Dear Friends and Colleagues:

Welcome back! This year’s department newsletter is being published later than in previous years: it made sense to us to include activities, research, and travel projects that students and faculty undertook during the summer months in this issue and to start with a fresh news cycle at the beginning of the new academic year.

That is not to say that there are not enough important news items to report from the last academic year—quite the contrary. I am delighted to announce that Rachael DeLue, our specialist in American art, has been granted tenure with the rank of associate professor, and I would like to congratulate her sincerely, on behalf of the whole department. Rachael’s fabulous rapport with our undergraduate students will be put to good use, since she will serve as our new department representative beginning this fall. Rachael takes over this position from Anne McCauley, who provided departmental seniors of the classes of 2008–11 with principled and thoughtful guidance through the thicket of junior paper and senior thesis regulations and course selections. Many thanks to her for her excellent work during those years.

Over the last few semesters, the department has embarked on establishing a limited number of undergraduate seminars that include a travel component. These courses, which in recent years have taken students and their instructors to places as diverse as Rome and Doha, Qatar, to experience art objects and sites firsthand, will add another important dimension to Princeton’s efforts to provide an education in art history within a globalized world. Made possible through generous grants by department alumni and the Program in Hellenic Studies, this program is scheduled to add more destinations across the continents over the coming years.

For the first time in almost a century, the department is in a position to offer a University-wide subsidy program for scholarly publications on art-related topics from the Barr Ferree Fund. Substantial amounts from the fund were disbursed last year to support publications by our colleagues in the departments of German, architecture, history, music, and English, as well as by former graduate students from our own department.

In addition to our year-long lecture series, organized in conjunction with the Institute for Advanced Study, the department hosted the graduate student conference “Drawing a Blank: Past and Present,” and an undergraduate conference in which many of our seniors presented their thesis research to their peers and to our colleagues. Gerhard Wolf of the Max Planck Institute in Florence gave this year’s Weitzmann Lecture, and Pat Brown’s former students organized a major conference on Venetian art and architecture in the time of Giorgione in her honor.

Much work, but also exciting prospects, lie ahead of us: The department will conduct searches for two positions this year—one in Byzantine and the other in modern art history. We will also invite our former graduate students to return to their alma mater for a symposium on teaching and curating modern art.

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Bridget Alsdorf was a 2010–11 Chester Dale Fellow at the Metropolitan Museum of Art in New York, where she conducted research for a new book on fin-de-siècle French art, focusing on the representation of theatrical audiences and urban crowds. Her research also took her to Paris, Amsterdam, and Geneva. She presented her work on Félix Vallotton at the Met’s fellowship colloquia in the spring. Other talks included a presentation at the Yale Center for British Art for a conference on 19th-century images of artistic display; a paper on the art historian Alois Riegl for a panel on “Theories and Methods” at the Nineteenth-Century French Studies Conference at Yale University; and a talk on Henri Fantin-Latour for the Rutgers University Department of Art History Distinguished Speaker Series. Alsdorf devoted much of the year to completing her book on the fraught dynamic between individual and group in 19th-century French painting (forthcoming from Princeton University Press). She also published three articles: “Interior Landscapes: Metaphor and Meaning in Cézanne’s Late Still Lifes” in Word & Image (October–December 2010); “La fraternité des individus: les portraits de groupe de Degas” in 48/14: La revue du Musée d’Orsay (autumn 2010); and “Fantin’s Failed Toast to Truth” in the Getty Research Journal (January 2011). At Princeton, she was awarded the Arthur H. Scribner Bicentennial Preceptorship for 2011–14, and this fall she joins the Department of French and Italian as associated faculty.

Rachael Z. DeLue spent the final year of her Arthur H. Scribner Bicentennial Preceptorship completing the manuscript of her book Arthur Dove and the Art of Translation, which will be published by the University of Chicago Press. A preview of her analysis of Dove and the sonic appeared in the journal History and Technology in March, and her essay “Dreadful Beauty and the Undoing of Adulation in the Work of Kara Walker and Michael Ray Charles” was published in Idol Anxiety, edited by JoshEllenbogen and Aaron Tugendhaft (Stanford University Press, 2011). She presented portions of her research at Tulane University, the University of North Carolina–Chapel Hill, and the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C. Other lectures included a talk at the Philadelphia Museum of Art on the Italy-themed landscapes of George Inness and a presentation on landscape and history at Harvard’s Graduate School of Design. Her other works in progress include a book-length primer on the concept of visibility, as well as a study of representations of the prehistoric and ancient past in American art and visual culture.

DeLue returns to teaching in the fall as a tenured associate professor and begins a two-year appointment as a Behrman Faculty Fellow in the Humanities. She will also serve as the department representative, advising undergraduate majors. This fall, her teaching will include the methodology seminar for junior majors, as well as an undergraduate seminar on intersections between art-making and the science of natural history. She has been named reviews editor for The Art Bulletin and will serve as editor-designate until 2012 and as the editor until 2015. This summer, DeLue participated in the Freshman Scholars Institute at Princeton, a program for incoming freshmen, and was a featured presenter at a professional development workshop for New Jersey school teachers, sponsored by the New Jersey Council for the Humanities, on the topic of race in American history and culture.

Hal Foster was inducted into the American Academy of Arts and Sciences in the fall of 2010. He also received the 2010 Clark Prize for Excellence in Arts Writing, which honors individuals whose critical or art-historical writing has had a significant impact on public understanding and appreciation of the visual arts. During the spring 2011 semester, he was Siemens Fellow at the American Academy in Berlin. His 2002 book Design and Crime was reissued by Verso Press in spring 2011, and The Art-Architecture Complex, a volume on the rapport between art and architecture over the last 50 years, will be released by Verso Press this September. The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha, a book that reveals how these five artists reflect on the profound changes in image and personhood that occur with pop culture, will be published by Princeton University Press in December.

Thomas DaCosta Kaufmann was awarded the degree of Doctor Philosophae Honoris Causa by the Technische Universität, Dresden. The diploma presented to him at a ceremony held in Dresden in May 2011 cited his scholarship, especially on Central Europe, its contribution to the establishment of a more global history of art, and his services to international collaboration and understanding. At the ceremony, Kaufmann lectured on natural history and art in Dresden.

During the summer of 2010, he gave lectures on the possibilities of world art history at the “Visual Culture and National Identity” symposium at the Van Gogh Museum in Amsterdam, at the symposium “Sur le terrain: Geographies of Art” at the Terra Foundation in Paris, and at the University of Coimbra, Portugal. He also spoke on the
geography of art at the University of San Marino. During the 2010–11 academic year, he co-organized and chaired the session “Voices from around the World” for the National Committee of the History of Art and the International Committee of the College Art Association at CAA’s annual meeting; he was also invited by CAA to chair an extraordinary centennial session on globalization. The Historians of Netherlandish Art invited him to co-chair and organize a session on the global aspects of Netherlandish art at the annual meeting of the Renaissance Society of America in Montreal. He gave the summary lecture at a symposium in Prague related to the exhibition devoted to Hans von Aachen that he helped organize.

Kaufmann served on the fellowship committee of the European Research Council and as a reader for the Fellowship Committee of the Radcliffe Institute at Harvard University, and worked on revising the structure of the National Committee of the History of Art, of which he is vice president. He wrote the basic script and advised on a prize-winning film on Arcimboldo made by the National Gallery of Art in Washington, D.C., to accompany their exhibition on the artist.


Department faculty 2010–11. Front row, left to right: Thomas Leisten, Michael Koortbojian, Anne McCauley, James Stewart; second row, left to right: Nino Zchomelidse, Brigid Doherty, Andrew Watsky, Jelena Trkulja; third row, left to right: John Pinto, Jerome Silbergeld, Nathan Arrington, Christina Halperin; back row, left to right: Christopher Heuer, Thomas DaCosta Kaufmann, Esther da Costa Meyer, Jeremy Melius, Colin Lang (not pictured: Bridget Alsdorf, Robert Bagley, Rachael DeLue, Hal Foster, Hugo Meyer, Chika Okeke-Agulu)

University Seminar in Classics titled “Shrines, Statues, Status: Some Augustan Problems.”


