prepping for Professor Esther da Costa Meyer’s course “The Experience of Modernity.” He also delivered a paper, titled “An Evolving Ontological Process in Southwest Nigeria,” at the 63rd Annual Meeting of the Society of Architectural Historians, and will give a presentation titled “Returned Africans? Space, Ornament, and Craftsmanship as Identity in the Bight of Benin” for Princeton’s Program in African Studies. [ateriba@princeton.edu]

D. Alexander Walthall is currently finishing his fourth year in the Classical archaeology program. This summer he will supervise the excavation of a Hellenistic bath complex at the ancient Greek city of Morgantina in central Sicily. Thanks to the generous support of an Olivia James Travel Fellowship from the Archaeological Institute of America, Walthall will spend next year in Sicily carrying out research for his dissertation, “A Measured Harvest: Grain, Tithes, and Territories in Hellenistic and Roman Sicily (275–31 B.C.),” which considers the political and economic consolidation of southeastern Sicily under the Hellenistic monarch Hieron II (275–215 B.C.E.) and the administrative transformation that occurred after the island became a Roman province. [dwalthal@princeton.edu]

New Dissertation Topics

Patricia Blessing, “Redefining the Lands of Râm? Architecture, History, and Style in Eastern Anatolia, 1250–1350” (Thomas Leisten)

Emmelyn Butterfield-Rosen, “Posture and Figuration, 1886–1912” (Brigid Doherty)

Caroline O. Fowler, “Drawing without a Master: Abraham Bloemaert and the Dutch Golden Age” (Christopher Heuer)

Marius Bratsberg Hauknes, “Visual Allegory and Pictorial Knowledge in Thirteenth-Century Rome” (Nino Zchomelidze)

Gregory Seiffert, “Region and Margin in Seventeenth-Century Nanjing Painting” (Jerome Silbergeld)


Dissertations Recently Completed

Eva Diaz, “Chance and Design: Experimentation in Art at Black Mountain College” (Hal Foster)


Noriko Kotani, “Studies in Jesuit Art in Japan” (Thomas DaCosta Kaufmann)

Katherine Marsengill, “Portraits and Icons: Between Reality and Holiness in Byzantium” (Slobodan Ćurčić)

Daniel McReynolds, “Refiguring the Palladian Legacy: Architectural Reform in Eighteenth-Century Venice” (John Pinto)

Robert Wolterstorff, “Robert Adam & Essential Architecture: Minimal, Geometric, and Primitive Modes of Architectural Expression” (John Pinto)

Fellowships for 2009–10

Charles Butcosk, Fulbright Travel Grant and Quadrille Ball Fellowship, Germanistic Society of America

Giada Damen, Gladys Krieble Delmas Grant

Allan Doyle, Donald and Mary Hyde Academic Year Research Fellowship

Nika Elder, Wyeth Foundation Predoctoral Fellowship, Smithsonian American Art Museum, and Wellesley College Graduate Fellowship

Leslie Geddes, Donald and Mary Hyde Academic Year Research Fellowship

Johanna Heinrichs, Donald and Mary Hyde Academic Year Research Fellowship

Alex Kitnick, Harold W. Dodds Honorific Fellowship

Lisa Lee, Chester Dale Fellowship, Center for Advanced Study in the Visual Arts

Emma Ljung, Birgit and Gad Rausing Foundation Fellowship and Fredrika-Bremer-Förbundets Stipendiestifelse Fellowship

Jessica Paga, Bert Hodge Hill Fellowship, American School of Classical Studies in Athens

Susannah Rutherglen, Andrew W. Mellon Predoctoral Curatorial Fellowship, Frick Collection

Three fifth-year graduate students traveled from their respective research centers to spend Thanksgiving with Jessica Paga in Athens, who hosted them at the American School of Classical Studies. Left to right: Leslie Geddes (London), Allan Doyle (Paris), Jessica Paga (Athens), Charles Butcosk (Berlin).

Adedoyin Teriba was a curatorial assistant for the exhibition “Life Objects,” which included this Lega maskette (Princeton University Art Museum L.1980.15.100).
Alexander Adler ’10 interned at Sotheby’s New York last summer in the Old Master paintings department, where he served as a research assistant. Working with Professor Brigid Doherty, he wrote a senior thesis examining the emergence of a fine art culture in California during the 1960s and the establishment of Los Angeles as a viable alternative to New York. Using a selection of photographs taken by actor, producer, and director Dennis Hopper in 1961–67, Adler investigated the role of the Ferus Gallery as the foremost proponent of the early L.A. arts scene, which included artists such as Wallace Berman, Ed Ruscha, Bruce Conner, and Larry Bell. His thesis focuses on the visual dialogue and dichotomy between the East and West Coasts as exemplified by Hopper’s photographs. After graduation, Adler plans to pursue a career in publishing or gallery work.

Julie Dickerson ’10 did her junior independent work on the changing meanings of perspective in Velazquez’s Las Meninas. For her spring show she created a series of landscapes through destruction—drawing landscapes and then removing them, leaving the ghosts of the previous images behind. The subjects tended to be war and conflict. Having worked with a wide variety of themes and forms—from coffee cups to war, and machines to urban forms—her final show, “On the Styx,” reflected her wide range of interests and included works in a number of mediums. Her senior thesis project advisers were Eve Aschheim, Nathan Carter, Brian Jermusyk, and Rachael DeLue. Outside the classroom, she was a residential college adviser in Forbes, ran a marathon, trained for a 70-mile canoe race, and was involved with World Vision, a nonprofit Christian humanitarian organization.

Dana Eitches ’10, under the guidance of Professor Anne McCauley, wrote a thesis on the street artist known as Banksy. Her thesis contextualizes Banksy within the larger graffiti art movement that began in New York in the late 1960s, as well as other movements, including Pop Art and Postmodernism, that have influenced Banksy’s work. He first gained an international following through media coverage of a series of “museum infiltrations” between 2003 and 2005, in which he covertly placed his art in major museums, including the Tate and the Metropolitan Museum of Art. Eitches also examined how Banksy uses the illegality of his street art and museum interventions to work against the hegemonic control of city officials and art institutions. On campus, she was the social media chair of the student advisory board of the Princeton University Art Museum and a disc jockey for Princeton’s student-run radio station, WPRB. After graduation, she plans to pursue a career in the museum world.

Elizabeth “Biz” Forbes ’10 worked under the guidance of Professor Rachael DeLue on both her junior independent work and her senior thesis. Forbes wrote her thesis on the life and art of Tonalist Dwight William Tryon, the late-19th–early 20th-century American artist who was preoccupied with capturing the “essence” of nature through harmonious color palettes and natural light effects. Drawing on the local scenery of South Dartmouth, Massachusetts, Tryon’s intimate and tonal scenes captured the transitory and emotional effects of time on nature. Forbes’s thesis also attempts to cultivate a greater appreciation of Tryon and other artists who have fallen by the wayside in both the scholarly and public realms. Her enthusiasm for American art began when Professors John Wilmerding and Rachael DeLue introduced her to its rich history and the sense of national identity seen in the evocative and diverse images of the country’s landscapes.

Kaitlyn Hay ’10 is a visual arts (Program 2) major who concentrated in sculpture and installation art and also earned a certificate in Italian language and culture. Her thesis work focused on the reappropriation of texture derived from assorted found objects such as pine cones, foam packing peanuts, and small toys, as well as from raw material such as paper pulp and burlap. While abroad in Italy, she was inspired by Baroque decorative design and architecture to create forms of similarly dense texture and ornate surface quality, but using much simpler materials. Hay has worked with Eve Aschheim, Sowon Kwon, Rachael DeLue, and Molly Warnock. On campus, she was the founder and president of the C.I.A. (Cultura Italo-Americana), a photographer for the Daily Princetonian, a tour guide at the Princeton University Art Museum, and art editor for the Nassau Literary Review. She plans to travel and apprentice in several workshops next year, then pursue an M.F.A. in sculpture.
Sarah Hogarty ’10, working with Professor Anne McCauley, wrote a senior thesis on nocturnal images of New York in photography and painting of the late 19th and early 20th centuries. During the summer of 2009, she worked in the trusts and estates department of Christie’s auction house. On campus, she led the One-on-One Tutoring project, which pairs Princeton students with Latina girls in elementary and middle schools in Princeton for weekly tutoring sessions. A member of Kappa Alpha Theta and Terrace Club, Hogarty also worked as an editor for the “Street” section of the Daily Princetonian and for The Review, an arts and entertainment publication that consists entirely of reviews, and served as Panhellenic president. Next year she will teach middle-school math in New Orleans as a Teach for America corps member.

Sarah Hogarty@gmail.com

Isia Jasiewicz ’10, under the guidance of Professor Hal Foster, wrote a senior thesis examining the treatment of language and signification in the artistic practice of the Lettristes, a group of artists belonging to an interdisciplinary art movement founded in Paris shortly after World War II. Her thesis focused on how formal operations in Lettriste poetry, graphic art, and film aimed to forge new possibilities for linguistic and visual signification. Outside the classroom, Jasiewicz served for two years as an executive editor of “Street,” the Daily Princetonian’s weekly arts and culture section, having previously been a staff writer for the “Street” and news sections. She was also a student columnist for the Princeton Alumni Weekly and wrote for Current Magazine. Last summer, Jasiewicz interned in the culture section of Newsweek, publishing stories about visual art, film, and television for print and the Web. On campus, she was an Orange Key tour guide, a peer adviser in Mathey College, and a member of the Princeton Charter Club. After graduation, Jasiewicz will return to Newsweek for the summer before entering Yale Law School in the fall. She plans to practice art and media law. [ijasiewicz@gmail.com]

Sarah Johnson ’10 worked with Professor Anne McCauley on a senior thesis that examined caricature in late-18th-century England, when caricature exploded onto the print market on a scale and level of sophistication that reflected the significant changes that were taking place in late Georgian England. Johnson’s research focused particularly on the prints of Thomas Rowlandson and his satires of the art world, and she worked with original Rowlandson prints in Firestone Library’s Graphic Arts Collection. Her thesis, titled “The Painter Disturbed: Understanding the Art World of Late Georgian England through the Eyes of Thomas Rowlandson,” demonstrates that the art of that period cannot be fully understood without a full understanding of its satire. Johnson also received a certificate in French language and literature, and her junior independent work focused on the 18th-century artist Élisabeth Vigée-Le Brun. On campus, she enjoyed volunteering for the group Fashion Speaks, which supports Autism Speaks, and writing for the “Street” section of the Daily Princetonian. Johnson has held summer internships at Christie’s and an art gallery, and she hopes to continue working in the art world after graduation.

[sarah.cresap.johnson@gmail.com]

Evangeline Lew ’10 is a Program 2 (visual arts) major and Program in East Asian Studies certificate candidate whose thesis work in painting combined her interests in poetry, art, and history. Taking the poems carved by detainees into the walls of their exclusion-era Chinese immigrant detention centers as a point of inspiration, her senior work explores the art and process of the written word, while also celebrating the steely character of her immigrant grandparents and their generation. Her artwork was guided by visual arts lecturer Louis Cameron, and she was also advised by Ann Agee of the Program in Visual Arts and the department’s Jerome Silbergeld. Outside the classroom, she enjoyed tutoring young adults in Trenton in English and math. After graduation, she will teach English to underprivileged students in rural Yunnan Province as part of Princeton-in-Asia’s China Education Initiative, and she also looks forward
to sharing her passion for art with her students. [evangeline.lew@gmail.com]

Talia Nussbaum ’10 is a photographer in Program 2 (visual arts) who also earned certificates in neuroscience and Judaic studies. Her junior and senior independent work focused on the affects of mandatory military service on Israeli youth, framed by her personal perspective as someone who has had a long-term relationship with an Israeli soldier and has witnessed the physical and psychological changes caused by the army. Through photographs and audio-recorded interviews, Nussbaum explored this subject in Israel for her junior project, examining specifically how the military affects romantic relationships. Funding from an Alex Adam ’07 Award from the Lewis Center for the Arts, as well as from the Office of the Dean of the College and the Program in Judaic Studies, sponsored her senior thesis travel to South America and Southeast Asia, two of the most popular destinations for Israeli soldiers after they complete their service, to explore other aspects of their post-military experience. She continued her work in Israel, spending the fall 2009 semester at Hebrew University. Nussbaum has been advised by Jocelyn Lee, Andrew Moore, Emmet Gowin, Gary Schneider, Lois Conner, and Anne McCauley. After graduation, she plans to pursue a career in photography. [tnussbau@alumni.princeton.edu]

Will Palley ’10, advised by Professor Hal Foster, wrote his senior thesis on Felix Gonzalez-Torres (1957–96), who was known for his subtle and enigmatic installations and sculptures. As part of the project, Palley situated the artist’s work in discourse with some of the precursory moments of 20th-century art history. By analyzing the conceptual recourse with these formative periods, he proposed a new, political reading of Gonzalez-Torres. Palley also earned a certificate in French language and culture. Outside the classroom, he served as president of the Princeton University Art Museum’s student advisory board, a new organization that focuses on increasing the accessibility of the arts on campus. He was also the founder and editor-in-chief of the student-run publication The Public Journal, which publishes anonymous cathartic nonfiction, confessions, and illustrations submitted by members of the University community. After graduation, Palley plans to enter the field of consumer marketing. [will.palley@gmail.com]

Amanda Siebert ’10’s senior thesis focused on Jean-Michel Basquiat and the return of Expressionism, analyzing Basquiat’s place in the Neo-Expressionist movement that emerged in the late 1970s and by the 1980s grew to dominate the art market. Under the supervision of Lecturer Molly Warnock, Siebert examined how Basquiat broke down barriers and ushered in a new era and style, and how his mixed ethnic background and Expressionist style made his work passionate and distinctive. Siebert is also a varsity athlete who played on the women’s squash team for four years, winning three national championships. She earned All-America and All-Ivy honors three times and was elected captain of the team in her senior year. After graduation she plans to earn a graduate degree in gemology at the Gemological Institute of America in New York and to pursue a career in the jewelry business. [amandansiebert@gmail.com]