Thomas DaCosta Kaufmann et al., Hans von Aachen, 1552–1615: Court Artist in Europe

Michael Koortbojian et al., The Emperor and Rome: Space, Representation, and Ritual
who knows tomorrow

Anne McCauley et al., *Art and the Early Photographic Album*


In the fall, John Pinto presented the keynote lecture “The Most Glorious Place in the Universal World: Architecture and Urbanism in the Rome of Giuseppe Vasi” at an international conference on the 18th-century printmaker at the University of Oregon. In the spring, he consulted with Laura Giles, curator of prints and drawings, and other staff members at the Princeton University Art Museum on the museum’s exhibition *Lasting Impressions of the Grand Tour: Giuseppe Vasi’s Rome.* Jerome Silbergeld, director of the Tang Center for East Asian Art at Princeton, published the proceedings of a symposium held the previous year at Princeton, *ARTiculations: Undefining Chinese Contemporary Art*, co-edited with Dora Ching (Princeton University Press, 2010), as well as a number of articles, including “All Receding Together, One Hundred Slanting Lines: Replication, Variation, and Some Fundamental Problems in the Study of Chinese Paintings of Architecture,” in *Masterpieces of Ancient Chinese Paintings from the Tang to Yuan Dynasty in Japanese and Chinese Collections* (Shanghai Museum of Art, 2010), and “From...
Tragedy to Farce: Things Forgotten and Remembered in Contemporary Chinese Art,” in China and Revolution: History, Parody, and Memory in Contemporary Art (University of Sydney, Australia, 2010). On the lecture circuit, he gave a talk on “What Is the ‘Chinese Motion’ in Chinese Motion Pictures” at the University of British Columbia–Vancouver (available on YouTube); a panel lecture on Manchu-period imperial gardens as seen by the Chinese for the Peabody Essex Museum in Salem, Massachusetts; a talk at the Museum of Modern Art in New York; and the Rudelson Annual Lecture at Dartmouth College. The highlight of the year was a trip to study the 5th- through 14th-century Buddhist cave paintings at Dunhuang in northwestern China, for a forthcoming publication on the Lo photographic archive of Dunhuang by the Tang Center.

Andrew Watsky, director of graduate studies, taught a spring 2011 undergraduate seminar, “The Japanese Print,” in which his students researched, debated, and purchased (with funding from the department’s Laura P. Hall Memorial Fund) two significant 19th-century prints for the collections of the Princeton University Art Museum. He is working on a book centered on a 16th-century chanoyu (tea ceremony) treatise, the Yamanoue no Sōjiki (The Records of Yamanoue Sōji), focusing on Japanese attitudes toward the function, aesthetics, and meaning of chanoyu utensils, and especially the practice of bestowing personal names on inanimate objects. Watsky lectured on various aspects of this project this past year at many venues, including the Art Institute of Chicago, the Asian Art Museum in San Francisco, the Walters Art Museum, Harvard University, Johns Hopkins University, and the annual meeting of the Association for Asian Studies. He is also involved in a long-term project of research, presentations, publication, and exhibition of a recent major acquisition by the Freer Gallery of Art and Arthur M. Sackler Gallery in Washington, D.C.—a large ceramic jar named Chigusa, a chanoyu object famed in Japan since the 16th century that appears in the Yamanoue no Sōjiki; it is the only such object in a collection outside Japan. Watsky completed a study of a portrait of Hosokawa Yusai in which the powerful warrior is cast in the role of archetypal poet; it will be published next year in a festchrift in honor of Professor Emeritus Yoshiaki Shimizu, which Watsky is co-editing.

Nino Zchomelidse published Meaning in Motion: The Semantics of Movement in Medieval Art (Princeton University Press, 2011), which she co-edited with Giovanni Freni. The collection of essays takes a new approach to medieval art, revealing the importance of movement in the physical, emotional, and intellectual experience of art and architecture in the Middle Ages. Her contribution to the volume examines the interaction of movement, images, and the viewer’s reception in the medieval Easter liturgy in southern Italy in the 10th–12th centuries, focusing on Exultet rolls, a unique manuscript type. Her article “The Aura of the Numinous and Its Reproduction: Medieval Paintings of the Savior in Rome and Latium” appeared in the Memoirs of the American Academy in Rome for 2010. Another essay, “The Lateran Savior and Its Medieval Replicas: Considerations on the Appropriation of a Byzantine Image Type in the West” (in German), is forthcoming in Byzanz in Europa: Europäische Erbe, edited by Michael Altripp (Brepols, 2011). She also completed the manuscript of a book titled The Word in Action: Art, Ritual, and Civic Identity in Medieval South Italy, which has been accepted for publication by Penn State University Press. Zchomelidse lectured at the University of Zurich and at the Medieval Table at the Institute for Advanced Study. This year she will teach a new lecture course on medieval art and architecture of the Holy Land, and, with Jelena Trkulja, a new upper-level undergraduate seminar, “The Two Romes: Rome and Constantinople in the Middle Ages.”

Visiting Faculty

Michael Golec, associate professor of the history of design at the School of the Art Institute of Chicago, was a visiting associate professor and the Anschutz Distinguished Fellow in American Studies in spring 2011, teaching the course “Pictographic Modernity in the United States.”

Christina Halperin, a Program in Latin American Studies/Cotsen Fellow in the Society of Fellows, who holds a Ph.D. from the University of California–Riverside, taught courses on Mesoamerican material culture and “Gender and Latin American States.” She is currently excavating at Tayasal, Peten, Guatemala, one of the last strongholds of Maya autonomy during the early colonial period.

Colin Lang, whose 2010 Yale dissertation focuses on the work of four artists who studied under Joseph Beuys at the Staatliche Kunstakademie in Düsseldorf, taught a variety of courses in 20th-century and contemporary art, including a seminar on postwar German art and an undergraduate seminar, “Process and Performance.”

Jeremy Melius, a postdoctoral research associate who earned his Ph.D. at the University of California–Berkeley, taught “Neoclassicism through Impressionism” and “Rethinking Aestheticism,” a 400-level seminar in 19th-century European art.

Irina Oryshkevich, whose Columbia University dissertation examines the history of the catacombs in the Middle Ages and Renaissance, taught “Italian Renaissance Painting and Sculpture” in fall 2010. Jelena Trkulja, a Byzantinist who received her Ph.D. from the department in 2004, returned
Emeritus Faculty

Patricia Fortini Brown gave the 2010 department reunions lecture, “Princeton in the Mediterranean,” which focused on courses that she had taught or co-taught that were sponsored by the Program in Hellenic Studies. Since then she has found that retirement does not mean relaxation. After a research trip to Istanbul and Venice during the summer of 2010, she gave lectures for Save Venice and the Greenwich Antiques Society and was the Stephen E. Ostrow Distinguished Visitor in the Visual Arts at Reed College, where she gave a lecture and two workshops. Around that time, her short essay, “Venice,” appeared in The Classical Tradition, edited by Anthony Grafton, Glenn Most, and Salvatore Settis (Harvard University Press, 2010). In December, the department and the Council of the Humanities sponsored a symposium, “Giorgione and His Times: Confronting Alternate Realities,” in honor of her retirement (see page 19). Brown’s schedule remained full in 2011. After presenting a paper, “Pietro Bembo and the Art of Diplomacy,” at the symposium “Pietro Bembo e le arti,” sponsored by the Centro Internazionale di Studi di Architettura Andrea Palladio in Padua in February, she gave a lecture on “Empire of Fragments: Venice beyond the Lagoon” at Lafayette College, in early March. Later that month, at the Renaissance Society of America’s annual meeting in Montreal, she participated in six sessions on “Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered” as chair, presenter of a paper, and participant in a roundtable. In May and June she returned to Venice and Istria to continue her research for two books on the art and culture of the greater Venetian empire. Brown was elected Socio Straniero (Corresponding Fellow) by the Ateneo Veneto di Scienze, Lettere ed Arti, Venice, in 2010, and will be awarded the Serena Medal for Italian Studies by the British Academy in a ceremony to be held in London in October 2011.

Peter Bunnell was honored by the establishment of an endowed curatorialship in photography named for him at the Princeton University Art Museum. The formal announcement of the new curatorialship took place on May 6 at a reception for the museum’s advisory council attended by some of the lead donors. The newly appointed Peter C. Bunnell Curator of Photography is Joel Smith, a former student of Bunnell’s who has been curator of photography at the museum since 2005. The museum is celebrating Bunnell’s legacy with the exhibition The Bunnell Decades, showcasing photographs that represent some of his scholarly interests and the principal exhibitions of photography mounted at the museum during his tenure as curator, as well as objects that he used in teaching and in his annual fall exhibition, What Photographs Look Like. The exhibition continues through October 23.

Slobodan Ćurčić moved to Thessaloniki, Greece, after retiring last June and since then he has been active on the lecture circuit. In October, he gave a paper titled “The Katholikon of Hilandar Monastery and Its Exonarthex: The Dynamics of Architectural Production under the Palaeologoi” at the symposium “Architecture of Mount Athos, in Memory of Paulos Mylonas” in Thessaloniki. In January, he gave the keynote lecture “The Place of Serdica in the 6th-Century Development of Domed Architecture in the Balkans” at the conference “Serdica–Sredec–Sofia: Urban Re-Inventions through Three Millennia” in Vienna. He gave two lectures at Oxford University in February: “Columns, Towers, and Holy Men: Physical and Spiritual Aspects of Height in Late Antiquity and Byzantium” and “The Roots of the ‘Balkanization’ of the Historiography of Medieval Architecture in the Balkans.” Ćurčić is also serving as curatorial consultant for the exhibition Transition: Art of the Ancient World from the 3rd to the 7th Century, which is being organized by the Onassis Foundation (USA) and will open this December.

James Marrow was named a fellow of the American Academy of Arts and Sciences. Founded in 1780, the academy is an independent policy research center, and its members include more than 250 Nobel laureates and 60 Pulitzer Prize winners. With Richard A. Linenthal and William Noel, Marrow co-edited The Medieval Book: Glosses from Friends & Colleagues of Christopher De Hamel (Hes & De Graaf, 2010) and contributed the essay “A Dutch (?) Miniaturist Active at the Turn of the 16th Century.”

Yoshiaki Shimizu gave papers on Itō Jakuchū (1716–1800) at the Freie Universität, Berlin, and Heidelberg University, addressing the issues of artistic creativity and natural disasters, such as the fire of 1788 that destroyed Kyoto, including the artist’s house and workplace. In spring 2011, he taught a general course on the arts of Japan and a seminar on Jakuchū at the Freie Universität. This fall, he is on the faculty of the Sino-Japanese Graduate Education Consortium (Josai International University in Tokyo and Chiba, Japan, and Dalian University in Dalian, China), giving classes in Japanese art history to Chinese graduate students.

John Wilmerding maintained his schedule of the last few years, teaching the seminar “Art and Culture of the 1960s” in the Program in American Studies this spring. During the past year, he gave a number of lectures around the country, including at the University of Georgia, the Fort Lauderdale Museum of Art, the Center for the Study of the Visual Arts at the National Gallery, and the Art Seminar Group in Baltimore. In November he was invited to deliver a
memorial tribute to Andrew Wyeth at the American Academy of Arts and Letters. Wilmerding is active on several boards including Crystal Bridges Museum of American Art in Bentonville, Arkansas, which will open on November 11, 2011. His current research is ongoing for several substantial exhibition projects: Frederic Church in Maine for Olana, Houston, and the Portland, Maine, Museum of Art, opening in summer 2012; a retrospective of Robert Indiana’s paintings and sculpture at the Grand Palais, Paris, opening in November 2012; and a retrospective of Indiana’s prints for the Indianapolis Museum of Art in April 2013. Discussions are also underway with a New York gallery for a pop still life exhibition.

Museum acquisition honors emeritus faculty

To mark the recent retirement of professors William A. P. Childs, Hugo Meyer, and T. Leslie Shear, Jr., the department partnered with the Princeton University Art Museum to purchase in their honor an ancient Greek vase, an acquisition made possible in part by a gift from Sol and Colleen Rabin. This lidded ceramic container, or pyxis, which was first documented in the collection of Franz Trau (d. Vienna, 1931), was made in Boeotia in the early 6th century B.C.E. Its lid features a knob in the form of a woman’s head with white-painted skin, a necklace, bobbed hair, a pointed nose, and an alert expression that relates it to contemporary sculpture in other media. This rare and remarkable work of Archaic Greek art is a fitting tribute to three rare and remarkable scholars.

New Faculty

Nathan Arrington joined the department last fall as assistant professor of classical archaeology. He received his A.B. with highest honors from Princeton, interned at the Princeton University Art Museum, then studied at the University of Cambridge (M.Phil. in classics) and the University of California–Berkeley (M.A. and Ph.D. in classical archaeology). His dissertation, “Between Victory and Defeat: Framing the Fallen Warrior in Fifth-Century Athenian Art,” examined the place of the war dead in the Athenian physical, artistic, and cognitive landscapes, and analyzed communal responses to death and defeat. He is currently revising and expanding his dissertation into a book that focuses on the interaction between objects and both collective and individual memories. His research has been supported by fellowships from the Gates Cambridge Trust and the Fulbright Foundation.

Arrington’s article on the Athenian public cemetery, “Topographic Semantics: The Location of the Athenian Public Cemetery and Its Significance for the Nascent Democracy,” appeared in the journal Hesperia (October–December 2010); a second article, “Inscribing Defeat: The Commemorative Dynamics of the Athenian Casualty Lists,” is forthcoming in Classical Antiquity. He is currently completing an article that re-dates and re-contextualizes an Athenian war monument, which he studied at the Epigraphical Museum in Athens this summer. Arrington has also begun a project on the Archaic Heroon at the Panhellenic Sanctuary of Zeus at Nemea, investigating the relationship among natural, political, and religious landscapes.

Last year he delivered talks at the annual meeting of the Archaeological Institute of America, Bryn Mawr College, and Cornell University. He was honored to give the opening lecture for the department’s graduate student conference, “Drawing a Blank: Past and Present.” Next year, he is slated to speak at Brown University, and again at the annual meeting of the Archaeological Institute of America.

Arrington has excavated at sites dating from the Bronze Age to the medieval period in Russia, Israel, and Cyprus, and in mainland Greece at Mycenae, California, Athens, and Nemea.
The Arts and Crafts Movement in America, 1876–1916, opened at the Princeton University Art Museum in fall 1972, and traveled to the Art Institute of Chicago and the Smithsonian’s Renwick Gallery. The catalogue has remained in print ever since, and continues to serve as the sourcebook for scholarship in the field.

Among Clark’s many writings were chapters in the major Olbrich publication to date, Joseph M. Olbrich, 1867–1908 (1983); a foray into later aesthetic theory in Design in America: The Cranbrook Vision, 1925–1950 (1983); “The Art that Is Life”: The Arts & Crafts Movement in America, 1875–1920, the successor to his Princeton exhibition (1987); and an essay on Mullgardt in Toward a Simpler Way of Life: The Arts & Crafts Architects of California (1997).

At Princeton, Clark regularly taught undergraduate courses on modern architecture and American art, as well as graduate seminars on the Vienna Secession, Olbrich, Arts & Crafts, and the architecture of California. He curated the exhibition The Arts and Crafts Movement in America, 1876–1916 (1987); and an essay on Olbrich led him to prepare a retrospective of her work at the San Luis Obispo Museum of Art in 2004. In 1964, he received his M.A. from Stanford University, writing a thesis on the Bay-area architect Louis Christian Mullgardt. Two years later, he mounted a major exhibition on Mullgardt at San Francisco’s de Young Museum.

He then began graduate studies at Princeton, writing a dissertation on a subject that had drawn his attention during several years abroad: “Joseph Maria Olbrich and Vienna.” Written under the direction of Donald Drew Egbert, his thesis was completed in 1974. By this time, Clark had been teaching in the Department of Art and Archaeology for half a dozen years.

Clark’s extraordinary sense of form, color, and style served him well in his research into the Aesthetic, Arts & Crafts, and Art Nouveau movements, and the beginnings of 20th-century modern architecture. His interest in the seemingly disparate subjects of fine arts, Mullgardt, and Olbrich led him to the initiative for which he will be most remembered: the first major study of the national expression of the international Arts & Crafts movement. His groundbreaking exhibition The Arts and Crafts Movement in America, 1876–1916 opened at the Princeton University Art Museum in fall 1972, and traveled to the Art Institute of Chicago and the Smithsonian’s Renwick Gallery. The catalogue has remained in print ever since, and continues to serve as the sourcebook for scholarship in the field.

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Clark received his B.A. from the University of California–Berkeley in 1960. Before studying architectural history, he enrolled in painting classes and worked in the studio of Elaine Badgley Arnoux. His admiration of and loyalty to this early mentor led him to prepare a retrospective of her work at the San Luis Obispo Museum of Art in 2004. In 1964, he received his M.A. from Stanford University, writing a thesis on the Bay-area architect Louis Christian Mullgardt. Two years later, he mounted a major exhibition on Mullgardt at San Francisco’s de Young Museum.

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Following his retirement in 1996, Clark returned to California with his family and devoted the next 15 years to his life’s scholarly work: the architecture of California. He curated the exhibition Romal/Pacifica: The Phoebe Hearst International Architectural Competition and the Berkeley Campus, 1896–1930 at the Berkeley Art Museum in 2000. A frequent lecturer, he also became immersed in the preservation and restoration of many important landmarks, particularly Bernard Maybeck’s Christian Science Church and Greene & Greene’s Thorsen House, both in Berkeley.

On a personal note, I cherish the memory of his wonderful presence that made traveling with him to the buildings he loved so memorable. Once, during a stop in Chicago, after a night on my parents’ redwood-paneled porch, he arose bright and cheery, explaining, “I always sleep better in redwood.” It is my fondest hope that he has found rest among the beloved redwood rooms of the “ultimate bungalows” of his dreams.