Jennie Sirignano ’10 worked with Professor Bridget Alsdorf on a senior thesis that examines the works of the late-19th- and early-20th-century artists Cecilia Beaux and Edmund C. Tarbell, focusing on their depictions of women in domestic interiors. Her thesis explores the different interpretations of women portrayed in these images by combining her own formal analysis with archival information about the two artists and their works. On campus, Sirignano served as the president of diSiac Dance Company and president of the Princeton Performing Arts Council, and she was also a member of the Ivy Club. Last summer she was an intern at Christie’s auction house in New York City and after graduation hopes to work in the art world before entering graduate school in art history. [jennie.sirignano@gmail.com]

Departmental Senior Thesis Grants

Giovanna E. Campagna ’10, under the guidance of Professor Esther da Costa Meyer, wrote her senior thesis on the painter Tarsila do Amaral, a leading figure in Brazilian Modernism. Tarsila, as she is often called, lived and worked in Paris and Brazil in the 1920s. She joined the inner circle of the Parisian avant-garde and studied under some of the most prominent artists of the time, including Fernand Léger. In her thesis, Campagna examines how Tarsila created uniquely Brazilian works of art through the fusion of European influences and the indigenous artistic heritage of Brazil. Grants from the Class of ’55 Senior Thesis Fund and the department’s Jay Wilson ’69 Senior Thesis Research Fund financed her travel to Brazil, where she studied Tarsila’s paintings in museums and private collections in São Paulo and Rio de Janeiro. Last summer, Campagna interned in the Impressionist and Modern
Antropofagia (1929), one of the works of Tarsila do Amaral studied by Giovanna E. Campagna ‘10

Jeffrey Campbell ‘10 researched syncretic Marian imagery in early colonial Latin America for his senior thesis. Under the guidance of Professor Thomas DaCosta Kaufmann, he investigated the trajectory of cultural hybridization in the art and rhetoric portraying the Virgin of Guadalupe in New Spain (modern Mexico) and the Virgin of Copacabana in colonial Peru. With the support of a departmental Jay Wilson ’69 Senior Thesis Research Fund travel grant and a grant from the Center for the Study of Religion, he traveled to Cuzco, Peru, and Copacabana, Bolivia, to study sites and objects in situ and to observe the festival of the Virgin of Copacabana, which takes place each year at the beginning of February. Campbell also earned a certificate in materials science and engineering, conducting research on marble preservation. On campus, he played French horn in the Princeton University Orchestra and various chamber ensembles. After graduation, he plans to work for a year and then enter medical school. [jcampbe@gmail.com]

Mark Guiducci ‘10 worked with Professor Bridget Aldorf, writing a senior thesis on Giovanni Boldini, a Belle Époque artist best known for his portraiture of Parisian high society. Guiducci’s project compared the public and private dimensions of Boldini’s oeuvre, much of which was not exhibited until after the artist’s death, identifying confluences with both Impressionism and contemporary photography. Guiducci received funding from a departmental Robert S. Macfarlane ’54 grant and from the Office of the Dean of the College to travel to Ferrara, Boldini’s hometown, where he was able to view a major retrospective of the artist’s work. Guiducci was an active member of diSiac Dance Company and the Ivy Club during his time at Princeton, and he plans to pursue a career in media and publishing. [mark.guiducci@gmail.com]

Elizabeth Kassler-Taub ‘10, under the tutelage of Professor Patricia Fortini Brown, wrote a thesis on the implications of the Venetian supplantation of the Patriarchate of Aquileia in the northern Italian city of Udine as part of the conquest of Friuli in 1420. With the support of a departmental grant from the Jay Wilson ’69 Senior Thesis Research Fund, which enabled her to travel to Udine, Kassler-Taub examined the Udinese renovatio urbis of the 16th century. She focused on how the architectural articulation of the central axis of ascent to the Castello, as well as the apportionment of space according to civic and sacred functions in its immediate environs, render the site upon which the Castello stands a veritable sacro monte, or holy mountain. On campus, Kassler-Taub was a departmental representative, a member of the Behrman Undergraduate Society of Fellows, a Wilson College peer academic adviser, the co-creator and co-manager of the Wilson College Art Studio, and a set designer for student theater productions. After graduation, she will begin graduate studies in Italian Renaissance art and architectural history at Harvard University. [ekasslertaub@gmail.com]

Victoria Lewis ‘10 worked with Professor Rachael DeLue, writing a senior thesis on contemporary South African documentary photography. Focusing on the problem of the post-apartheid context, she examined the work of a number of artists, including Mikhael Subotzky, Pieter Hugo, and Zwelethu Mthethwa. Categorizing their photography into the typologies of ethnography, portraiture, and environmental representation, she reviewed contemporary trends in South African photography, analyzing the relevance of apartheid as a focus of contemporary critical discourse on South African photography. Lewis received funding from the Department of Art and Archaeology and the Office of the Dean of the College to travel to South Africa, where she interviewed Subotzky and other artists, as well as art critics, magazine editors, and academics. At Princeton, she was co-chair of the annual fashion show to benefit Autism Speaks and a member of the Cottage Club. After graduation, she plans to pursue a career in marketing or advertising. [victoria.ashley.lewis@gmail.com]

Jeff Richmond-Moll ’10 wrote his senior thesis on the biblical paintings of Henry O. Tanner, the first African American artist to establish an international reputation. Working with Professor Rachael DeLue, he explored the theme of the margin in Tanner’s pictures, proposing a new reading that de-racializes the idea of marginality and instead connects Tanner’s “margins” to Christian art, the Gospel narrative, and expatriatism in Paris. Supported by a departmental Jay Wilson ’69 grant, Richmond-Moll traveled to museums in New York, Philadelphia, and Washington to study more than 35 Tanner paintings. The Center for the Study of Religion and the department’s Teresa and Luther King Family...
Laura Robertson ’10 combined her two main interests—dance and the analysis of visual art—writing a senior thesis on contemporary British artist Tacita Dean’s films of the work of the late choreographer Merce Cunningham. Working with Professor Brigid Doherty, she did research in New York, visiting Dean’s gallery, the Marian Goodman Gallery, and screening seven of Dean’s videos at the Museum of Modern Art. With support from the Jay Wilson ’69 Senior Thesis Research Fund, she also traveled to London, where she visited Frith Street Gallery, Tate Britain, and the Hayward, where she interviewed the director, Ralph Rugoff. Robertson also earned a certificate in theater and dance, and she premiered her choreography thesis, “Grey Matter,” in the Berlind Theatre in December. Robertson has appeared as a dancer in many Princeton productions, including the University’s world premiere of Vsevolod Meyerhold’s production of Pushkin’s Boris Godunov, and as a choreographer in annual Spring Dance Festivals. She also served as a departmental representative and as treasurer and creative director of the on-campus publication The Public Journal. After graduation, Robertson plans to pursue museum work, gain practical experience in museum work before applying to graduate programs. [lrorichmondmoll@gmail.com]

2009 Senior Thesis Prizes

Department of Art and Archaeology Senior Thesis Prize
Joanna Wendel ’09, “Max Klinger’s ‘Dramen’: The Theatrics of Modern Life”

Stella and Rensselaer W. Lee Prize
Scott Carlson ’09, “Critical Objects: The Minimalist Critique of Modernist Art”

Morgan Jacobs ’09, “History of Solitude: Cinema and Photography in Pre- and Post-Wende Berlin”

Irma S. Seitz Prize in the Field of Modern Art
Jacqueline Thomas ’09, “Landscape As Spiritual Practice: Georgia O’Keeffe and Lake George”

Frederick Barnard White Prize in Architecture
Jacqueline Temkin ’09, “From New Jersey to New Jerusalem: The Architecture of Storefront and Strip Mall Churches in the Twentieth Century”

Lucas Award in Visual Arts
Glenn Brown ’09, “People Are Dying in Africa” (video)

Cynthia Michalak ’09, “From Glitter to Dust” (painting)

Francis Lemoyne Page Visual Arts Award
Natasha Lavdovsky ’09, “In the Elements” (photography)

Grace May Tilton Prize in Fine Arts
Jacqueline Thomas ’09, “Landscape As Spiritual Practice: Georgia O’Keeffe and Lake George”

Zoe Saunders ’10 is a Program 3 (archaeology) major whose senior thesis traces the development of the “human activity” theme in ancient Chinese art between the Eastern Zhou (8th–3rd centuries B.C.E.) and Eastern Han periods (1st–2nd centuries C.E.), when depictions of daily life rose from obscurity to predominance. Under the guidance of Professor Robert Bagley, Saunders explored the origins of this theme in a variety of media—bronze, earthenware, painting—and contrasted its occurrences with the relatively anthropocentric art of the roughly contemporaneous Dian minority culture in southern China. Funded by grants from the Office of the Dean of the College and the department’s Jay Wilson ’69 Senior Thesis Research Fund, Saunders traveled to China to conduct thesis research at the Shanghai Museum and the Yunnan Provincial Museum. Her concentration in Chinese archaeology has earned Saunders a Certificate of Language and Culture from the East Asian studies department. In addition to her academic pursuits, Saunders is an active member of the 2 Dickinson Street Vegetarian Cooperative, WPRB Princeton Radio, and the CycLAB Bicycle Cooperative. After graduation she hopes to gain practical experience in museum work before applying to graduate programs. [zsaunder@alumni.princeton.edu]
ART 485 Travels to Athens and Rhodes

During fall 2009 semester, Professors Patricia Fortini Brown and John Pinto co-taught “Rhodes and Malta: Art, Faith, Warfare” to a class of nine undergraduates and three graduate students. Focusing on the artistic patronage of the military order of the Knights Hospitallers of the Order of St. John—including urban planning, fortifications, architecture, and the art of Caravaggio—the course explored the rich artistic and architectural legacy of the Mediterranean islands of Rhodes and Malta from Classical antiquity through the 20th century.

The highlight of the seminar was a study trip to Athens and Rhodes, sponsored by the department and the Program in Hellenic Studies. Two days in Athens introduced the group to Greece and its Classical heritage, with visits to the Acropolis and the Agora, as well as the rich cultural remains of the medieval and modern periods in the Benaki and Byzantine Museums. Exploring the city on their own, the students were particularly impressed by the New Acropolis Museum.

Landing in Rhodes, the students found themselves in another, strikingly multicultural, world. Austere medieval buildings and fortifications of the Knights (1309–1522) in Rhodes City were interspersed with graceful mosques and fountains from the Ottoman period (1522–1912), augmented outside the walls by the architecture of the Italian colonial period (1912–45). The six-day stay on the island featured ample time to roam through the city, whose off-season streets were empty unless cruise ships were in port. Archaeologists from the Fourth Ephorate of Byzantine Antiquities generously provided special access to the massive Palace of the Grand Masters, virtually rebuilt during the Italian colonial period.

Two day-long bus trips revealed the island’s rich Classical and Byzantine heritage. In addition to tiny Orthodox churches and ruins of castles dotting the countryside, the students were especially fascinated by the important archaeological site at Kamiros and the Knights’ castle at Kastellos/Kritinia on the west coast and the Italian spa at Terme Kalithea and village of Lindos, with its 4th-century acropolis and 17th-century ship captains’ houses, on the east side of the island. One of the more memorable experiences was a trip by catamaran over rough seas to the nearby island of Kos, with its ancient Asklepieion and fortified castle of the Knights.

Four other Princetonians participated in the trip and offered invaluable guidance: Dimitri Gondicas, director of the Program in Hellenic Studies; Nikolas Bakirtzis ’06, currently a fellow at the Cyprus Institute in Nicosia; graduate student Matthew Milliner, who was doing dissertation research in Cyprus; and Amelia Brown ’89, a Hannah Seeger Davis Post-Doctoral Fellow in Hellenic Studies who received her Ph.D. at Berkeley in 2008.

Seminar Tours Sicily

“Itland of Cultures: Sicily from the Greeks to the Normans,” a 400-level seminar co-taught by Professors Slobodan Ćurčić and Nino Luraghi of the classics department, included a 10-day trip to Sicily during fall break.

Sicily is an extraordinary destination for students of both the ancient and medieval Mediterranean. A crossroads of culture throughout its history, the island was a meeting place of different peoples, religions, and cultures from antiquity through the Middle Ages. Successively inhabited by Greeks, Phoenicians, Romans, Byzantines, Arabs, and Normans, Sicily is an amalgam of cultures whose impressive vestiges still stand side-by-side across the island.

The class’s itinerary ranged from museums, cathedrals and churches, palaces, and catacombs to fortifications, an amphitheater, ancient towns, and other archaeological sites. The areas of expertise of Luraghi, a historian of the ancient world who works with material evidence, and Ćurčić, an art and architectural historian specializing in the late antique and Byzantine periods, covered the material encompassed by the course.

The variety of academic disciplines represented by the students—architecture, art and archaeology, classics, and history—also brought fresh viewpoints to discussions as the group visited key sites and monuments across the island. Students were expected
to actively contribute their insights and opinions, which often led to lively and memorable discussions among the entire group.

For architecture majors, the trip opened doors to archaeology and architectural history. Visiting the ancient city of Selinus, founded by Dorian Greeks around 628 B.C.E., they were able to walk among the ruins, envision the missing stones, and imagine the lives of the residents.

The multiple layers of history made a forceful impression during the group’s visit to the Latomie, an ancient stone quarry in Syracuse, where, after the disastrous Sicilian expedition by the Athenians, thousands of imprisoned soldiers died. Long after that brutal episode, monks in the early Middle Ages created tranquil dwellings in the quarry walls.

The class was also enthralled by the spectacular mosaics in the great cathedral/monastic churches of Cefalù and Monreale, and above all by the monuments of Palermo—the Cappella Palatina, Martorana, and cathedral, as well as the Norman palaces of La Zisa and La Cuba—among the finest works of Norman-Arabic architecture, with their splendid Byzantine mosaics, among the finest surviving from the 12th century.

Back on campus, the students gave presentations that were deeply informed by the experience of the trip. There was also enthusiastic agreement that there was simply no substitute for having seen the monuments in the flesh, and for sharing the camaraderie fostered by the combination of travel and learning.

**Freshman Seminar Travels to Rome**

On the afternoon of March 12, 12 members of the Class of 2013 gathered at the edge of the Roman forum. Unlike tourists, they were not admiring the grandeur of the Roman Empire. Instead, armed with six weeks of intensive classwork in Princeton, they were envisioning and discussing Rome of the medieval period, when it had become a small town of a few thousand inhabitants dwelling among the ancient ruins under the leadership of a powerless Christian bishop.