Robert Judson Clark is survived by his wife, Nancy, and his children Charlotte and Logan and their families.
Alex Bacon is working on a dissertation, tentatively titled “Opaque Surfaces and Lived Illusions: Minimalism and the Status of Painting in the 1960s,” which examines the debates and controversies that raged around painting in the Minimalist circles of 1960s New York. He has recently published essays on contemporary artists Francis Alÿs (Yale University Press, 2010) and Gilbert & George (ARTicle Press, 2007). With Professor Hal Foster, he prepared a collection of essays on the British Pop artist Richard Hamilton (MIT Press, 2009). He has also curated two exhibitions at the Princeton University Art Museum: Early Warhol in Context and Cross-Cultural Exchange between Latin American and European Art in the 20th Century. In 2008, he worked as an intern and research assistant on the Bauhaus exhibition at the Museum of Modern Art in New York. Bacon is interested in a range of issues pertaining to modern and contemporary art, including Abstract Expressionism, Minimalism, Post-Minimalism, Land Art, British Pop, California Light and Space Art, Conceptual Art, Pop Art, the status of painting since 1960, and the historiography of Modernism. [abacon@princeton.edu]

Patricia Blessing, a fifth-year graduate student in Islamic art and archaeology, is currently working on her dissertation on Seljuk monuments, “Redefining the Lands of Rûm: Architecture and Style in Eastern Anatolia, 1240–1320,” focusing on the transformation of Islamic architecture in medieval Anatolia within the framework of cross-cultural exchange between Byzantium, Armenia, the broader Islamic world, and the Mongol Empire. During the 2010–11 academic year, she completed her dissertation research in Rome, Berlin, and throughout Turkey with the support of a Samuel H. Kress Foundation Travel Fellowship. In summer 2010, she presented a paper, titled “Re-evaluating ‘Seljuk’ Style in Late Thirteenth-century Anatolia,” at “Linking Islamic and Christian Art: Transfer and Comparison,” a forum for young researchers at the Freie Universität in Berlin. Her contribution will be published in the Medieval History Journal for fall 2012. A second essay, “Allegiance, Property, and Praise: Monumental Inscriptions in 13th-Century Anatolia,” is forthcoming in The Writing on the Wall: Calligraphy in Islamic Architecture, edited by Mohammad Gharipour and Irvin Cemil Schick. [pblessin@princeton.edu]

Annie Bourneuf defended her dissertation, “The Visible and the Legible: Paul Klee, 1916–1923,” in December. This fall, she begins teaching as an assistant professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago, where she will teach a 20th-century survey course and a seminar on German modernism. [anniebourneuf@gmail.com]

Dazhi Cao’s dissertation focuses on ancient trade and the many elaborate Shang bronzes found on the Loess Plateau in northwestern China, seeking an explanation for the presence of such valuable imported items in an impoverished region. His preliminary study suggests that an ancient trade network connected the Shang civilization and the Loess Plateau, not only importing luxury goods but also introducing the horse and the chariot into China. Since the region is an archaeological void, he studied an old collection of potsherds from thousands of sites, looking for examples from the period. Cao has identified 120 different sites in the sherd collection and has located 20 of them on the ground. His field survey has also identified at least three pairs of ferry sites of the late second millennium B.C.E. on the banks of the Yellow River. Cao also traveled to various sites to examine nearly 200 bronzes and to collect more than 100 samples of bronze corrosion for lead isotope analysis, and animal bone samples for strontium isotope analysis, both for provenance study. [dcao@princeton.edu]

Nika Elder is a sixth-year Ph.D. candidate specializing in American art. Her dissertation analyzes the still lifes of the late-19th-century painter William Harnett through the lens of his cultural context. In January, under the auspices of an Alisa Mellon Bruce Pre-Doctoral Fellowship for Historians of American Art to Travel Abroad, from the Center for Advanced Study in the Visual Arts, Elder traveled to Ghana, The Gambia, and Senegal. She studied the material culture of the transatlantic slave trade and how the slave trade is represented in West African museums, topics on which she hopes to offer courses in the future. Elder also completed an article about the contemporary artist Lorna Simpson.
Megan Goldman-Petri at Alba Fucens, an ancient Roman town in the Abruzzi

The Loggia Cornaro in Padua, one of the monuments being studied by Johanna Heinrichs

Jun Hu photographing at the cave site of Dunhuang in northwestern China

and has submitted it for review. In the spring, she delivered talks based on her dissertation at the Frick Symposium on the History of Art in New York and the graduate symposium held in conjunction with the exhibition Anatomy/Academy at the Pennsylvania Academy of the Fine Arts. Throughout the year, she was thrilled to work with the department’s seniors as the leader of the Senior Thesis Writing Group. [nelder@princeton.edu]

Victoria Sears Goldman is currently working on her dissertation, “The most beautiful Punchinelli in the world: A Comprehensive Study of the Pannelli Drawings of Giovanni Battista Tiepolo,” a thorough exploration of the approximately 35 drawings depicting Punchinello, a character from the commedia dell’arte. Goldman held two provenance research internships in summer 2010. For the Commission for Looted Art in Europe, she conducted provenance research on four paintings that were looted during World War II and are missing. At the International Foundation for Art Research (IFAR) she worked on establishing the provenances of several paintings in an American collection and also conducted research for art authentication projects. This summer, she attended an art crime investigation seminar run by the former special agent in charge of the FBI’s Art Theft Program. [vsears@princeton.edu]

Megan Goldman-Petri completed her second year of graduate study in classical art and archaeology and passed her general exams in January. With Jaqueline Sturm, she co-organized this year’s annual graduate student conference, “Drawing a Blank: Past and Present.” She is currently working with Professor Michael Koorbojian on a dissertation project that examines the phenomenon of the building of monumental altars without temples during the Roman Principate. In June, Goldman-Petri excavated at Sant’Omobono in the Forum Boarium in Rome, a project directed by Professor Nicola Terrenato of the University of Michigan, whose aim is to better understand the stratigraphic sequence of one of Rome’s oldest and most sacred areas. In July and August, she was at the Goethe-Institute in Berlin, where she had a DAAD summer language fellowship. [megan.goldmanpetri@gmail.com]

Michael Hatch, with Professor Susan Naquin of the East Asian studies department, co-organized the graduate workshop “Intermateriality: Porcelain and Painting” as part of the Princeton Institute for International and Regional Affairs and East Asian Studies workshop series “East Asia and the Modern World: Fresh Perspectives on Intellectual and Cultural History, 1550–1800: Artisans and Artifacts.” Participants included professors Robert Bagley, Ellen Huang of the University of California–Berkeley, and Sin-ying Ho, a ceramicist who teaches at CUNY Queens, who spoke about the transfer of techniques and ideas between media. Ho then led a hands-on workshop on painting with enamel on porcelain, and the day ended with a dynamic roundtable discussion. Hatch recently published two reviews—in Orientations for April 2011 and LEAP for February 2011—of Fresh Ink, an exhibition at the Museum of Fine Arts, Boston. He passed his general exams in April and is currently gathering material on several early-19th-century Chinese painters for a dissertation proposal this fall. [mhatch@princeton.edu]

Marius Bratsberg Hauknes spent most of the year working on his dissertation, currently titled “Imago, Figura, Scientia: The Image of the World in 13th-century Rome,” a study of three late medieval fresco cycles in Rome. In September, he presented part of his research in “Welt, Wissen, Macht: Enzyklopädische Bildprogramme vom Ducento bis zum Quattrocento,” a workshop organized by the Kunsthistorisches Institut in Florenz. Hauknes has been awarded a 24-month Chester Dale Fellowship by the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, D.C. During the 2011–12 academic year he will undertake dissertation research in Rome as a fellow of the Biblioteca Hertziana (Max-Planck Institut für Kunstgeschichte) and will spend the following year as a fellow in residence at CASVA. [mhauknes@princeton.edu]

Johanna Heinrichs, a fifth-year student in Renaissance architecture, continued to research and write her dissertation, “Between City and Country: Francesco Pisani, Palladio, and Sixteenth-Century Architecture in the Veneto.” With the support of a Gladys Krieble Delmas Foundation grant, she spent part of the year in Padua and Venice, working in public and private libraries and archives. Her research on Francesco Pisani, the patron of the Palladian villa at Montagnana and a smaller villa in Monselice, took her to a private collection housed in a medieval tower that stands in an 18th-century villa garden near Padua. In April, Heinrichs presented a paper titled “Francesco Pisani’s Triumphal Architecture” at the Society of Architectural Historians’ annual meeting in New Orleans. She discussed Palladio’s treatise illustration of Villa Pisani, arguing that its unbuilt wings were in fact part of the original project for the patron, Francesco Pisani. [jheinric@princeton.edu]

Megan Heuer is a fifth-year student whose research encompasses modern and contemporary art. Her dissertation, “A New Realism: Fernand Léger 1918–1931,” argues for Léger’s multimedia practice as a response to transformations of painting and other kinds of images emerging from the social and aesthetic shifts wrought by Cubism, cinema, and World War I. A Donald and Mary Hyde Fellowship supported her research in collections and archives in Paris, London, Otterlo, Stockholm, and Munich.
in 2010–11. In February, Heuer presented her recent research on Léger’s 1921 painting _Le Grand Déjeuner_ in a paper titled “At War with Abstraction: Léger’s Cubism in the 1920s” in the session “The Afterlife of Cubism” at the 2011 annual meeting of the College Art Association. She also published articles and reviews of contemporary art exhibitions in New York, Amsterdam, and Paris on www.artforum.com. [mheuer@princeton.edu]

**Jun Hu** precepted for Art 100 in the fall semester, working with Professor Nathan Arrington. During the fall break, he was part of a research trip, organized by the Tang Center, to Dunhuang, a Buddhist cave site between an oasis town and the ever-shifting sand dunes in northwestern China that preserves a thousand years of history and art, from the 5th through the 14th century. For his dissertation research, he explored the cave interiors, as well as a recently excavated site nearby. In the spring, he presented a paper on the nature of painting criticism in 11th-century China at the annual conference of the Association of the Asian Studies in Honolulu and participated in a Dunhuang workshop organized by the Tang Center on campus. During the summer he continued work on his dissertation, “Embracing the Circle: Domes in Early East Asian Architecture, ca. 200–750.” [jhu@princeton.edu]

**Leigh Lieberman**, a fourth-year graduate student in classical archaeology, completed her exams in January, then worked on her dissertation prospectus concerning cult and material culture in Sicily and southern Italy. This summer, she returned to the Pompeii Archaeological Research Project: Porta Stabia for her fourth season in the dirt. As the project’s site and finds registrar, Lieberman serves as a liaison between the trench supervisors, the finds specialists, and the project’s comprehensive database. Next year she will be a regular member at the American School of Classical Studies at Athens. [leighlieberman@gmail.com]

**Emma Ljung**, a doctoral candidate in classical archaeology, spent the year teaching as an adjunct professor at Rider University, introducing students from a variety of backgrounds to the study of art history. In the spring, she gave the paper “Going Where the Money Is? Economic Motives for the Migration of Aitolian Mercenaries in the 3rd Century BCE” at a University of Pennsylvania conference held at Penn’s Museum of Archaeology and Anthropology. While writing her dissertation, which examines the economic responses to antiquity’s version of a recession in late Hellenistic Aitolia, Ljung has benefitted greatly from the “dissertation boot camps” sponsored by the University’s Writing Center. This summer she taught a course on the intersections of art and literature at Rider. She also worked on the final publication of material from a closed imperial context at Ostia, which she

originally studied in 2007 in the Howard Comfort Summer Program in Roman Pottery at the American Academy in Rome. [eljung@princeton.edu]

**Jessica Maxwell**, a fourth-year modernist, is writing a dissertation on the sculptor Martin Puryear, who rose to prominence in the late 1970s alongside the post-Minimalist generation. Working constructively and employing unconventional materials such as rawhide and wire mesh coated with tar, Puryear created a body of unwieldy abstractions that draw on a heterogeneous array of imagery, skills, and trades acquired in his nomadic travels. Maxwell’s dissertation, “Heterogeneous Objects: The Sculpture of Martin Puryear,” examines Puryear’s sustained engagement with nomadism—a migratory pattern of displacement and adaptation—as a viable model of interpretation for his sculptures and the subjects that they depict. Her essay on William Pope.I will appear in an upcoming issue of _Nhau_ magazine. [jamaxwel@princeton.edu]

**Jessica Paga** spent the year as the Gorham P. Stevens Advanced Fellow at the American School of Classical Studies at Athens, where she continued work on her dissertation, “Architectural Agency and the Construction of Athenian Democracy.” Paga’s article, “Deme Theaters in Attica and the Tritty System,” appeared in the fall 2010 issue of the journal _Hesperia_, and she has two more articles in preparation. At the annual meeting of the Archaeological Institute of America, she presented her current work, co-authored with Margaret Miles ‘80, on the Archaic Temple of Poseidon at Sounion, and she spoke on the Athenian Treasury at Delphi at the annual conference of the Classical Association at Durham University in England. Paga served as a tour guide for the United States embassy and a trench supervisor at the excavations in Ancient Corinth. She also traveled in western Turkey and to the islands of Andros, Mykonos, Delos, Melos, Thasos, Aegina, and Crete. This summer she returned to the excavations at Argilos, Greece, where she has worked since 2008, as an area supervisor and field school lecturer. [jpaga@princeton.edu]

**Elizabeth J. Petcu**, the 2010–11 McCrindle Intern in European Painting and Sculpture at the Princeton University Art Museum, assisted in the recasting of the Renaissance and Baroque galleries and co-organized a talk titled “Preparing a Draft, Presenting a Design: Central European Drawing, 1550–1750.” In March, she traveled to England to participate in the Oxford-Münster-Princeton Working Group on Visual Culture, presenting a paper on German Renaissance Christological sculptures with mutable properties. She gave another paper, “Civic Patronage in _Vienna Gloriosa_: Johann Bernhard Fischer von Erlach’s Ephemeral Arch of the City Council,” at the annual meeting of the Renaissance Society of America in Montreal. Her ongoing collaboration with graduate student Sarah

Martin Puryear, C.F.A.O., 2006–2007, painted and unpainted pine and found wheelbarrow, one of the works being studied by Jessica Maxwell (courtesy Donald Young Gallery, Chicago)

The journal _Hesperia_ features Jessica Paga’s article on theaters in Attica

Leigh Lieberman with a Roman transport amphora unearthed at the Porta Stabia in Pompeii
Lynch resulted in a trip to Prague for an international conference on the Czech Baroque painter Karel Škréta, where they presented new additions to the artist’s oeuvre. Petcu received her M.A. in January and proposed her dissertation, provisionally titled “Orders of Elaboration: Wendel Dietterlin and the Architectura of 1593–98.” She spent the summer at the Herzog August Bibliothek in Wolfenbüttel, Germany, researching early modern Central European architectural tracts and their place within broader contemporary debates about architectural theory, ornament, and design. [epetcu@princeton.edu]

Haneen Rabie studies the history of the decorative arts, design, urbanism, and the built environment in the modern period. Her current research focuses on early design reform efforts during the Second Empire in France. Her article “The 1876 Philadelphia Centennial and the Material Culture of Popular Horticulture” appeared in the January 2011 issue of the journal Nineteenth Century. [hanenrabie@gmail.com]

Gregory Seiffert spent the year in Nanjing, China, where he pursued dissertation research with the support of a Fulbright-IIE fellowship. His dissertation considers how three painters active in 17th-century Nanjing—Hu Yukun, Fan Qi, and Ye Xin—re-envisioned local topography, and through their landscape images shaped emerging conceptions of regional painting style. During his year abroad, Seiffert visited many sites around the city, including mountains, temples, and waterways that these painters depicted in their works. He also examined 17th-century texts in Nanjing’s libraries and viewed paintings in museums and private collections throughout China. In April 2011, he presented a portion of his research in a paper titled “The Album Format in 17th-Century Nanjing Painting” at the Association of Asian Studies annual conference in Honolulu. [gseiffert@princeton.edu]

Emily L. Spratt is a Ph.D. candidate working on the cultural and artistic legacy of Byzantium in the Venetian, Ottoman, and Slavic territories. Her specialization in Venice and the Mediterranean combines perspectives gained from her previous studies and degrees in the Renaissance and Byzantine fields and her work experience at the Byzantine and Christian Museum of Athens, the Benaki Museum, and the Hellenic Ministry of Culture. This summer, Spratt conducted research on icons, wall paintings, and prints that betray East-West cultural transmissions as the O’Donovan Fellow at the Cyprus American Archaeological Research Institute in Nicosia, at Princeton’s Mount Menoikeion Seminar, and in Russia, traveling from Moscow to St. Petersburg. This fall, she is doing research on the Greek community in Venice with the support of a Gladys Krieble Delmas grant and is residing on the island of San Giorgio Maggiore, where she is a resident scholar at the Vittore Branca Center. In the spring, Spratt will travel to Bulgaria, where she will hold a fellowship at the American Research Center in Sofia. [espratt@princeton.edu]