“Transformations of an Empire: Power, Religion, and the Arts of Medieval Rome,” taught by Professor Nino Zchomelidse, focused on the impact of political, religious, and social change on the making of art and architecture in the city of Rome from the 4th century C.E. until 1308, when the papal court moved to Avignon. An eight-day study tour of the Eternal City during spring break was a vital element of the course, enabling the students to grasp fundamental aspects of siting, scale, relationships, and detail. The trip was generously financed by the department and the 250th Anniversary Fund. The freshman seminar will be taught again in spring 2011 and 2013.

From the center of Imperial Rome, the class moved on to study many sites and monuments throughout the city that reflected the transformation of a politically powerful pagan metropolis into a virtually unprotected but religiously potent Christian center. They also focused on the visual strategies that were used to promote the popes and the new Christian God.

A tour of the catacombs outside the city, once filled with countless bodies of Early Christian martyrs, stimulated discussions of how Rome’s new status as an important Christian pilgrimage site influenced its urban development. Daytrips to the nearby towns of Orvieto and Viterbo provided revealing glimpses of two papal strongholds outside Rome.

On-site lectures by Zchomelidse were interspersed with presentations by department graduate student Jaqueline Sturm, who specializes in early medieval art, and by the students themselves. Their diverse interests and backgrounds often enriched their talks. One prospective engineering major drew on his knowledge to explain the structural principles used in the building of the Pantheon. The seminar’s long days ended with group dinners in a taverna on the Janiculum that buzzed with talk about the day’s events and sometimes continued for hours.

The class returned to campus with many newfound enthusiasms, including Italian gelato, but also the Eternal City itself and the experience of having witnessed firsthand how the shifting tides of politics and religion have left an indelible and decipherable imprint on a city that is obsessed with its own past.
Art and Its Audiences Lecture Series
The 2009–10 academic year marked the third collaboration between the department and the Institute for Advanced Study in co-sponsoring a series of lectures addressing contemporary issues in art history. The eight lectures, organized by the department’s Bridget Aldorf and Yve-Alain Bois of the institute, brought leading scholars from a broad range of art-historical disciplines to Princeton. The series focused on art’s relationship to its individual and collective audiences, examining the ways in which art has historically addressed, activated, conditioned, or excluded its viewers. In recent decades, many art historians have rejected approaches that focused on an artwork’s authorial meaning in favor of interpretations centered around art’s implications for an audience. These lectures examined how the burden of meaning has historically shifted between artwork and audience across time and cultures, and suggested how we might rethink the relationship between the art object and its viewers, both historical and contemporary. The speakers and their topics appear in the sidebar on this page and page 23.

The Eye and the Trowel: A Symposium in Honor of Professors Childs, Meyer, and Shear
October 16–17, 2009
To mark the retirement of the department’s three long-time Classical archaeologists in 2009–12, 15 of their former graduate students returned to Princeton to give papers in the complimentary fields of art history and archaeology. Organized by Milette Gaifman *05 and Margaret Laird *94, the symposium featured explorations of a broad range of topics in ancient Greek and Roman art, field archaeology, material culture, and society. For more about this symposium honoring the three faculty members who have guided and inspired generations of students in the program in Classical archaeology, see page 8.

China Seen by the Chinese: Documentary Photography, 1951–2003
October 24, 2009
At this symposium, organized by the Tang Center in conjunction with the exhibition “Humanism in China: A Contemporary Record of Photography” at the China Institute in New York, eight speakers focused on the emergence of documentary photography by Chinese photographers. The papers considered historical and cross-cultural perspectives, critical and theoretical approaches to the subject, and the problem of defining “documentary” photography. For the speakers and their topics, see page 24.

Exploding The Can(n)on: Architecture in the Veneto after the Death of Palladio
Robert J. H. Janson-La Palme *60
Colloquium
December 12, 2009
Organized by Deborah Howard, this colloquium explored how artists, patrons, and architects in the Veneto reacted to the supreme accomplishments and perceived “correctness” of Palladio’s work. The first session addressed the impact of the Palladian “canon” in his own time and the response to the dominating force of the architect’s coherent ideals. David Rosand (Columbia University) explored Paolo Veronese’s sophisticated painted architectural settings, while Tracy Cooper *90 (Temple University) discussed the first extant biography of Palladio, written by Paolo Gualdo in 1616, setting Gualdo in his intellectual context and exploring his remarkable circle of friends. Andrew Hopkins (University of Aquila, Italy) examined the ways in which Palladio’s principal immediate follower in the Veneto, Vicenzo Scamozzi, abandoned Palladio’s preference for strict bi-axial symmetry. In the second session, Guido Beltrami (Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza) explored Palladio’s unpublished illustrations of the writings of Polybius, which reveal Palladio’s skillful use of the graphic medium as well as his sophisticated understanding of the tactics of Roman warfare. In the final paper, Howard discussed the unhappy experiences of the elderly Venetian senator Marc Antonio Barbaro in building the Venetian Republic’s star-shaped fortified town of Palmanova, in Friuli. A lively discussion session concluded a most stimulating day.

Hierarchies
Tang Center Graduate Student Symposium
February 27, 2010
Speakers at the Tang Center’s graduate student symposium addressed the multivalent effects and implications of hierarchical systems and classification practices on the art and artists of...
East Asia. The eight graduate students speakers presented fascinating case studies of how various hierarchies, both artistic and social, have conditioned aesthetic standards, subject matters, genres of art, and means of expression. 

Professor Marsha Haufler (University of Kansas) gave the keynote lecture, “Views from the Back of the Book: Monks, Women, and Foreigners.” For more about this conference, see page 24.

Insular and Anglo-Saxon: Art and Thought in the Early Medieval Period

March 16–17, 2010

At this major international conference organized by the Index of Christian Art, 15 leading scholars from both sides of the Atlantic presented their recent research on early medieval art in Britain and Ireland. The conference was inspired in part by significant recent discoveries, including the Staffordshire hoard, which is the largest assemblage of Anglo-Saxon gold objects ever discovered, as well as important finds of Irish metalwork and manuscripts. This major finds have stimulated dynamic development in this field of study, which the speakers addressed from a variety of viewpoints. The gathering drew audience members from as far away as Israel. For more details, see page 30.

Horizons + Horizontality

2010 Graduate Student Symposium

March 27, 2010

Ten graduate student speakers, who hailed from as far away as Erlangen-Nürnberg, approached the topic of “Horizons + Horizontality” from a range of historical and methodological perspectives. The first panel, “Delineations,” considered the horizon line’s material and illusionistic role in Giuseppe Bagetti’s battle-scapes and Cy Twombly’s paintings. The session “Skyscraping” explored Sol Lewitt’s interest in the ziggurat-topped skyscrapers of New York City, El Lissitzky’s proposal for a Wolkenbügel (a horizontal skyscraper), and the history of the artificial skyline in the modern planetarium. The final panel, “Perspectives,” analyzed Panofsky’s “principle of disjunction,” the anamorphosis of Holbein’s Ambassadors, and the landscape-as-tabletop still lives of William Harnett. Professor Jennifer Roberts of Harvard University delivered the keynote address, “Copley’s Atlantic Horizon and the Challenge of Perceptual Delivery.” Her paper framed the work of early American painter John Singleton Copley in relation to the shifting geopolitics of the American Revolution, and included a nuanced analysis of the politically charged “harborspace” in his Watson and the Shark.

The conference was organized by second-year modernists Frances Jacobus-Parker and Tessa Paneth-Pollak, with other graduate students serving as moderators.

The Egyptian Image in Context

April 17–18, 2010

Organized by postdoctoral fellow Deborah Vischak, this international conference featured 14 scholars who addressed various aspects of ancient Egyptian visual culture and, specifically, its context. Surviving ancient Egyptian texts are almost devoid of any discussion of the nature and value of art, aesthetics, or the identities and roles of artists, but the surviving material and visual culture demonstrates a profound concern for the significance of shape, form, and composition.

The speakers discussed objects and monuments that were produced for specific purposes and places, and to function in concert with other objects, monuments, spaces, and actions. By examining these materials together, the papers illuminated layers of meaning embedded in Egyptian images and objects, from major monuments to minor objects and writing.

The four sessions focused on four different types of context: three-dimensional (space, landscape, architecture), two-dimensional (interiors and exteriors, object surfaces), form and message (the relationship of writing and pictorial art), and the Egyptian world of images (ideals, others, and the natural world). To provide an even broader contextualization, each session incorporated one comparative paper from a field outside ancient Egypt.

Architecture and Icon: A Symposium in Honor of Slobodan Ćurčić

April 24, 2010

This symposium honored Professor Slobodan Ćurčić as he retires from the department after 28 years of inspiring teaching, dedicated advising, and wide-ranging publishing on the art and architecture of the late antique and Byzantine periods. The speakers were Kim Bowes ’02 (Cornell University), Haim Goldfus ’97 (Ben-Gurion University of the Negev), Alessandra Ricci ’08 (Koç University, Istanbul), Ann Terry (St. John’s Preparatory School, Massachusetts), Robert Ousterhout (University of Pennsylvania), and Henry Maguire (Johns Hopkins University), who gave the keynote lecture. For more details about the symposium, see page 9.
The P. Y. and Kinmay W. Tang Center promoted the understanding of East Asian art and culture through a variety of scholarly activities this year. Under director Jerome Silbergeld, the P. Y. and Kinmay W. Tang Professor of Chinese Art History, and associate director Dora C. Y. Ching, the center organized two symposiums and four lectures, sponsored a two-day workshop, acquired a group of artworks for the Princeton University Art Museum, and worked toward the publication of several large-scale projects.

In October, the Tang Center held the international symposium “China Seen by the Chinese: Documentary Photography, 1951–2003.” The conference coincided with an exhibition at the China Institute Gallery in New York of Chinese documentary photography from the Guangdong Museum of Art. Although Western photographers have shown China to Westerners for 150 years—and photography has been a major medium in Western museums since the 1950s—it was not until 2003 that the Guangdong Museum of Art exhibited the first permanent collection of works by Chinese documentary photographers assembled by any Chinese museum. A curatorial committee of photographers spent two years touring more than 20 provinces, viewing 100,000 photographs, and selecting 600 works by 248 photographers for the Guangdong Museum’s collection. Silbergeld organized the China Institute exhibition, “Humanism in China: A Contemporary Record of Photography,” which featured 100 of these photographs and was the first exhibition of its kind in the United States.

Presentations at the symposium considered historical and cross-cultural perspectives, as well as critical and theoretical approaches to the subject. Silbergeld introduced the problem of defining “documentary” photography in the Chinese context. James Elkins (School of the Art Institute of Chicago) discussed meanings and assumptions in documentary photography, drawing from a diverse set of “documentary” projects, while Bridget Alsdorf (Princeton University), addressed the problems of perspective, questioning the role of the photographer’s point of view. Eliza Ho (Ohio State University) and Richard Kent ’95 (Franklin and Marshall College) focused on the transition from fine-art photography to documentary photography in China during the 1930s. D. J. Clark, a photojournalist and professor of visual journalism at Dalian, China, discussed how the interpretation of photographs can be historically and culturally bound. In conjunction with the symposium, Princeton University Art Museum Asian art curators Cary Liu ’78 ’97 and Xiaojin Wu ’08 (M.A.), along with photography curator Joel Smith ’01, organized the exhibition “Asian Moments: Art, Documents, Photographs” at the museum. More than 100 people attended the symposium and exhibition.

Since 2004, the Tang Center has sponsored a biennial graduate student symposium in East Asian art, providing a forum for young academics to exchange ideas on intellectually engaging topics. In February, the graduate students in East Asian art hosted the 2010 symposium “Hierarchies,” which was organized by Jun Hu ’09 (M.A.). This conference explored the implications of different forms of hierarchical thinking on artistic practice, both past and present, and its historiographic legacy.

Historiography and art criticism have long been classification-conscious practices: since the earliest art-historical writing in East Asia, historians and art critics have created hierarchical systems for rating artists and ranking categories of art, privileging certain subjects, genres, and means of expression. This helped to consolidate the place of the visual arts within a broad hierarchy of cultural pursuits. Artists, on the other hand, have had to negotiate their way through an ever-changing social landscape—be it social stratification or the more narrowly defined market comprised of the state, religious institutions, private patrons, and fellow artists. The speakers at this symposium attempted to demystify, resecure, and reflect on these various hierarchical systems and their historical consequences. Eight graduate students from institutions as far afield as Oxford University and the Chinese University of Hong Kong spoke on subjects that ranged from Japanese sutra copyists to Chinese women’s orchid paintings. The symposium featured a keynote lecture by Professor Marsha Hafler (University of Kansas).

In April, the Tang Center sponsored a two-day workshop, “Ancient China as a Culture of...
Finally, Matthew McKelway (Columbia University) presented a paper on Japanese art, focusing on the fans from the Nanzenji screens.

As part of its ongoing collaboration with Princeton’s art museum, the Tang Center occasionally funds acquisitions of art for the museum’s permanent collection. For the last several years, the center has actively collected works by the artists featured in the museum’s 2009 exhibition “Outside In: Chinese x American x Contemporary Art.” This year the Tang Center contributed to the acquisition of the well-known red chalk drawing, Portrait of a Man, by Liu Dan, the only artist in the exhibition whose work had not yet entered the museum’s collection. The Tang Center also purchased nine Chinese documentary photographs, new prints of works that were shown in the China Institute’s “Humanism in China” exhibition and that are currently on long-term loan to the Princeton University Art Museum.

The Tang Center invited Zhao Shengliang, Ph.D., of the Dunhuang Academy of China, to spend the spring 2010 semester in Princeton assisting with the Lo Archive project, a multi-year research and publication initiative. The 500 Buddhist cave temples in Dunhuang, an oasis town situated at the crossroads of the northern and southern routes of the ancient Silk Road, preserve approximately 2,000 sculptures and 45,000 square meters of wall paintings that range in date from the 4th to the 13th century C.E. Princeton’s Lo Archive of Dunhuang photographs is an unparalleled resource for the study of Buddhist art in East Asia, preserving more than 2,500 historic views of the caves as they were in the early 1940s, prior to the many rededications and questionable restorations that have taken place since that time. Through analysis of the photographs and research on the cave paintings, Zhao is helping to sequence the thousands of images of paintings and sculptures. Publication of the Lo Archive, with its many previously unpublished archival photographs, will provide the best chronological treatment of this important material to date. In addition to the Lo Archive project, the Tang Center has a number of other scholarly publications currently in production. ARTicultulations: Undefining Chinese Contemporary Art, proceedings of the symposium held last spring in conjunction with the “Outside In” exhibition, will be released by Princeton University Press in November 2010. For information about Tang Center publications, symposiums, and other events, visit the website www.princeton.edu/tang.
Director Sandra Brooke reports that one of the most important developments at Marquand Library is the addition of two dedicated East Asian bibliographers. Kim Wishart, who joined the library in July 2008 as Chinese art specialist, is a Ph.D. candidate in Chinese art in the department. She holds undergraduate degrees in both art history and studio art, and brings a rich combination of editorial, teaching, and curatorial experience to the position. Thanks to generous support from the East Asian studies program and the Tang Center, Marquand was able to add Japanese art specialist Nicole Fabricand-Person ’76 ’01, who returned to Princeton in August 2009 after teaching at several colleges and universities. A specialist in medieval Japanese art and Buddhist iconography, Fabricand-Person also works on 19th-century Japanese woodblock prints.

Some of this year’s most significant acquisitions were in the field of Asian art. Marquand purchased the original editions of Hokusai’s woodblock masterpiece, *Fugaku hyakkei (One Hundred Views of Mount Fuji)*, which was published in three volumes in 1834, 1835, and 1847. The first two “falcon feather” volumes retain their original, delicately embossed covers and appended advertisements. The library also acquired the immersive 20-volume history of *Tokyo, Edo Meisho Zue (Famous Sites in and around Tokyo)*, written by three generations of the Saitō family beginning in the 1790s and finally published in 1834 with more than 600 woodblock illustrations by Hasegawa Settan; and *Qing gong ci qi dang an quan ji (Archives of the Complete Collection of Porcelain and China Wares of the Qing Imperial Palace)*, a 52-volume chronological reprinting, in facsimile, of documents pertaining to ceramics collected by the Qing court.

In the field of ancient art, the library was able to acquire a deluxe copy of Dubois-Maisonneuve’s *Introduction à l’étude des vases antiques d’argile peints vulgairement appelés étrusques...* (1817). This scholarly portfolio, with 101 etched plates, depicts black- and red-figured vases from famous collections such as that of Sir William Hamilton. Marquand’s copy includes a rare, duplicate set of 91 plates that were hand-colored at the time of publication.

Acquisitions in medieval art include three sumptuously produced facsimiles: the *Reichenauer Perikopenbuch*, a richly illuminated evangeliary created in the scriptorium of the Benedictine monastery at Reichenau around 1000; the *Königsgebetbuch*, a private prayer book written in gold and presented as a gift to the boy emperor Otto III (980–1002); and *De rerum naturis*, a manuscript produced at Montecassino in the time of Abbot Theobald (1022–35) of the universal encyclopedia authored by Rabanus Maurus, the 9th-century archbishop of Mainz.

Marquand added some particularly notable items in the field of architecture, including the scarce second edition of Leon Battista Alberti’s *Libri De re adficatoria dece[m]* (Paris, 1512), the first edition of this treatise to be divided into 10 distinct chapters. A rare copy of Marsilio della Croce’s *L’history della publica et famoua entrata in Vinegia del secentissimo Henrico III. re di Francia* is an account of celebrations in Venice during the 1574 visit of the king of France, with illustrations of ephemeral architecture designed...
by Andrea Palladio. The First [fift] Booke of Architecture, the first English translation of Sebastiano Serlio’s Tutte l’opere d’architettura, was published in London in 1611 at the charge of court painter Robert Peake. Marquand also acquired a group of 17th-century books on fortifications. Of particular interest is Francesco Tensini’s La fortificazione, guardia, difesa, et espugnazione delle fortezze experimentata in diverse guerre… (1624), with exquisite etchings by Odoardo Fialetti that imaginatively combine diagrammatic, pictorial, and mythological imagery. Jacques-François Blondel's Architecture françoise… (1752–56) is a monumental, lavishly illustrated survey of French architecture that remains an authoritative source.

In the field of garden history, the library acquired Humphry Repton’s final major work, Fragments on the Theory and Practice of Landscape Gardening… (1816), inventively illustrated with hand-colored aquatints that include fold-over flaps depicting his improvements at notable estates, such as Woburn Abbey, and to his own modest garden at Hare Street. Marquand also completed its run of the influential Report of the Board of Metropolitan Park Commissioners (1893–1919), supervised by Charles Eliot, chief landscape architect to the Massachusetts commission until his death in 1897.

A significant acquisition in decorative arts is the third and most complete edition of Thomas Chippendale’s Cabinet-maker, translated as Le guide du tapisser, de l’ébéniste, et de tous ceux qui travaillent en meubles (1762), with 200 plates showing the latest styles for a Francophile audience, including Louis XVI and Catherine the Great. The library also added a full run of Le teinturier universel (Paris, 1860–64), a journal on dyeing technology and color theory, with Michel Eugène Chevreul’s lecture notes, as well as multiple fabric samples.

Rare items in painting and sculpture include Pietro Accolti’s Lo Inganno de gl’occhi… (1625), a treatise on perspective that is important in its own right as well as for incorporating an essay on painting by Leonardo da Vinci, once thought to be lost. Giovanni Andrea Borboni’s Della statue (1661) is one of the earliest art-historical treatments of ancient and modern Roman sculpture. Marquand also acquired a group of pamphlets on the Salon of 1781, some decrees issued by the French National Assembly in 1791 to regulate the Salon, and a rare 1793 catalogue of what was to become the Louvre.

Among this year’s additions in the field of modern art are some early theoretical works by Russian artists, including Kazimir Malevich’s Ot kubizma i futurizma k suprematismu (From Cubism and Futurism to Suprematism) (1916) and the first German edition of Wassily Kandinsky’s Über das Geistige in der Kunst (1912), one of the most important manifestos of modern art. Bruno Taut’s Alpine Architektur (1919) is a fantastic, utopian vision of architecture and its regenerative power, from the mountains to the cosmos. The 1923 Moscow edition of Vladimir Mayakovsky’s autobiographical poem Pro eto (About This) features Alexander Rodchenko’s photomontage illustrations and book cover, and is an important example of his Productivist art.

In contemporary art, Marquand acquired the poster/catalogue Dada 1916–1923, designed by Marcel Duchamp for a retrospective exhibition held at the Sidney Janis Gallery in 1953. It is a tour de force of graphic design, dense with texts arranged as an evocation of his Nude Descending a Staircase. Also acquired were several artists’ books, among them Dieter Roth’s 1965 Diter Rot, also known as the Copley Book; Urzeit/Urzeit (1990) and other works by Hanne Darboven; and Jim Dine’s Hot Dream (52 Books) (2008).

The periodicals holdings were enhanced this year by the addition of a full run of Removedor (Montevideo, 1944–53), the official publication of the Torres-García Studio, and the third issue of Tristan Tzara’s Dada (Zurich, 1918), a pivotal example of Dada typographic design that includes 19 original woodcuts. Other modernist journals added this year include Lajos Kassák’s MA (Budapest, 1921–25); Stavba (Prague, 1923–38); Bouwkunde: Maandschrift (Antwerp, 1924–25); Horizon (Brno, 1927–32); and Tér és forma (Budapest, 1928–44).
**Visual Resources Collection**

**Visual Resources**, directed by Trudy Jacoby, placed a major emphasis this year on broadening the scope of the subject matter covered by the digital image collections, both by adding images locally and by licensing external collections.

A significant addition this year was Bridgeman Education, the online educational resource of the Bridgeman Art Library, which Visual Resources licensed in partnership with the University library. Bridgeman has provided images for reproduction since 1972, and their online collection offers more than 300,000 digital images, including material not available from any other source. The collection offers particularly comprehensive coverage of museums in the United Kingdom, Germany, and Eastern Europe, including the National Gallery in London, the Ashmolean Museum, the Dulwich Picture Gallery, the Fitzwilliam Museum, the National Museums in Warsaw and Stockholm, and the State Russian Museum in St. Petersburg. The site offers an array of searching capabilities, including by keyword, subject, and medium, as well as an advanced search that filters by nationality, century, location, and other criteria. Visual Resources is able to obtain higher-resolution images from Bridgeman for inclusion in Almagest and ARTstor.

Visual Resources partnered with the Program in Latin American Studies this year to license a collection of 2,300 digital images of Latin American art and architecture from James B. Kiracofe, director of the Inter-American Institute for Advanced Studies in Cultural History. This collection provides wide-ranging coverage of the built environment throughout Latin America, including colonial material, as well as pre-Columbian sites and Spanish antecedents. Acquiring this collection also gives Visual Resources access to the photographer’s slide collection for scanning.

ARTstor has now grown to more than 1 million images, with collections ranging from archives of the Giza and Dura-Europos archaeological expeditions to portfolios of modern artists such as Josef Albers and Roy Lichtenstein. The Asian Art Photographic Distribution collection from the University of Michigan offers 9,600 images of Chinese painting, sculpture, bronzes, and ceramics; Central Asian art; and Japanese painting. Another recent addition, the Ezra Stoller Archive, provides 26,000 images of modern architecture. ARTstor has also added a set of 9,000 images from the Society of Architectural Historians Architecture Resources Archive (SAHARA), a collection of digital images, photographed and contributed by members of the society, that document architecture, landscape design, and the built environment.

Visual Resources is contributing to the growth of both ARTstor and SAHARA by providing approximately 5,000 images from its William L. MacDonald archive of photographs of ancient Roman architecture. Acquired by the department in December 2008, this collection offers extensive coverage of sites in remote portions of the former Roman Empire, as well as well-known monuments throughout Italy.

The department’s digital image collections are now available in ARTstor as part of their “hosting” pilot project, which allows Princeton users to search ARTstor and the department’s image collections in a single search. New functions in ARTstor this year include the direct export of ARTstor groups to PowerPoint and the ability to save image details.

Visual Resources has expanded its instructional program for graduate students and has now added sessions for undergraduates. In these group tutorials, students learn strategies and techniques for finding images and using them in papers and PowerPoint presentations. Visual Resources’s new Web page (www.princeton.edu/visualresources) offers an overview of available image resources and guidance on the use of images. The site includes new tutorials on image and PowerPoint use, along with links to help for ARTstor and Almagest.

Sources for images for publication have also been added, and the section on copyright has been updated, along with new information on the use of images in publications. Julie Angarone, the department’s computer support specialist, created the website’s elegant design and easy functionality.

An excellent group of undergraduates—Ruth Chang ’12, Annie Shapiro ’11, Cara Tucker ’12, and Bridget Wright ’11—contributed to a number of scanning and data projects this year.

As a result of budget restrictions, Visual Resources will lose cataloguer Beth Wodnick, whose expert work during the last two years has been greatly appreciated. She will leave in May to accept a position as digital imaging technician at Firestone Library.
Research Photographs

The archives of the 1932–39 excavations of the ancient city of Antioch, held by the department’s Research Photographs collection, were actively consulted this year by members of an international committee working on a comprehensive publication of this major center of the Graeco-Roman world. Gunnar Brands of Halle-Wittenberg, Ulrich Wefeling of Leipzig, Andrea De Giorgi of Rutgers, Alan Stahl, curator of numismatics at Firestone Library, and Michael Padgett, curator of ancient art at the Princeton University Art Museum have initiated a pilot project focusing on a few well-documented, chronologically diverse, and historically interesting sectors of the sprawling site. Curator of Research Photographs Shari Kenfield is identifying and preparing archival material—photographs, field notebooks, and other documents—which the committee is evaluating with the hope of initiating a project to study and publish all of the material from the excavations, much of which still remains unpublished.

Research Photographs also holds a complete set of the earliest panoramic photographic documentation of the facade of the early Islamic desert castle of Qasr al-Mushatta in Jordan, made in situ by Rudolf-Ernst Brünnow in 1898. These archival images are playing an important role in a project led by Johannes Cramer of the Technical University of Berlin and Claus-Peter Haase, former director of Museum of Islamic Art in Berlin. Their team is conducting an architectural survey of the site and an extensive study of the ornate facade of the castle, which has been in the Islamic museum’s collection since 1903.

An intriguing exhibition mounted by Kenfield in McCormick Hall displayed a selection of photographs taken in Japan by Egbert Giles Leigh ’25 in 1947–50, when he served as an economic and financial reconstruction official. His albums were donated to Princeton in 1999 by his sons Egbert Giles Leigh Jr. ’62 and Catesby Leigh ’79. Posted to Japan to participate in the rebuilding of a country devastated by war, Leigh obviously realized the importance of understanding its culture, and he embarked on a series of exploratory and educational journeys that he sensitively recorded with his camera. In addition to sacred temples and iconic landscapes, his albums include somber images of the Japanese people struggling to survive in the aftermath of World War II. The exhibition, “An Accidental Tourist in Post–World War II Japan,” was displayed in conjunction with a conference honoring Professor Yoshiaki Shimizu.

Late-19th- and early-20th-century photographs of Egypt from the department’s collections were featured in the exhibition “Egyptian Art and Architecture in Context,” mounted to accompany postdoctoral fellow Deborah Vischak’s two courses, “The Ancient Egyptian Body” and “Egyptian Art and Architecture in Context,” and the associated conference “The Egyptian Image in Context.” These vintage photographs document the contexts of archaeological monuments and sites created over four millennia, as well as depicting contemporaneous Egyptians living and working in harmony with both their environment and their ancient past. Kenfield also collaborated with Julia Ritter, curator of the Antiochian Heritage Museum in Ligonier, Pennsylvania, on the museum’s upcoming exhibition on Christian motifs in the domestic architecture of Early Christian Syria, scheduled to open in 2011. Photographs from Princeton’s expeditions to Syria in 1904–05 and 1909 are providing detailed documentation of these structures, some of which have now vanished.