Nebojša Stanković gave an on-site lecture in June 2010 at the monastery of Hagios Ioannis Prodromos in Greece, for the Mount Menoikeion Seminar organized by Princeton’s Program in Hellenic Studies. He spoke on the narthexes and other subsidiary spaces of the monastery’s main church, built in the 13th and 14th centuries. He then traveled to Mount Athos, where he studied the chronology and planning of the narthex of Hilandar Monastery. He presented the results of his study in the paper “A Shift in Athonite Monastic Service and Architecture: The Narthex of Hilandar’s Katholikon” at the 36th Annual Byzantine Studies Conference in Philadelphia. He also helped organize the symposium “On the Tree of the Cross: The Patristic Doctrine of Atonement,” held in Princeton in February 2011, and he prepared a small exhibition of archival material in conjunction with it. Stanković has been awarded the Junior Fellowship in Byzantine Studies by Dumbarton Oaks in Washington, D.C., where he will spend the year writing his dissertation, “Transformed Architecture for a Reformed Monastic Ritual: Late Byzantine Narthexes (Litaí) on Mount Athos.” [nstankov@princeton.edu]

Jaqueline P. Sturm, a second-year student advised by Professor Nino Zchomelidse, is completing her coursework and preparing for her general exams. In 2010–11, she participated in the interdisciplinary Princeton-Oxford colloquium “Sacred Specialists in the Ancient World,” which took her on a field trip to Israel in November and to Oxford in January, where she presented a paper titled “Callixtus I of Rome: Slave, Freedman, Bishop of Rome.” In the spring, she participated in a workshop on “Urban Contexts,” a collaboration of the Universities of Vienna, Oxford, and Princeton, delivering a paper titled “Center and Periphery: Constantinian Church Foundations in Rome.” She was also the co-organizer of the department’s 2011 graduate student conference, “Drawing a Blank: Past and Present.” This summer, Sturm conducted pre-dissertation research in Rome and the Veneto region, with additional stops in Athens and Thessaloniki, and she participated in Princeton’s Mount Menoikeion Seminar at the Monastery of Hagios Ioannis Prodromos. [jsturm@princeton.edu]

Stephanie H. Tung is a first-year graduate student studying with Professor Jerome Silbergeld. After working in Beijing for the past several years, she spent her first year at Princeton adjusting to academic life and establishing a foundation in Chinese art history. Outside of the classroom, she published
a short essay and interviews with the artist Ai Weiwei in the book Ai Weiwei: New York Photographs 1983–1993 (Beijing: Three Shadows Photography Art Centre and Chambers Fine Art, 2010). Her translations of interviews with Chinese artists of the 1980s were also published as part of the Materials of the Future project on the Art Asia Archive website (aaa.org.hk). This summer, she studied Japanese in an intensive immersion program in Hokkaido, Japan. [shtung@princeton.edu]

Kristen D. Windmuller is a first-year student studying African art history. As a graduate research assistant at the Neuberger Museum of Art at SUNY Purchase, she wrote and designed a brochure on Kotoko bronze equestrian figures and worked on the exhibition Art in Cameroon: Sculptural Dialogues. In March she presented a paper, "Ethiopian Catholic Churches from the Jesuit Interlude (1557–1632): Discovering an International Style," at the 19th annual graduate student conference in African studies at Boston University. [kwindmul@princeton.edu]

New Dissertation Topics

Alex Bacon, “Opaque Surfaces and Lived Illusions: Minimalism and the Status of Painting in the 1960s” (Hal Foster)
Miri Kim, “Right Matter in the Right Place: The Paintings of Albert Pinkham Ryder” (Rachael Z. DeLue)
Abra Levenson, “Figures and Things: Charles Demuth, 1914–1935” (Rachael Z. DeLue)
Jessica Maxwell, “Heterogeneous Objects: The Sculptures of Martin Puryear” (Rachael Z. DeLue)
Jennifer Morris, “Art, Astrology, and the Apocalypse: Visualizing the Occult in Post-Reformation Germany” (Thomas DaCosta Kaufmann)
Tessa Paneth-Pollak, “Modernism’s Cut-Outs: 1863–1947” (Hal Foster)
Emily Spratt, “Byzantium Not Forgotten: Constructing the Artistic and Cultural Legacy of an Empire between East and West in the Early Modern Period” (Patricia Fortini Brown)

Dissertations Recently Defended

Maria Andrioti, “Cutting out the Middleman: Cypriot Itinerant Sculptors in the Early 6th Century B.C.” (William Childs)
Dora Ching, “Icons of Rulership: Imperial Portraiture during the Ming Dynasty (1368–1644)” (Wen Fong)
Robert Glass, “Filarete at the Papal Court: Sculpture, Ceremony, and the Antique in Early Renaissance Rome” (Patricia Fortini Brown)
Anna Swartwood House, “Singular Skill and Beauty”: Antonello da Messina between North and South” (Patricia Fortini Brown)
Alex Kitnick, “Eduardo Paolozzi and Others, 1947–1958” (Hal Foster)
Chen Liu, “Between Perception and Expression: The Codex Coner and the Genre of Architectural Sketchbooks” (John Pinto)
Marina Mihaljević, “Constantinopolitan Architecture of the Komnenian Era (1080–1180) and Its Impact in the Balkans” (Slobodan Ćurčić)
Kate Nesin, “Cy Twombly’s Things: Sculptures 1946 to the Present” (Hal Foster)
Xiaojin Wu, “Metamorphosis of Form and Meaning: Ink Bird-and-Flower Screens in Muromachi Japan” (Yoshiaki Shimizu)

Graduate Student Fellowships for 2010–11

Patricia Blessing, Samuel H. Kress Foundation Travel Fellowship
Dazhi Cao, Henry Luce Foundation/ACLS Grant in East and Southeast Asian Archaeology and Early History
Giada Damen, Porter Ogden Jacobus Fellowship
Nika Elder, Alisa Mellon Bruce Pre-Doctoral Travel Fellowship, Center for Advanced Study in the Visual Arts
Caroline Fowler, Donald and Mary Hyde Academic Year Research Fellowship
Johanna Heinrichs, Gladys Krieble Delmas Foundation Fellowship
Megan Heuer, Donald and Mary Hyde Academic Year Research Fellowship
Anna Katz, Henry Luce Foundation/ACLS Dissertation Fellowship in American Art
Chen Liu, Princeton Institute for International and Regional Studies Fellowship
Matthew Milliner, Harold W. Dodds Honoric Fellowship
Kate Nesin, Chester Dale Fellowship, Center for Advanced Study in the Visual Arts
Jessica Paga, Gorham P. Stevens Advanced Fellowship, American School of Classical Studies at Athens
Gregory Seiffert, Fulbright Travel Grant
D. Alexander Walthall, Olivia James Travel Fellowship, Archaeological Institute of America

The katholikon of Hilandar monastery on Mount Athos, where Nebojša Stanković did research for his dissertation
Undergraduate News

Eunjeong (E. J.) Chi ’11, under the guidance of Professor Jerome Silbergeld, examined the transformation and transmission of an 11th-century Chinese landscape painting theme to the present day in her senior thesis, focusing on Korean reinterpretations and their influence on later Japanese versions. With generous funding from the department and other campus sources, she traveled to Korea, Taiwan, China, the Netherlands, France, Greece, Rhodes, Qatar, Boston, and Washington, D.C., for research and on class trips. On campus, Chi was elected social chair of the Class of 2011 for four years and served as Ivy Club’s community service co-chair. She spent two summers interning at the Metropolitan Museum of Art and Christie’s in New York, and in 2010–11 worked with the curators of Asian art at the Princeton University Art Museum on various Korean and Chinese art projects. After completing her internship this summer, she moved to Hangzhou, China, where she is teaching university-level English as a Princeton-in-Asia fellow. She plans to continue her studies in graduate school next year and hopes to pursue a career in museum or gallery work. [eunjeongchi@gmail.com]

Kathleen Connor ’11 worked with Professor Anne McCauley on a senior thesis that examined the changing role of the artist’s studio in New York City at the end of the 19th century. She focused particularly on the interior decoration and functional use of the studios of Frederic Edwin Church, William Merritt Chase, and Louis Comfort Tiffany. Connor’s junior independent work, on Charles Rennie Mackintosh’s Glasgow School of Art and Charles and Ray Eames’s furniture designs, was also guided by McCauley, along with Professor Esther da Costa Meyer. Connor interned in the Word & Image Department at the Victoria and Albert Museum in London during the summer of 2010 and at two U.S. architectural firms in previous summers. She plans to pursue her interests in the decorative arts, interior design, and architecture by entering a graduate program in interior design in the fall of 2012. In the year between graduation and returning to academia, she will be a Project 55 fellow at Bethel New Life, a community development group in Chicago. [kenefickconnor@gmail.com]

Jessie Dicovitsky ’11’s senior project was an untitled television pilot set in a maximum security state prison and aimed at network television audiences. She worked with Keith Sanborn, lecturer in visual art, and Christina Lazaridi, lecturer in creative writing, in the Lewis Center for the Arts. Outside of school work, Dicovitsky spent the year interning in the development department at CBS and co-chairing the Annual Giving Committee as a senior liaison. After graduation, she will work in the television and entertainment industry. [jessic.dicovitsky@gmail.com]

Madeleine Douglas ’11 is a visual arts (Program 2) major who concentrated in installation and also earned a certificate in material science. Her senior thesis show, Court, was an investigation of public architecture that encouraged moments of private fantasy while acting as a catalytic social stage. The 700 square feet of ramps, raised floor, and inset pools reflected her study of the architectural language of opulence and ritual in historic English and Zen garden design. Her advisers included Martha Friedman and Joe Scanlan of the Program in Visual Art, and the department’s Professor Esther da Costa Meyer. Douglas also received her first official artist’s commission this year, as costume designer for “Princyclopedia 2011” at the Cotsen Children’s Library, and as a result holds the rather amusing distinction of being one of the world’s few experts in constructing soft felt “rocks.” This year, she will complete her remaining course requirement to become nationally certified as a chemist and will put together her portfolio. She plans to apply to industrial design graduate programs for the following year. [mpdougla@alumni.princeton.edu]

Lizzy Drumm ’11 worked under the guidance of Professor Thomas Leisten on a senior thesis that investigated the concept of the state mosque and the

Partial view of Court, the senior thesis installation by Madeleine Douglas ’11

The Sheikh Zayed Mosque in Abu Dhabi, one of the state mosques studied by Lizzy Drumm ’11
degree in art history at the University of Cambridge under the direction of Professor Deborah Howard. [foner.daria@gmail.com]

**May Geolot** ‘11 worked with Professor Jerome Silbergeld on a senior thesis that explored late Georgian English country homes and their reflection of burgeoning English identity. Her thesis focused on the expression of nature in these country homes, with a particular focus on their tapestry rooms, which were known as the “tentures de Boucher,” or Boucher’s tapestries. Geolot spent the fall 2010 semester studying at the Courtauld Institute of Art in London and doing on-site research for her thesis. She also earned a certificate in European cultural studies and interned at the Corcoran Gallery in Washington, D.C., the Princeton University Art Museum, and Christie’s auction house in New York. Geolot is currently the Annenberg Fellow at Eton College in England, where she coaches soccer, teaches English and art history, and mentors students. She hopes to return to the art world after her year abroad. [mgolot/alumni.princeton.edu]

**Christopher Green** ‘12 interned in the Department of Education and Communication at the Städel Museum in Frankfurt in summer 2010 through the German department’s summer work program, with support from the Department of Art and Archaeology. He spent two months working in a completely German environment, improving his spoken German with colleagues and with the children he led on tours and in art workshops, while also doing research, translating, editing, and even creating children’s games for the museum. He was able to see the construction of a new exhibition and attend the press conferences and openings that went along with it. While he still craves Apfelwein and Handkäse mit Musik, his most indelible memory is exploring the museum’s art depot, pulling out racks of art at random and finding a Vermeer, a Cranach the Elder, and an Yves Klein hanging out together. [ctgreen@princeton.edu]

**Sam Lewis** ‘11 worked with Professor Andrew Watsky on a thesis investigating the noted contemporary Japanese artist Takashi Murakami and his art, particularly Murakami’s relationship to Japanese art history. Lewis’s thesis proposes a complex and innovative system to explain the varied references to Japanese art throughout the body of Murakami’s work. After graduation, Lewis hopes to continue working in a field with the qualities that initially drew him to art history: creativity, self-expression, and the transmission of diverse ideas through visual media. [lewis.j.samuel@gmail.com]

**William Martinez** ‘11 began experimenting with paper silhouette cutouts during his sophomore year and, with the help of summer funding from the Lewis Center, created two animated short films. Working with Zach Tolchinsky, a
Rachel Poser ’11 is an archaeology (Program 3) major whose junior and senior independent work examined the effects of cultural exchange and interaction on ancient art from Gandhara, a region composed of modern-day Afghanistan, Pakistan, and northern India. Under the guidance of Professor Thomas Leisten, Poser focused her senior thesis on a group of stucco sculptures from the Gandharan capital of Taxila, exploring the ways that various styles and iconographies were combined and adapted for the earliest multicultural communities. In summer 2010, Poser worked at the World Monuments Fund in New York City, then traveled to Sicily, where she excavated at the Hellenistic site of Morgantina, with funding from the Classics department and a Stanley J. Seeger Summer Fellowship from the Program in Hellenic Studies. On campus, she worked in the numismatic collection at Firestone Library and was a peer adviser at Rockefeller College. Poser will spend the year after graduation as a Princeton-in-Asia fellow in Vietnam, working at an English-language daily newspaper based in Hanoi. [rachelposer@gmail.com]

Kelly Kristin Rouser ’11, in addition to being a Program 1 major, completed the requirements for certificates in French language and culture and African American studies. Her thesis, “Restoring Power to the Black [Male] Body: A Reading of Robert Mapplethorpe’s Photographic Contribution to Thelma Golden’s ‘Black Male: Representations of Masculinity in Contemporary American Art’ (1994),” was written under the guidance of visiting lecturer Colin Lang. Outside of the classroom, Rouser served as program manager of the Fields Center for Equality and Cultural Understanding and as the student curator of the center’s Clark Muñoz Gallery. For the past two years, she has helped curate exhibits as a committee member of Butler College’s James S. Hall ’34 Gallery and has managed the Wilson College Art Studio. Her post-graduation plans include preparing for admission to medical school. [kellykrinston825@gmail.com]

Annie Shapiro ’11 wrote her thesis, “Growing up Medici: Bronzino and Child Portraiture,” under the guidance of Professor Christopher Heuer. She investigated Bronzino’s representations of childhood in Renaissance Florence, as well as Cosimo I de’ Medici’s use of portraiture for his political aims. With funding from the department’s Jay Wilson ’69 Senior Thesis Research Fund and the Office of the Dean of the College, Shapiro traveled to Florence during intersession to do thesis research at the Palazzo Strozzi, the Palazzo Vecchio, the Palazzo Pitti, and the Archivio di Stato di Firenze. In addition to
her art history degree, she earned a certificate in Italian language and culture. At Princeton, Shapiro was a residential college adviser in Whitman College and a member of the Princeton Tower Club. After graduation, she began working in New York for LearnVest, a personal finance company.

Michaela Strand ’11 wrote her senior thesis, “Embracing Dichotomy: A Study of Kiyochika’s The Great Fire at Ryogoku Bridge,” under the guidance of Professor Andrew Watsky. Drawing on formal analysis, historical context, and art-historical precedent, her thesis provides the first comprehensive study of the hanging scroll painting acquired by the Princeton University Art Museum in 2009, exploring themes of reportage and the influx of Western art into Japan at the end of the 19th century. On campus, Strand was the captain of the women’s openweight crew team, which won the 2011 EAWRC, Ivy League, and NCAA championships. She also won a gold medal at the Under-23 World Rowing Championships in Brest, Belarus, in summer 2010. Strand was vice chair of the Rockefeller College Council, served as a wellness leader to fellow students, worked several library jobs throughout her four years on campus, and was a member of Cloister Inn. She intends to pursue a career in marketing and social media communications.

Adam Tanaka ’11 in front of the People’s Palace in Bucharest, Romania

Adam Tanaka ’11 wrote his senior thesis on the urban development of Bucharest, Romania, in the Communist and post-Communist periods, advised by Professor Esther da Costa Meyer. During the 1980s, the Romanian Communist regime razed much of the historic center of Bucharest and replaced it with a monolithic new Civic Center, whose focal point is the People’s Palace, the second-largest administrative building in the world and by far the most expensive. In his thesis, Tanaka investigated the afterlife of these authoritarian structures in the post-Communist period, arguing that the treatment of these “tainted monuments” reflects Romanians’ conflicted relationship with the recent past. He received funding from the Jay Wilson ’09 Senior Thesis Research Fund and the Office of the Dean of the College to conduct two research trips to Bucharest. On campus, he edited the arts section of the Daily Princetonian, DJ’d at WPRB, the Princeton student radio station; and acted with L’Avant-Scène, the French theater workshop. He also DJ’d parties at the eating clubs on a regular basis. After graduation, he plans to teach English in Tokyo through the Princeton-in-Asia program.