The department’s archaeological archives are featured in the most recent issue of the journal Anabases: Traditions et Réception de l’Antiquité, published by a team headquartered at the Université de Toulouse. Each issue of the journal, which focuses on the reception and continuing influence of ancient Mediterranean civilizations on modern culture, profiles significant archives of material dealing with antiquity. At the invitation of Corinne Bonnet of Toulouse, Kenfield contributed an article detailing the department’s holdings, which range from documents and photographs of archaeological expeditions of more than a century ago to the records of the department’s current excavation project at Polis Chrysochous in Cyprus.
This has been another busy year for the Index of Christian Art and its director, Colum Hourihane, with a major international conference, two new publications, substantial additions to the database, and two new staff members.

On October 30, 2009, the Index hosted the conference “Liminal Spaces: A Symposium in Honor of Pamela Sheingorn.” A professor of history at Baruch College who is a long-time supporter of the Index, Sheingorn served for many years as an editor of the journal Studies in Iconography, which is based at the Index. The speakers explored some of the themes that have been central to her research, especially the complex interrelationship of literature, drama, and artistic representation in the medieval and early modern periods, with a focus on texts, images, readers, viewers, performance, and spectators.

On March 16–17, the Index presented the major international conference “Insular and Anglo-Saxon: Art and Thought in the Early Medieval Period.” This symposium brought a roster of eminent speakers to campus to discuss their research on art produced in Britain and Ireland in a wide range of media during the 7th–10th centuries. The papers placed this artistic production in its cultural and historical background, discussed recent trends in dating, and shed light on aspects that have been neglected by previous scholarship. A number of the papers presented novel iconographical analysis, demonstrating to both students and researchers the paths to future approaches. The speakers included Michelle Brown, Peter Harbison, Jennifer O’Reilly, Éamonn Ó Carragáin, Heather Pulliam, and Michael Ryan. The conference was generously supported by Princeton’s Edward T. Cone ’39 ’42 Fund for the Humanities, the Department of Art and Archaeology, and the Program in Medieval Studies. This was the third in a series of international conferences organized by the Index that focused on recent work on the major periods, styles, and intellectual milieus of medieval art. The previous symposiums presented recent research on Romanesque art of the 11th and 12th centuries (2006) and Gothic art (2009).

The Index also had an active publications schedule again this year. Byzantine Art: Recent Studies, Essays in Honor of Lois Drewer, edited by Colum Hourihane (Arizona Center for Medieval and Renaissance Studies and Brepols Publishers, distributed by Cornell University Press, 2009), honours the Index’s long-time research scholar in Byzantine and Early Christian art, Lois Drewer. With papers on topics that include erasures from church floor mosaics, the origins of heraldry, the function of images in legal documents, the meaning of towers in Byzantine art, and the interconnections of Moslems, Christians, and iconoclasm, this volume opens windows into some unexpected, and surprisingly significant, areas of Byzantine art and culture. The contributors are Slobodan Ćurčić, Anthony Cutler, Catherine Jolivet-Lévy, Sofia Kotzabassi, Eunice Dauterman Maguire, Henry Maguire, Robert Ousterhout, Nancy Ševčenko, and Don Skemer.

In March of this year the Index published Looking Beyond: Visions, Dreams, and Insights in Medieval Art and History, edited by Colum Hourihane (Penn State University Press, 2010). In this intriguing volume, 16 scholars examine the medieval conception of the non-physical world, how it was visualized, and how artists represented the invisible by means of the visible. Some of the papers look at the nature of visions and prophetic dreams—who received them, where they occurred, and how they related to contemporary liturgy and imagery. The proceedings of another Index conference, Gothic Art and Thought in the Middle Ages, are currently being edited, and publication is expected later this year.

The Index’s database of illuminated manuscripts received a major addition this year with the donation by the department’s Professor Emeritus James Marrow of his archive of more than 350,000 slides. This unparalleled collection of images was assembled during 45 years of research by Marrow in public and private collections around the world, from Vienna to Rio de Janeiro. Many of the manuscripts in this rich archive are little known and under-studied, and a number of them are in private hands or are known primarily from the records of the auction houses through which they passed. The great strength of the collection is its comprehensive coverage of Northern manuscript illumination. A grant to the Index is supporting the work of a dedicated cataloguer, Beatrice Radden Keefe, who is adding these works to the online database.

In combination with the wealth of images from the 1,600 illuminated manuscripts in the
Morgan Library and Museum and 220 manuscripts in the Princeton University Library, the Marrow archive will make the Index's database an unrivalled online resource for the study of manuscript illumination. Cataloguing of the Morgan Library's collection is nearing completion, with only 100 manuscripts still to be catalogued. Recent additions to the database have included the striking images in a trove of Coptic manuscripts found in 1910 in the ruins of the Egyptian Monastery of St. Michael, near modern Hamul. The final stages of the Morgan project are being generously supported by the Sherman Fairchild Foundation.

In November, the Index launched a public database of nearly 4,500 photographs of Byzantine monuments and art taken by the late scholar and photographer Svetlana Tomeković (http://ica.princeton.edu/tomekovic/main.php). This archive, which came from Catherine Jolivet-Lévy of the Sorbonne, provides wide-ranging visual coverage of many Byzantine sites throughout Europe and the Near East—including Italy, Greece, Bulgaria, Serbia, Cyprus, Turkey, Russia, and beyond—with a particular emphasis on monumental fresco painting. All of these images have now been added to the Index's subscription database with detailed cataloguing. In the meantime, this public version, which can be can be filtered by country and specific site, gives students and scholars access to one of the largest collections of images of Byzantine monumental art available on the Web.

The holdings of Byzantine material were further strengthened this year by an additional donation of photographs of medieval Serbian monuments from the Blago Fund (www.srpskoblago.org), which promotes the preservation of Serbia's cultural heritage. These images include extensive documentation of the notable frescoes in the monasteries of Studenica and Dečani.

The Index lost a staff member this year when Laura Cochrane accepted a teaching position at Middle Tennessee State University. Her position was taken by Jessica Savage, who joined the Index in January. Savage holds a B.F.A. from Pratt Institute, where she majored in painting and earned a minor in art history. After an internship in the prints, drawings, and photographs department at the Brooklyn Museum, she earned her M.Litt. in the history of art and connoisseurship from Christie's Education in London, a division of the University of Glasgow. Her master's thesis investigated the imagery of late medieval pilgrimage art, relics, and souvenirs in England, and she contributed an entry on Margery Kempe to the Encyclopedia of Medieval Pilgrimage (Brill, 2009). Savage comes to the Index from Bloomsbury Auctions New York, where she was a cataloguer in the books and manuscripts department. She has also been an editor for the Art Sales Index for French and Italian sales. Her scholarly interests include medieval manuscript and early print culture, centers of production, especially Prague, as well as Western codicology, paleography and illumination, medieval literature, and language. At the Index she will collaborate on the ongoing digital cataloguing of illuminated manuscripts in the Morgan Library.

In November, the Index welcomed Beatrice Radden Keefe. She earned an M.A. in medieval history and art history at the University of St. Andrews in Scotland, and a Ph.D. in art history at the Courtauld Institute of Art in London, where she studied with John Lowden and wrote a dissertation on illustrated manuscripts of the comedies of Terence. Before joining the Index, Radden Keefe held a postdoctoral appointment at Johns Hopkins University, where she worked on the Roman de la Rose Digital Library (http://romandelarose.org), a database of images of more than 100 manuscripts of the allegorical love poem. Her recent work includes a chapter on the manuscript tradition of the comedies of Terence and Plautus that will appear in the forthcoming Cambridge Companion to Roman Comedy, while her current research focuses on the purposeful defacement of images in medieval manuscripts. At the Index, Radden Keefe will work on cataloguing the archive of more than 350,000 slides of illuminated manuscripts recently donated by James Marrow.
Excavations at Polis Chrysochous, Cyprus

Since its inception in 1983, the Princeton Cyprus Expedition has focused largely on fieldwork, especially excavation, in the town of Polis Chrysochous (ancient Marion and, later, Arsinoe). Last summer, a small team conducted targeted excavations to address questions about the Roman and Byzantine town, digging through a late antique street, following the course of an imposing Roman Imperial ashlar drain, and excavating a deep terracotta-lined well.

Increasingly, however, the focus is shifting toward the publication of synthetic studies of the material found during the excavations. In September 2009, a long-time member of the excavation team, Joanna Smith ’87, took up a research position in the Department of Art and Archaeology to coordinate the publications. She is also working with Professor William Childs, director of the excavations, and Michael Padgett, curator of ancient art at the Princeton University Art Museum, on an exhibition about the history and archaeology of the site. The exhibition, titled “City of Gold,” is tentatively scheduled for the fall of 2012.

A number of preliminary publications about the excavations have already appeared, including, most recently, an interim report on a Cypro-Archaic public building by Nassos Papalexandrou ’98; a study of ethnicity and cross-cultural exchange by Nancy Serwint ’87, and an article on imported Attic pottery by Michael Padgett. Other publications are forthcoming in the near future: articles on terracottas and votive offerings by Serwint; studies of late antique and medieval basilicas, sacred sites, and burial practices by Amy Papalexandrou ’98; and an examination of a perplexing hoard of late-14th-century copper coins by Alan Stahl, curator of numismatics at Firestone Library.

The Polis team is now preparing a multi-volume final publication of the excavations. Several new scholars have joined the Princeton group, including specialists in Roman and Byzantine pottery, to study the material from the Roman through Byzantine periods and prepare it for publication.

The scholars who are contributing to these publications come from a number of institutions across the United States and in Europe, including Cyprus. To enable these far-flung contributors to work with the project’s voluminous records, Shari Kenfield, the department’s curator of research photographs, is coordinating the scanning of notebooks, photographs, and plans documenting more than two decades of digging. Smith has created a SharePoint website that allows the team members to access this material from their computers anywhere in the world. They can view or download scans of the field notes, photographs, and plans; read publications related to Polis; and find information about objects from the Polis area in various museum collections. The collaborative website also provides a virtual environment that enables the scholars to work together even when they are not in Polis or Princeton, allowing them to collaborate on writing and editing documents, keep up with project developments, and engage in online discussions. All members of the team can also upload their own data to the SharePoint website.

Throughout the many years of digging, Childs has maintained a complex database that contains all of the project’s data, especially about the tens of thousands of objects uncovered. The team has also carefully documented the architectural remains, soil deposits, and locations of objects in each area of excavation. A feature of the original database enabled it to link this data with a three-dimensional imaging function.

Recent changes in technology, however, necessitated an upgrade. To accomplish this, Smith is working with William Guthe, geographic information systems (GIS) and remote sensing coordinator in Academic Services and the Office of Information Technology, and Wangyal Shawa, the GIS librarian in the Digital Map and Geospatial Information Center at the Lewis Library, to create a GIS for the Polis excavations.

The pilot GIS project involves a sanctuary complex of the Geometric to Archaic period. As the system is developed, it will be expanded to include all of the excavation areas. It will also facilitate integration of the Princeton team’s excavation and survey areas in the Chrysochou Valley region in and around Polis with those recorded by German, British, Cypriot, and Swedish teams from the 1880s to the present.
Excavations at Bālis, Syria

In the summer of 2009, Professor Thomas Leisten, director of the excavations at Bālis, led a small team of specialists and conservators who worked on the study and preservation of artifacts uncovered in previous years. They focused particularly on the pottery, small finds, and painted plaster recovered from the Shi’ite mosque-shrine, or mashhad, located about one kilometer east of the city. Excavation of this commemorative building, which was probably erected in a pre-existing cemetery in the 10th or 11th century C.E., was completed by the Princeton expedition last summer.

A second team conducted field surveys and systematic collection of surface artifacts, with the goal of expanding our knowledge of the wider area surrounding the town of Bālis (Roman Barbālissos). This phase of the project is of special interest because parts of the city that have been submerged under the waters of the Lake Assad reservoir since the 1970s are now emerging in the form of islands as the level of the lake falls. Scouring this newly revealed terrain, the survey team recovered a wide range of artifacts, including coins, millstones, and Byzantine basalt capitals and building blocks dating to the 9th century C.E. Some of the architectural elements are decorated with carved reliefs of sun discs and crosses. The crew extracted these heavy blocks from the former lake bed, cleaned 30 years of deposits from their surfaces, and transported them to the new expedition house, near the Umayyad palace, for additional conservation and study.

A highlight of the 2009 season was the transfer of the dig’s operations from the local school to the newly constructed expedition house, which was completed in the summer of 2008. This new headquarters building, which can be used throughout the year by various archaeological teams, provides facilities for more intensive conservation work, in addition to accommodations for staff members. It also hosts a visitors’ center that features informative display boards—with texts in English, German, and Arabic—explaining the history of Bālis/Barbalissos and the results of the recent excavations, with plans of the newly unearthed buildings. A new brochure has also been created, enabling visitors to take self-guided tours of the site. Debris has been cleared away and new paths created, so that visitors are now free to explore the sprawling site on their own.

The dedication of the new archaeological park and visitors’ center was attended by more than 200 guests, including Syria’s director general of antiquities and museums, the German ambassador to Syria, and the governor of the province. The celebratory event, which was covered by Syrian television, featured a sumptuous banquet, along with the ceremonial slaughter of five sheep.

Plans are also under way for the construction of a permanent roof over portions of the qasr, the extensive desert palace complex constructed by an Umayyad prince in the early 8th century C.E. The preliminary designs, created by the Belgrade architectural group Arhinaut, show a striking modern structure that will not only provide protection for this core area of the site, but will also make a strong architectural statement. Sculpture and other stone artifacts found in the excavations will be exhibited under this canopy, creating a museum-like environment for visitors, but without the usual confining walls. This structure will also serve the important function of providing for the long-term preservation of the qasr’s fragile painted plaster walls, which are among the finest and best-preserved examples of early Islamic wall painting in the Middle East.
Undergraduate Alumni

Joel Babb ’69’s paintings of the woodlands of interior western Maine and the Florida backwaters were featured in “People, Places & Things: The Art of Ben Aronson, Joel Babb, and Alec Soth” at the Naples Museum of Art in Naples, Florida, from January 30–April 18, 2010. The group exhibition “Reality Check,” which was on view at Trudy Labell Fine Art in Naples, Florida, in February, included a selection of his Florida beach scenes. Last fall, the Vose Galleries in Boston exhibited some of Joel’s renowned panoramas and streetscapes of Boston, along with recent paintings of Nantucket and the Maine coast and woodlands, in a solo show titled “Joel M. Babb: Enlightened Perspectives.” The solo exhibition “Joel M. Babb: The Process Revealed,” which was on view at the Bates College Museum of Art in Lewiston, Maine, from October 10, 2009–March 27, 2010, paired his preparatory drawings with finished paintings, revealing the many stages of work that go into the resolved works of art that are typically seen in museums and galleries. This exhibition displayed works from three of his many areas of interest: cityscapes, wilderness landscapes, and figural works. More of Joel’s paintings can seen at www.joelmmbabb.com.

Bill Camfield ’57, who is emeritus from the Department of Art History at Rice University, is working almost full-time on a catalogue raisonné of the works of Francis Picabia, which takes him to Paris for a couple of months every year. He has also written occasional essays for exhibitions and for Art and Activism: Projects of John and Dominique de Menil, which will be published by the Menil Collection this fall. His most interesting recent catalogue essay was for the exhibition “Francis Picabia: Dessins pour Littéra- ture” at the Galerie 1900–2000 in Paris in 2008. André Breton’s daughter, Aube Elléouet, discovered a package of original drawings Picabia had made in 1922–23 as covers for Breton’s magazine Littéra- ture. None of the drawings had ever been seen, and 15 of them were totally unknown.

Richard Castellane ’55 collaborated with Jeff Scheussler to create an installation titled Voyage of Life II at the 61st Exhibition of Central New York Artists at the Munson-Williams-Proctor Institute in Utica, New York. Richard has recently written a number of screenplays, some of them for animated features. On a recent visit to China, he met with the government’s director of animation projects, who expressed interest in creating a 3-D animated version of Richard’s screenplay Little Hippino in English for the American market; arrangements for that project are currently in the works.

H. Avery Chenoweth ’50 reports that the highlight of this year was painting a portrait of the late Marine Corps Col. John Ripley, a decorated Vietnam veteran and Avery’s friend, which was commissioned by the U.S. Naval Academy to hang in its Memorial Hall. To reconstruct the life-size image, Avery, who is a Marine Corps colonel and three-war veteran, worked from a small, 30-year-old black-and-white photo of Ripley’s face and from a photo of himself in his own uniform. Many of Avery’s portraits and other paintings are in the Marine Corps Museum, the Pentagon, and various hospitals, corporations, and private collections. He also creates abstract expressionist works, which he has enjoyed painting since he earned an M.F.A. at the University of Florida after graduating from Princeton. In his retirement in Perry, Georgia, Avery devotes his time to painting, writing, and updating his two art and history books published by Barnes & Noble: Art of War: Eyewitness U.S. Combat Art from the Revolution through the Twentieth Century and Semper Fi: The Definitive Illustrated History of the U.S. Marines. [avecheno80@comsouth.net]

Jamie Crapanzano ’00 is in the final semester of Columbia Business School and will graduate this May. After graduation, she will begin working at Credit Suisse as a trader in the equity division. She credits her art history degree from Princeton as the foundation of her ability to read stock charts. [jcrapanzano10@gsb.columbia.edu]

Jennifer Elliott ’05, after working for four years at Doyle New York, an auction house on Manhattan’s Upper East Side, is now in her first year of law school at the University of Illinois College of Law. She is interested in combining her art background with the law by specializing in art law. She ran in this year’s Boston Marathon, and this summer will clerk for the chief justice of the Central District of Illinois. [elliott15@law.illinois.edu]
Donald Goddard ’56 was interviewed by Tina Takemoto for “Looking through Hannah’s Eyes: Interview with Donald Goddard,” which appeared in the summer 2008 issue of Art Journal. Hannah Wilke, who was Donald’s wife and sometime collaborator, was also the subject, along with playwright and performance artist Deb Margolin, of an article by Constance Zaytoun, “Smoke Signals: Witnessing the Burning Art of Deb Margolin and Hannah Wilke,” in the fall 2008 issue of TDR (The Drama Review). Last year, Donald’s review of the exhibition “Dove/O’Keeffe: Circles of Influence” at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts, was published on the website www.CambridgeBuzz.com. About 100 of his reviews of exhibitions in New York, around the United States, and in Europe, dating from 2000 to 2006, are posted at www.newyorkartworld.com. [hgoddard3@nyc.rr.com]

Holly (Markovitz) Goldstein ’00 defended her Ph.D. dissertation, “American Landscapes as Revisionist History: The Frontier Photographs of Mark Klett, John Pfahl, Deborah Bright, and Robert Adams” in the Department of Art History at Boston University. Her dissertation positions these contemporary photographs of iconic American frontier sites as visual embodiments of revisionist history. All four artists use photography to re-image and rewrite American landscape history, and they investigate conflicting narratives of nationhood and reinterpret the legacies of 19th-century photographers. Holly has taught the history of photography and modern and contemporary art as a lecturer at Boston University, Suffolk University, and the University of Hartford. [hollymgoldstein@gmail.com]

Tamsen Granger ’76, after years of working in finance, entrepreneurial endeavors, and on the home front, returned to art history and earned her M.A. at Temple University last August. She teaches at Bucks County Community College in Pennsylvania. Her master’s thesis examines the work of American expatriate sculptor Hendrik Andersen (1872–1940), best known for his correspondence with writer Henry James, but also the creator of A World City of Communication, his foray into urban planning, published in 1913. Andersen’s dream city plan gave art and physical culture pride of place, and included museums, colossal statuary, gymnasium, and even baseball fields. His urban infrastructure called for such innovations as an underground rail system and central heat, to be pumped throughout the city, and he endorsed the concept of centralized organization of all information, available to all, not unlike the modern Internet. Andersen and his sister-in-law, Julia Cushing Andersen, worked with French architect Ernest Hébrard to publish the World City plans and concepts in an enormous, sumptuously printed tome that was sent to world leaders and worthy institutions, including Princeton University. Andersen’s sculpture and original art from the World City publication are on view at the Museo Andersen in Rome. [grangert@bucks.edu]

Megan Wellford Grinder ’95 lives and works in Memphis, Tennessee, painting primarily portraits and landscapes in oil. She shows her landscapes at Perry Nicole Fine Art in Memphis (www.perrynicole.com) and has had a solo show and has participated in several group shows at the gallery. She also paints portraits by commission. A selection of her work can be seen on her website www.megangrinder.com. [mwgrinder@comcast.net]

Nora Gross ’08 initiated a writing center at a charter high school on the West Side of Chicago last year as a Project 55 Fellow. The mission of the school, North Lawndale College Prep, is to prepare students from under-resourced communities for acceptance to, and graduation from, college. Now in her second year of directing the writing center and teaching English, Nora has developed a peer writing coach program, a series of school-wide writing contests, a tri-annual literary magazine, and other activities and events to promote writing and the arts. The school has a relatively limited art program, so she is particularly excited about finding roundabout ways to introduce her students to the artists whose work she has enjoyed. While she devotes most of her time to teaching, Nora continues to be involved in art and photography, and she recently began a project of making photographic portraits of her students. [nora.m.gross@gmail.com]

Gregory Hedberg ’68, who earned his Ph.D. in art history at New York University, presented a paper titled “New Insights into Degas’s Creative Process in Sculpture” on March 6, 2010, at a symposium on French art in honor of Colin Eisler at the Institute of Fine Arts, New York University. Greg is currently finishing a book titled Degas’s Little Dancer, Aged Fourteen: The Unknown First Version. He is director of European art for Hirschl & Adler Galleries in New York, a firm owned by Stuart Feld ’58.

William I. Homer ’51, the H. Rodney Sharp Professor Emeritus at the University of Delaware, is working on the second volume of The Letters of Thomas Eakins; the first volume was published in September 2009 by Princeton University Press (PUP). Bill and his wife Christine collaborated...
with PUP staff to arrange “An Afternoon with Thomas Eakins” at the Philadelphia Museum of Art last September. The special event featured a dramatic reading from the newly published edition of Eakins’s letters, a guided tour of the museum’s Eakins collection, and a reception celebrating the book and Bill’s 80th birthday. He has been named to the visiting committee of the University of Delaware Museums and is chair of the mid-Atlantic section of Princeton’s Annual Giving Campaign. The spring 2009 issue Insight, the Delaware department’s newsletter, featured an interview with Bill on the growth of the department into a leading player among the nation’s art history programs. He recently gave part of his art book collection to the library of the Ogunquit Museum of American Art, and his Walt Whitman research papers to the Temple University Library. He continues to draw and paint in his spare time.

Frederick Ilchman ’85 was the lead curator for the exhibition “Titian, Tintoretto, Veronese: Rivals in Renaissance Venice,” organized jointly by the Museum of Fine Arts, Boston, where the exhibition was displayed in the spring and summer of 2009, and the Musée du Louvre, where it was on view in the autumn of 2009. Paintings by the three greatest artists of 16th-century Venice were lent by many of the major museums of Europe and the United States, churches in Venice, and Queen Elizabeth II. Publications including Time magazine and the Wall Street Journal called the exhibition one of the year’s best. The team of authors Frederick assembled for the catalogue included one of his favorite undergraduate teachers, Patricia Fortini Brown, who wrote a major essay on the patronage of these three painters. Now the Baker Curator of Paintings at the Museum of Fine Arts, Boston, Frederick has also recently been named co-project director for Save Venice Inc. [flichman@mba.org]

Jacob Lauinger ’99 moved to England last September to become the first Gaylord and Dorothy Donnelley Research Fellow at Corpus Christi College at the University of Cambridge. The fellowship does not involve teaching, and while he misses the classroom, he is enjoying the opportunity to concentrate full-time on his research projects. His primary research is for a book on an important but poorly understood empire, Yamhad, that ruled northern Syria from about 1800–1600 B.C.E. Jake is using cuneiform texts from Alalakh, a subject city of Yamhad, to explore the empire’s internal organization, how it maintained its position of power for two centuries, and why, perhaps, it fell when it did. He is also the epigrapher for two archeological excavations, one at Bronze Age Alalakh and the other at Iron Age Tell Tayinat, and he is working on the publication of recently excavated cuneiform texts from those two sites. His forthcoming article examines the social context of a petition to the Moon God found at the ancient Mesopotamian city of Ur. [j6094@cam.ac.uk]

David Maisel ’84’s photographs from the series “Library of Dust” were shown in a solo exhibition at the Von Lintel Gallery in New York in January–February 2010. The large-scale images show copper canisters in varying states of deterioration and efflorescence, photographed individually against a black backdrop, posed like subjects sitting for a portrait, which is appropriate since they hold the unclaimed cremated remains of patients of a state-run psychiatric hospital. “Library of Dust” was the subject of an oversize monograph published by Chronicle Books in 2008. It has also been featured in publications such as the New York Times, the Los Angeles Times, Aperture, and ARTnews. David’s work was also included in the exhibition “As We Live and Breathe” at the Carrie Secrist Gallery in Chicago in September–November 2009. [david@davidmaisel.com]

Laura McPhee ’80 has published two new books of photographs: River of No Return (Yale University Press, 2008) and Guardians of Solitude (Iris Editions, London, 2009). River of No Return celebrates the splendor of the Sawtooth Valley in central Idaho and presents the environmental complexities of managing a vast landscape and balancing the needs of ranchers, biologists, miners, tourists, and locals. Laura’s photographs, taken with a large-format view camera, capture the region’s immense spaces, mountain ranges, rivers, and ranchlands; the effects of mining and devastating wildfires; and the human stories of the people who live and work there. The accompanying texts set the photographs in the context of the work of earlier American photographers and discuss Laura’s working methods and experiences photographing the evolving landscape. The images in Guardians of Solitude were made in three canyons in the White Cloud Mountains of central Idaho in 2008, where, about three years earlier, a wildfire burned for two weeks, charring more than 40,000 acres of forestland. More examples of her work can be seen on her website, www.lauramcphee.com. Laura is a professor of media and performing arts at Massachusetts College of Art and Design. [lauramcphee@rcn.com]

Brody Neuenenschwander ’81 had the busiest year ever in 2009, with exhibitions in New York, London, Brussels, and Tokyo. His most interesting project of 2009 was a sound and video...
installation for the tower of Sint Rombouts Cathedral in Mechelen, Belgium’s most important Gothic structure, in collaboration with composer Jeroen D’hoe. The video, called Change Ringing, is projected onto a screen placed in the oculus of the tower’s uppermost chamber. A male figure filmed in a vertical tube struggles with gravity and with an enormous book, barely able to keep from falling from the tube, and by extension, the video. The installation is permanent, so all Princetonians who visit Mechelen are invited to climb the 490 steps to view Brody’s creation, which is the highest artwork in Belgium. [brody.n@skynet.be]

Claire de Dobay Rifié ’02 spent three years in the curatorial department of the Hammer Museum in Los Angeles, working on contemporary exhibitions. In the fall of 2008 she entered graduate school in art history at the Institute of Fine Arts in New York. This fall she will begin work on her dissertation, which examines collage and assemblage practices on the West Coast in the 1970s and ’80s and their relationship to, among other things, film narratives and structures. [cdrifelj@gmail.com]

Mark Sheinkman ’85 has a solo exhibition of paintings this April and May at Steven Zevitas Gallery in Boston, and will have another solo show in September—October 2010 at Holly Johnson Gallery in Dallas. A solo exhibition last year at the Museum Gegenstandfreier Kunst in Ottendorf, Germany, was accompanied by a hardcover catalogue written by curator Ulrike Shick. Two of his drawings were recently acquired by the Kupferstichkabinett, Museum of Prints and Drawings, State Museum of Berlin, and will be included in an exhibition that will travel to the Bibliothèque Nationale de France in Paris. Mark’s work is also in the collections of the Museum of Modern Art in New York, the National Gallery in Washington, the Metropolitan Museum of Art, and many other museums. For more information and to see more of his work, visit www.marksheinkman.com. [info@marksheinkman.com]

Cameron O. Smith ’72 has begun an 18-month sabbatical from his most recent career in oil- and gas-focused investment banking, having sold the bank he founded in 1992 to a larger Wall Street firm in June 2008. During the following 18 months, he headed that firm’s energy practice. Cameron plans to spend his sabbatical traveling to marvelous parts of the world with Princeton Journeys, as well as following up his senior thesis on Charles Ashbee and the Guild of Handicraft by completing research and publishing his work on the Essex House Press. He serves as president of the American Friends of Arts and Crafts in Chipping Campden (www.afaccc.org), a not-for-profit corporation dedicated to supporting institutions in the northern Cotswolds that collect and preserve artifacts of the pioneers of the Arts and Crafts Movement. [cos@afaccc.org]

Joanna S. Smith ’87’s new book, Art and Society in Cyprus from the Bronze Age into the Iron Age (Cambridge University Press, 2009), examines a period of dramatic social and political change in the ancient Mediterranean from the end of the Late Bronze Age into the Iron Age, ca. 1300–700 B.C.E. Focusing particularly on Kition, the largest Cypriot harbor city of that period, this new study reinterprets the relationships among Cyprus, the Phoenicians, and Assyria, using the placement and scale of images to reveal the inner workings of economic and social control. In April 2009 Joanna traveled as the Cesnola Lecturer for the Archaeological Institute of America, and last summer her exhibition about the excavations in Phlamoudhi, Cyprus, traveled to the Cyprus Museum in Nicosia. The exhibition, “Views from Phlamoudhi: Celebrating the Return of Artifacts from Excavations in the Village (1970–1973),” was trilingual, with material in English, Greek, and Turkish. In September 2009 Joanna joined Princeton’s Department of Art and Archaeology, where she is coordinating the publication of the department’s long-term excavations in the town of Polis Chrysochous, Cyprus, and finishing her publication of the Iron Age sanctuary in the town’s locality of Peristeries. [joannas@princeton.edu]

Landry Smith ’99 ’05 is currently an adjunct professor of architecture at the University at Buffalo, where he teaches studio design. He recently completed designs for several independent projects, including the M-House in Portland, Oregon, a project that explored the technique of splicing to enmesh inside and outside spaces. He also participated in the project by Team 0 for Lower Manhattan in 2100, addressing rising sea levels. The project is on view at the Museum of Modern Art in New York from March 24 through August 10, 2010. [elandrysmith@gmail.com]

Joanna Wendel ’09 is working as a curatorial assistant at Harvard University’s Busch-Reisinger Museum, which is devoted to Germanic art, processing new acquisitions and conducting provenance research, among other responsibilities. This summer, she will give a gallery talk titled “Painting and Sculpture in Postwar Germany” at Harvard’s Sackler Museum. [joanna_wendel@harvard.edu]
Graduate Alumni

Virginia Bower *’77 (M.A.) contributed an essay to Sunnylands: Art and Architecture of the Annenberg Estate in Rancho Mirage, California, edited by David G. De Long (University of Pennsylvania Press, 2009). Her essay focuses on the extensive collection of Chinese ceramics and enamels assembled by Leonore and Walter Annenberg which is still housed at their former estate, now part of the Annenberg Foundation Trust at Sunnylands. In the course of her research, Virginia interviewed Mrs. Annenberg.


Robert Conway *’82 (M.A.) completed his first year as director of the Conner Family Trust, which maintains the art and artistic legacy of Bruce Conner, the San Francisco artist who was renowned for working fluently across a wide range of media. The job combines administrative, curatorial, commercial, and scholarly challenges that closely fit Bob’s eclectic career. Under his direction, each of the three representative galleries—in San Francisco, Los Angeles, and New York—produced solo exhibitions this year, and Conner’s work was also exhibited at Art Basel, Basel/Miami, The Armory Show, and The Art Show. Bob is also assisting Kevin Hatch *’08 with the publication of his book on Conner and is developing an exhibition for this fall at the Kunsthalle Wien.

Claude Cookman *’94 has just published American Photojournalism: Motivations and Meanings (Northwestern University Press, 2009), a historical synthesis that focuses on the “why” of American photojournalism, as opposed to the traditional approach, which centers on the “what” and the “who”—what events and developments occurred, what notable images were taken, and who took them. Claude’s new work, on the other hand, examines why photojournalists have covered certain phenomena in certain ways and what has motivated and compelled them. It explains how contemporary photojournalism is grounded in three large ideas: the desire to witness and record historical events and important people, the belief in photography’s power to advance social justice, and the embrace of a universal humanism. The book also argues that contemporary photojournalists are so strongly influenced by these three ideas that they have become the central tenets of the profession. Claude is an associate professor in the School of Journalism at Indiana University, the winner of a shared Pulitzer Prize for Feature Photography, and the author of A Voice Is Born: The Founding and Early Years of the National Press Photographers Association (National Press Photographers Association, 1985).

Tracy E. Cooper *’90 lectured widely in 2009, from the Renaissance Society of America’s annual meeting in Los Angeles to the University of Cambridge, at the Centre for Research in the Arts, Social Sciences and Humanities. She spoke at a panel at Columbia University on the state of Italian Renaissance Studies, and lectured twice at Princeton—once as the keynote speaker at the Graduate Student Conference in Renaissance Studies, “Expertise in the Early Modern World,” and again in the Robert J. H. Janson-La Palme *’60 Colloquium, “Exploding the Can[n]on: Architecture in the Veneto after the Death of Palladio,” organized by Deborah Howard. Along with Dan McReynolds *’09, Tracy was an invited lecturer at the 51st Corso sull’architettura palladiana at the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza, where she was also interviewed for Il Giornale di Vicenza. Her article “Palladio’s Publics” was published on the Web to accompany the virtual exhibition “Harmony to the Eyes: Charting Palladio’s Architecture from Rome to Baltimore,” sponsored by Homewood Museum at Johns Hopkins University. During spring 2010 Tracy is on leave from the Department of Art History in the Tyler School of Art at Temple University in Philadelphia. [t.cooper@temple.edu]

Brian Curran *’97 teaches at the Pennsylvania State University, where he is an associate professor of art history. In 2009, he was appointed co-editor of the Memoirs of the American Academy in Rome and will assume the editorship of the journal for a three-year term beginning in June 2010. In spring 2010, he was a resident scholar at the...
Institute for the Arts and Humanities at Penn State. With Anthony Grafton, Pamela O. Long, and Benjamin Weiss, Brian is the co-author of *Obelisk: A History* (MIT Press, 2009), a scholarly but entertaining account of the origins and surprisingly mobile history of these enormous hieroglyph-covered monoliths. The book examines their origins in Pharaonic Egypt, their physical and ideological appropriation by the rulers of succeeding empires—from Imperial Rome and Napoleonic France to Victorian England and Gilded Age America—and the technical and engineering challenges they posed to ancient, Renaissance, and even modern American architects. This new publication shows that the history of obelisks is a story of technical achievement, imperial conquest, Christian piety and triumphalism, egotism, scholarly brilliance, political hubris, and bigoted nationalism. [bac18@psu.edu]

**Blake de Maria *03** was awarded tenure this March at Santa Clara University, where she teaches in the Department of Art and Art History and directs the Medieval and Renaissance Studies Program. She spent much of the last year doing the final editing of her new book, *Becoming Venetian: Immigrants and the Arts in Early Modern Venice* (Yale University Press, 2010). The volume focuses on the artistic patronage commissioned by and associated with wealthy immigrant merchants who relocated to Venice with the aim of becoming Venetian *cittadini*, or citizens. It also considers the communal functions of this merchant clan, their social identity as naturalized citizens, their contributions to the fabric of early modern Venice, and their complex relationship with Venice’s native population. In April, Blake traveled to Venice, as did many other Princeton alumni and grad students, to present new research at the Renaissance Society of America’s annual conference in a series of sessions honoring the department’s Professor Patricia Fortini Brown. During the 2010–11 academic year, Blake will be on sabbatical, which will allow her to focus on her new project, titled *Galileo’s Venice: The Visual Culture of Science in a Renaissance Republic*. [bdemaria@scu.edu]

**Margaret D’Evelyn *94** gave a paper on “Andrea Palladio and the *Spolia* of San Marco” at the 2009 annual conference of the Southeast College Art Association in Mobile, Alabama, last October. Her paper examined passages on the Piazzetta and the Piazza San Marco in Daniele Barbaro’s *Commentaries* on Vitruvius’s writings, which Barbaro composed with the help of the architect Andrea Palladio. She focused particularly on Barbaro’s remarks on the *spolia* columns at the Church of San Marco as clues to Palladio’s creative habits of mind and the way he envisioned *spolia* in Venice. [Margaret.DEvelyn@prin.edu]

**Sabine Eiche *83** left Florence in 2008 after 32 years to take care of her elderly parents in Vancouver. Her review of Daniela Lamberini’s monograph *Il Sanmarino: Giovan Battista Belluzzi, architetto militare e trattatista del Cinquecento*, appeared in the *Burlington Magazine* in November 2009. *Revisitations*, the catalogue of an exhibition of paintings by Lyall Forsyth Harris at the Academy of Fine Arts in Lynchburg, Virginia, last November, has an introductory essay by Sabine. She also published a few non-scholarly pieces in *The Florentine* in 2009, including a poem about Brunelleschi and the dome of Florence cathedral (June 18, 2009) and an article, “Some Like It Cold” (July 2, 2009), about the Renaissance custom of drinking chilled liquids. Otherwise, to keep her gray cells active, she does freelance translations from German and Italian into English. Her new website is [http://members.shaw.ca/seiche.](http://members.shaw.ca/seiche.)

**Nancy Finlay *84** is the editor of *Picturing Victorian America: Prints by the Kellogg Brothers of Hartford, Connecticut, 1830–1880* (Wesleyan University Press, distributed by University Press of New England, 2009). This is the first book-length account of the pioneering and prolific Kellogg family of lithographers, active in Connecticut for more than four decades. Daniel Wright Kellogg opened his print shop in Hartford more than 25 years before Nathaniel Currier and James M. Ives began their printmaking partnership, but the Kelloggs have long been overshadowed by the Currier & Ives firm. For this book Nancy gathered together eight essays that explore the complex relationships among artists, lithographers, and print, map, and book publishers. With 111 color illustrations and 1,028 thumbnail images, the volume presents a complete visual overview of the Kelloggs’ production between 1830 and 1880, and provides museums, libraries, and private collectors with the information needed to document Kellogg prints in their collections. This comprehensive study of the Kellogg prints also includes a timeline, biographies, checklist of prints, and dating guide. Nancy is curator of graphics at the Connecticut Historical Society (*www.chs.org*), where an exhibition of Kellogg prints is on view through July 17, 2010. [nancy_finlay@chs.org]

**Marcy B. Freedman *81** (M.A.) presented the performance piece *Dare to Starve* at the Katonah Museum of Art last year, inviting museum...
visitors to join her for one-on-one, five-minute staring sessions. For another performance, *The Tree Hugger*, she spent one hour each Saturday afternoon in September and October at an outdoor sculpture exhibition, hugging a tree. Her solo performance *The Art of Cardboard*, a spoof of art and art history, attracted a standing-room-only crowd in Yonkers, New York, and her interactive art project *My Funny Valentine* was presented in Tarrytown, New York. In collaboration with Gene Panczenko, she completed two videos, *Great Ball of Fire* and *Waters of Change*. She also worked with Panczenko to curate a video screening event called *Wet!*, featuring works by 17 artists from around the country. This spring, Marcy presented a three-part lecture series titled “From Marble to Vaseline: Sculptors and Their Materials” at the Katonah Museum of Art. In the coming months, she will speak on various art history topics at public and private institutions in Chappaqua, Scarsdale, and Rye, New York, and will discuss her own art career as a guest speaker at Ohio State University.

Andrew E. Hershberger *01, associate professor of contemporary art history at Bowling Green State University in Ohio, spent the summer of 2009 as a visiting scholar at the Arizona Senior Academy (ASA), which is affiliated with the University of Arizona. In addition to doing research at Arizona’s Center for Creative Photography for his forthcoming edited anthology on photographic theory (Blackwell Publishing), Andrew gave five joint presentations at the ASA on “Photography and Geology: Interdisciplinary Landscapes” with geologists Bob McCormack and Charlie Frewitt. He is also part of a team of Ohio researchers and photographers who have been awarded a grant by the National Endowment for the Humanities for their project “Imagining a New Deal: A Documentary Portrait of Ohio.” The project director and lead author is Patricia Willamsen of the Ohio Humanities Council, and the team’s photographers include 2008 Guggenheim Fellows Ardine Nelson and Fred Marsh. Andrew is the lead art historian on the NEH grant committee and the lead curator of exhibitions. The team has also won a grant from the Ohio Arts Council for a photographic re-survey of sites documented in Farm Security Administration-era photographs of Ohio. [aehersh@bgsu.edu]

R. Ross Holloway *60 was honored with the festschrift *Koine: Mediterranean Studies in Honor of R. Ross Holloway*, edited by Derek Counts and Anthony Tuck (Oxbow Books, 2009), which was presented to him at the third annual R. Ross Holloway Lecture at Brown University on December 3, 2009. The volume brings together 24 papers containing recent research on subjects ranging from the Kleophrades Painter to the Black Sea, and from Sicilian coinage to archaeology in modern Rome. The four sections of the book—on iconography in context, cultural interconnections across the Mediterranean, the coinage of Sicily, and interpretative archaeology—reflect the various fields of inquiry that have marked Ross’s career and serve as a testimony to the impact of his research. The contributors include department alumni Malcolm Bell III ’63 *72, John Kenfield ’71, Alan Shapiro ’77, and Barbara Tsakirgis ’84. [r_holloway@brown.edu]

Mark J. Johnson *86 recently published *The Roman Imperial Mausoleum in Late Antiquity* (Cambridge University Press, 2009), a substantially enlarged and extensively revised version of his dissertation. Mark’s book is the first comprehensive study of the mausoleums of the later Roman emperors, constructed between the years 244 and 450 and bridging the Roman empire’s transition from paganism to Christianity. It examines the symbolism and function of the domed rotunda structures, demonstrating for the first time that these important monuments served as temples and shrines to the divinized emperors. Through an examination of literary sources and the archaeological record, he also identifies which buildings were built specifically as imperial tombs. Mark, who is a professor of art history at Brigham Young University, is currently working on a book about the early Byzantine churches of Sardinia, as well as one on the architectural patronage of the Normans in Sicily and southern Italy. [mark_johnson@byu.edu]

Robert S. Mattison *85, the Marshall R. Metzgar Professor of Art History at Lafayette College, has just published his fifth book, *Arshile Gorky: Works and Writings* (Ediciones Polígrafa, Barcelona, 2010), an overview of the works and writings of one of the most influential artists of his generation. The book shows how Gorky merged fantasies about his Armenian childhood with a deep understanding of modern culture and science to create paintings that are hinges between the personal obsessions of the surrealists and the painterly, broadly relevant art of abstract expressionism. Bob also wrote catalogue essays on Robert Motherwell’s *Opens*, for an exhibition at the Bernard Jacobson Gallery in London; on Grace Hartigan for a show at the C. Grimaldis Gallery in Baltimore; and on Brandon Ballengee for an exhibition at Lafayette College and the Shrewsbury Museum in England. He was also the curator of “New Visions: Black and White...
Photography in Contemporary Art,” shown at the Allentown Art Museum, Lehigh University, and Lafayette College. Bob gave the inaugural Curtis Carter Lecture on Art and Social Change at Marquette University, speaking on “Robert Rauschenberg: The Stone Moon Series and a Social Agenda,” and he also spoke on Robert Motherwell at Northwestern University.

Shane McCausland *00 rejoined the Department of Art and Archaeology at the School of Oriental and African Studies at the University of London last fall, where he now lectures in the history of Chinese art. From 2004 to 2009 he was head of collections at the Chester Beatty Library in Dublin. Shane recently published Chinese Romance from a Japanese Brush: Kano Sansetsu’s Chōgonka Scrolls in the Chester Beatty Library (Scala Publishing, 2009), co-authored with Matthew P. McKelway. This is the first book in English devoted to exploring the history, cultural context, and artistic style of the extraordinary pair of picture-scrolls, titled Song of Lasting Sorrow, created by the Kyoto Kano School master Sansetsu (1590–1651) and depicting the tragic love story of the Tang emperor Minghuang and his beloved concubine Yang Guifei. Shane is also the curator of “Telling Images of China: Narrative and Figure Paintings, 15th–20th Century, from the Shanghai Museum,” a loan exhibition, with catalogue, on view at the Chester Beatty Library in Dublin from February–May 2010. His monograph Zhao Mengfu (1254–1322): Calligraphy and Painting for Khubilai’s China is forthcoming from Hong Kong University Press later this year.

Tine L. Meganck *03 is a postdoctoral research fellow at the Royal Museums of Fine Art in Brussels, Belgium. She is currently writing a micro-history of one of the masterpieces of the collection, the Fall of the Rebel Angels (1562) by Pieter Bruegel the Elder. She and her husband Carl are happy to announce the birth last year of twins August and Violetta.

Heather Hyde Minor *02 has just published The Culture of Architecture in Enlightenment Rome (Penn State University Press, 2010), which is set in Rome of the 1730s and 40s and focuses on two important historical phenomena: an intensive building campaign carried out by the popes, and the concentrated movement by a number of reform-minded individuals to save Italian learned culture. Contemporary intellectuals, architects, and popes serve as guides in each of the seven chapters, providing lively accounts of how violent European-wide controversies about ecclesiastical history informed the building of Santa Maria Maggiore and San Giovanni in Laterano, and of how the creation of a new princely administrative center on the Quirinal Hill was linked with the stifling of the palace-building ambitions of papal families. The book also considers the rich architectural worlds of two institutions dedicated to learning, the Capitoline Museum and the Corsini Library. With John Pinto, Heather co-organized the session “Speaking Ruins: Architects and Antiquity, 1400–1750” at the 2009 Society of Architectural Historians conference. She is currently working on a book on Giovanni Battista Piranesi and is a Beckman Fellow at the Center for Advanced Study at the University of Illinois, where she teaches architectural history. [heatherhydeminor@gmail.com]

Julia K. Murray *81 is spending this academic year and next as a senior fellow in the University of Wisconsin’s Institute for Research in the Humanities, allowing her to focus entirely on her research. She recently published the article “‘Idols’ in the Temple: Icons and the Cult of Confucius” in the Journal of Asian Studies. Her research on representations of Confucius (551–479 B.C.E.) is being presented in the current exhibition “Confucius: His Life and Legacy in Art,” on view at the China Institute Gallery in New York City through June 13, 2010. The show, which is accompanied by a fully illustrated catalogue with scholarly essays, is the first to examine the material and visual culture of the state and family cults for worshiping Confucius. It reveals the diversity of his images and appropriations over the centuries, particularly relevant now that China is promoting its own conception of Confucius as a national symbol, just decades after he was reviled in the Cultural Revolution. Co-curated with Lu Wensheng, director of the Shandong Provincial Museum in China, the exhibition brings treasured objects from Confucius’s hometown of Qufu, Shandong, some of which are being shown outside China for the first time.

Jacqueline Marie Musacchio *95 has published Art, Marriage, and Family in the Florentine Renaissance Palace (Yale University Press, 2008), which investigates the intersection of art and the marriage ritual in the middle- and upper-class homes of 15th-century Florence through an analysis of urban townhouses, their furnishings, and the lives of their inhabitants. Her book examines the relationship of physical settings to the formation and ongoing life of the families who lived inside them. It also analyzes the palace and its furnishings as the setting for the

Heather Hyde Minor *02, The Culture of Architecture in Enlightenment Rome

Shane McCausland *00 and Matthew P. McKelway, Chinese Romance from a Japanese Brush: Kano Sansetsu’s Chōgonka Scrolls in the Chester Beatty Library

Confucius: His Life and Legacy in Art, catalogue of the exhibition curated by Julia K. Murray *81
Jacqueline Marie Musacchio *95, Art, Marriage, and Family in the Florentine Renaissance Palace

Kristoffer Neville *07 has taught 17th- and 18th-century art at the University of California—Riverside since the fall of 2007. He recently published Nicodemus Tessin the Elder: Architecture in Sweden in the Age of Greatness (Brepols, 2009), a revised version of his Princeton dissertation on the leading architect in Scandinavia in the mid-17th century. Tessin’s extensive travels in the Netherlands, Italy, France, and Germany provided him with a comprehensive picture of contemporary European architecture, which he drew on as he synthesized a new group of buildings—including palaces, banks, courthouses, and fortifications—that would attract international attention as models for princely architecture. His productivity required a new approach to architecture, and he was instrumental in developing the architectural studio in northern Europe, distinguishing the design process from the business of building, and in the process recreating himself as the modern architect. Kristoffer’s book traces Tessin’s work and career, as well as his methods and how they transformed the building culture in the region from a site-oriented task to a more conceptual, studio-based process of designing. Kristoffer is now working on several other projects in northern European architecture. [kneville@uct.edu]

Véronique Plesch *94 is currently president of the International Association of Word and Image Studies (www.iawis.org). Before the next triennial conference, which will take place in 2011 in Montreal, the association is sponsoring the conferences “Displaying Word and Image” in Belfast, and “Once Upon a Place: Haunted Houses and Imaginary Cities” in Lisbon, as well as sessions at College Art Association and the International Congress on Medieval Studies at Kalamazoo. With Catriona MacLeod, Véronique is organizing and chairing the session “Literary and Artistic Exhibition Strategies: Même Combat” in Belfast, and another one, “Word and Image in the Mystical Experience,” in Kalamazoo. Elective Affinities: Testing Word and Image Relationships, Word & Image Interactions 6, which Véronique co-edited with Catriona MacLeod and Charlotte Schoell-Glass, was published last summer, and she is currently editing the proceedings of the 2008 Conference on Word and Image Studies, Efficacité/Efficacy. This year she delivered conference papers and lectures in Switzerland, France, Italy, and the U.S., and was invited to serve on the program committee of the Italian Art Society. In December she was a lecturer on a 15-day Colby College alumni trip to Egypt, along the Nile from Alexandria to Abu Simbel. [vbplesch@colby.edu]

Sheryl E. Reiss *92 has taught in the Department of Art History at the University of Southern California since fall 2008. Last spring she published several entries on Raphael and others in the exhibition catalogue From Raphael to the Carracci: The Art of Papal Rome (National Gallery of Canada, 2009). Her article “Per haverre tutte le opere...da Monsignore Rev.mo: Artists Seeking the Favor of Cardinal Giulio de’ Medici” appeared in The Possessions of a Cardinal: Politics, Piety, and Art, 1450–1700, edited by Mary Hollingsworth and Carol Richardson (Penn State University Press, 2010). Sheryl presented a paper titled “The Patronage of the Medici Popes at San Lorenzo in the Historiographic Tradition” at the 2010 meeting of the Renaissance Society of America; it will be published in San Lorenzo: A Florentine Church, edited by Robert Gaston and Louis Waldman (Villa I Tatti, forthcoming). Her article “From ‘Defender of the Faith’ to ‘Suppressor of the Pope”: Visualizing the Relationship of Henry VIII to the Medici Popes Leo X and Clement VII” will appear in Henrici-Medici: Artistic Links between the Early Tudor Courts and Medicean Florence, edited by Cinzia Sicca and Louis Waldman (Yale Center for British Art, forthcoming). [sherylreiss@yahoo.com]

Paul W. Richelson *74, who is chief curator of the Mobile Museum of Art, served on the committee that selected sculptor Edward Hlavka to create a sculpture of Alabama native Helen Keller for the United States Capitol’s Visitor’s Center. Paul attended the unveiling of the statue, a gift of the State of Alabama, with members of the Keller family and a host of dignitaries last October. The sculpture, which depicts Keller as a seven-year-old child at the moment of her sentence at the famous pump at her home in Tuscumbia, Alabama, is the first monument in the Capitol to honor an individual with disabilities. A second cast of the sculpture will tour Alabama art museums this year. [richelson@cityofmobile.org]

John M. Schnorrenberg *64 has taught a short course each spring since 2002 for the Arlington Learning in Retirement Institute in Arlington,
Virginia. This year’s course focuses on great sculptors. John is currently writing a short book on the architectural history of his high school, Christ School, in Arden, North Carolina. [john.schnorenberg@verizon.net]

**Ulrike Meyer Stump** *96 (M.A.) teaches the history of photography at the Zurich University of the Arts and serves as an adviser to the Swiss Ministry of Culture on its funding of publications and exhibitions related to photography, as well as on acquisitions for the National Art Collection. She gave a talk this year at the Swiss National Museum in Zurich and began work on an exhibition project for the Karl Blossfeldt Archive in Munich. [meyerstump@sunrise.ch]

**Margaret Rose Vendryes** *97 is the curator of the exhibition “Beyond the Blues: Reflections of African America in the Fine Arts Collection of the Amistad Research Center,” which is on view at the New Orleans Museum of Art from April 11 through July 11, 2010. This multifaceted project illuminates the contributions of African American artists over the past 125 years with 100 paintings, prints, drawings, and sculptures from the collection of the Amistad Research Center, along with the artists’ notes, sketchbooks, diaries, and letters drawn from the center’s archives. The exhibition is accompanied by a catalogue featuring illustrated essays, as well as a visual inventory of the entire fine arts collection at Amistad, the first comprehensive publication of the collection. The Amistad Research Center is the nation’s largest independent repository of original materials devoted primarily to the study of the history, culture, and life experiences of African Americans. The rich collection is best known for its works by Harlem Renaissance artists but also includes important late-19th- and early-20th-century artists such as Edward Bannister and Henry O. Tanner, as well as those whose careers flourished in later decades. The exhibition will travel to several other venues throughout the United States. [mrvendryes@gmail.com]

**Gary Vikan** *76 blogs as CultureComment at www.charmcitycurrent.com, with observations on the art scene from his chair as director of the Walters Art Museum in Baltimore. He invites all to take a look and post a comment. Gary’s most recent book, *Byzantine Pilgrimage Art*, will be published this year by Dumbarton Oaks, and he is currently working on a book-length study titled *From the Holy Land to Graceland*. [gvikan@thewalters.org]

**Joshua Waterman** *07 is the Andrew W. Mellon Postdoctoral Curatorial Fellow at the Philadelphia Museum of Art. He is currently writing a catalogue of the museum’s 15th- and 16th-century German paintings. [jwaterman@philamuseum.org]

**Marta Weiss** *08 contributed the essay “The Page as Stage” to the exhibition catalogue *Playing with Pictures: The Art of Victorian Photocollage*, edited by Elizabeth Siegel (The Art Institute of Chicago and Yale University Press, 2009). The exhibition features works in photocollage made during the 1860s and ’70s by aristocratic Victorian women—whimsical and fantastical compositions of photographs and watercolors that combine human heads and animal bodies, placing people into imaginary landscapes and morphing faces into common household objects. The exhibition was shown at the Art Institute of Chicago and the Metropolitan Museum of Art. It will be on view at the Art Gallery of Ontario from June 5–September 5, 2010. Marta is curator of photographs at the Victoria and Albert Museum in London. [m.weiss@vam.ac.uk]

**Justin Wolff** *99 is an assistant professor of art history at the University of Maine, where he teaches courses on American and modern art, and art theory and criticism. His next book, *The Art of Experience: Thomas Hart Benton and the American Scene*, is forthcoming from Farrar, Straus, and Giroux in 2011. [justin.wolff@maine.edu]

**David Wright** *76 has published *Il De pictura di Leon Battista Alberti e i suoi lettori, 1435–1600* (Leo S. Olschki, 2010), a study of Alberti’s *De pictura* that overturns most accepted ideas about it. Long considered to be a theory of Renaissance painting, it was in fact an innovative teaching manual intended to introduce young students to a new way of learning to draw in the new Florentine Renaissance style, starting from linear perspective. Using a variety of evidence—including library inventories, ownership marks, and dedications—David has also compiled a list of known readers, who turn out to be scholars as well as drawing students, all of whom wished to develop their drawing skills, but for very different reasons. This new book also explains why so few Renaissance paintings bear much resemblance to Alberti’s principles, which were simply training exercises for young artists. Alberti wrote the book as a provisional introduction, and all of his so-called paintings were simply optical demonstrations. David recently completed an article on the iconography of Ghirlandaio’s (mis-named) *Uomini famosi* in the Palazzo Vecchio in Florence and an essay on the iconography of two seriously misunderstood garden ensembles, Protolino and Bomarzo. [dwright139@tampabay.rr.com]
Comments and news or information from our readers on recent activities are always welcome, as are inquiries regarding the program. Please submit news items for the next issue to Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018, or e-mail artnews@princeton.edu.

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Princeton University Art Museum, gift of Mr. C. O. von Kienbusch ’06, for the C. O. von Kienbusch Jr., Memorial Collection, y1971-30 (photo: Jeff Evans)

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