Mary Thierry ’12 worked as an intern in the medieval department of the Metropolitan Museum of Art in New York in summer 2010. Along with other interns, she managed the department’s collection database, prepared object files for the museum’s online Collections Resource Database, and worked with the physical archive and in other aspects of collections management. Thierry was also involved in preparing a proposal for a future exhibition with Charles Little, a curator of medieval art at the Met. On campus, she assisted Alan Stahl, curator of Firestone Library’s numismatic collection, in cataloging and photographing Princeton’s collection of coins, focusing on late Antique coins from the excavations of Antioch in the 1930s and ancient Greek coins of the Achaean League and Sikyon.

Eva Marie Wash ’11 worked with Professor Anne McCauley on her senior thesis on abstract sculptor Alexander Calder, examining the critical reception Calder received in America from the 1930s through the early 1950s, and tracing the political dimensions of his sculptures and the construction of Calder as quintessentially American. Wash also choreographed a dance thesis performance, a 20-minute work titled Where Late the Sweet Birds Sang, for her certificate in dance. She was awarded the Shapiro Prize for Academic Excellence in 2009. In the summer of 2010, she traveled to the Republic of Georgia to learn Georgian polyphony for her dance thesis. Funding from various campus sources also enabled her to travel and study in France, Mexico, and Thailand. Outside of her studies, she was a member of various choirs, the manager of the Princeton Garden Project—a mini-model of sustainable agriculture—and a residential adviser in Forbes College. After spending a year in Lisbon, she plans to return to the United States to pursue further studies or a career in creating or teaching the arts. She also hopes to have a small farm.

Carrie Worcester ’11 worked with Karl Kusserow, curator of American art at the Princeton University Art Museum, on a senior thesis about the American artist, anthropologist, scientist, and museum director William Henry Holmes. Her thesis focuses on three aspects of Holmes’s understudied career—his field sketches of the American West, his essays on aesthetics, and his directorship of the National Gallery of Art—as nontraditional contributions to
art and ways of knowing. On campus, Worcester was a Butler College residential college adviser and peer academic adviser, a math coach for Let’s Get Ready, a member of the art museum’s student advisory board, an Outdoor Action leader, and a member of Charter Club. She also participated in a Pace Center Break-out trip exploring sustainable design in Greensburg, Kansas. Worcester held summer internships at several nonprofit arts and educational organizations, including the City of Santa Fe Arts Commission, Princeton’s Office of the Executive Vice President, and Teach For America. She is currently teaching middle school math in Tulsa, Oklahoma, as a Teach For America corps member. [caroline.worcester@gmail.com]

Bridget K. Wright ’11 wrote a senior thesis, supervised by Professor Anne McCauley, on the artistic trends, social circles, and exhibition spaces of the Whitney Studio and the Whitney Studio Club in Greenwich Village during the 1910s and ’20s. Supported by a thesis grant from the Program in American Studies, she traveled to archives in New York for much of her research. In addition to her degree in art and archaeology, she earned certificates in American studies and dance. Earlier this year, Wright also choreographed and performed an original dance thesis. Through the Program in Dance, she has performed in the annual Spring Dance Festival in works by faculty and guest choreographers, and in her own works. Wright was a Rockefeller College peer adviser, a member of the American Studies Student Advisory Council, and a member of Cap and Gown club. She had summer internships at institutions that included the Princeton University Art Museum and Jacob’s Pillow Dance Festival. After graduation, she has pursued a career in museum work, arts administration, or law. [bkwright4@gmail.com]

Joshua Zeitlin ’11 worked with Professor Esther da Costa Meyer, writing a senior thesis that analyzes the houses of contemporary Japanese architect Tadao Ando. His project articulated Ando’s sophisticated relationship to both traditional Japanese domestic space and certain elements of Western architectural thinking. Zeitlin received departmental funding for a summer internship at the Supreme Council of Antiquities in Cairo, where he worked primarily on cultural heritage repatriation. On campus, he was heavily involved with student theater, mainly as an actor but also as a technician and administrator. He served as vice president of the Princeton Shakespeare Company, volunteered as an emergency medical technician, and sang in the Old NasSoul a cappella group. This year, he is enrolled in the Postbaccalaureate Premedical Program at Bryn Mawr College, and he will then apply to medical school. [neonsamurai@gmail.com]

2010 and 2011 Senior Thesis Prizes

Department of Art and Archaeology
Senior Thesis Prize
Elizabeth Kassler-Taub ’10, “To Dwell upon a Holy Hill: The Venetian Ascent to Imperial Power in 16th-Century Udine”

Adam Tanaka ’11, “Tainted Monuments: Urban Memory in Post-Communist Bucharest”

Stella and Rensselaer W. Lee Prize
Monika Jasiewicz ’10, “Fragmentation, Layering, Discrepancy: The Artistic Practice of the Lettristes”

Rachel Poser ’11, “Ancient Globalization: Cultural Interaction and Consciousness in Gandhara”

Irmã S. Seitz Prize in the Field of Modern Art
Giovanna Campagna ’10, “Identity in the In-between: Problems of Brazilian Modernism in the Art of Tarsila do Amaral”

Sarah Hogarty ’10, “Blinding the Stars: New York City at Night in Painting and Photography, 1890–1918”


Frederick Barnard White Prize in Architecture


Joshua Zeitlin ’11, “A King of (In)finite Space: Staging Chinese Architecture”

Frederick Barnard White Prize in Art and Archaeology
Mark Guiducci ’10, “Monophobia: Self and Sitter in the Art of Giovanni Boldini”

Ariel Gold ’11, “Paragoni in Porcelain”

Lucas Award in Visual Arts
Julie Dickerson ’10 and Kaitlyn Hay ’10, “On the Styx” (video)

Evangeline Lew ’10, “The Body Politic” (painting)

Madeleine Douglas ’11, “Court” (installation)

Oriana Pointdexter ’11, “Altered States” (photography)

Francis LeMoyne Page Visual Arts Award
Talia Nussbaum ’10, “Draft and Release: Navigating the Israeli Army and Life Beyond” (photography)

William Martinez ’11, “mindseye” (film)
Giorgione and His Times: Confronting Alternate Realities

A Symposium Honoring Patricia Fortini Brown
December 11, 2010

The department and the Council of the Humanities co-sponsored this symposium honoring Professor Patricia Fortini Brown on the occasion of her retirement, which coincided with the 500th anniversary of the death of the innovative and enigmatic Venetian artist Giorgio da Castelfranco, called “Giorgione.” Since Brown has been involved with Venetian studies throughout her career, the figure of Giorgione was an appropriate and timely theme for this day-long symposium, co-organized and introduced by Tracy Cooper ’90, with a welcome by Professor John Pinto. The conference drew a considerable audience of Brown’s current and former students, as well as historians and curators of Italian Renaissance art from around the world.

The variety and breadth of Brown’s scholarly interests were reflected in the organization of the symposium into four panels, on painting, architecture, sculpture, and patronage. Each segment began with a lecture by a distinguished specialist in the field who had previously had a connection to Princeton, as well as to Brown’s own research: Bernard Aikema (University of Verona), Deborah Howard (University of Cambridge), Sarah Blake McHam (Rutgers University), and Salvatore Settis (Scuola Normale Superiore, Pisa). Their stimulating papers on diverse aspects of Venice in the time of Giorgione were followed by lively discussions by Brown’s students and other time collaborators with Brown on integrating the museum’s collections into her teaching. The day’s events concluded with a convivial reception in the museum and gala dinner at Prospect House.

From Minor to Major: The Minor Arts and Their Current Status in Art History
March 17–18, 2011

The Index of Christian Art continued its tradition of organizing highly successful international conferences with this two-day gathering that focused on what has traditionally been called “minor art.” Eighteen leading experts from both sides of the Atlantic addressed not only the historiography and the current scholarship on these so-called minor arts, but also their status during the Middle Ages. The conference was designed to bring to the fore a number of important questions, including: How much validity does the term “minor art” really have, either for the medieval period or for scholars today? Was there a well-defined inequality in the arts during the Middle Ages, or did they function together as an entity? Why and how has art in certain mediums changed status from “minor” to “major” in the scholarship of recent decades?

The historiography of stained glass exemplifies this elevation in status, from the time when Louis Grodecki lamented that, despite its rich iconography and prominent placement in the most significant monuments of the Middle Ages, scholars had failed to fully integrate it into the study of medieval art. Today, thanks primarily to the initiatives of the international Corpus Vitrearum Medii Aevi, stained glass has become firmly established as a major form of artistic creation. A similar transformation is currently taking place with ivories and misericords.

One recurring theme that emerged from the papers and the lively discussions that followed was the futility of approaching any one medium in isolation, and the need to raise the profiles of all of the mediums of medieval art together, rather than individually.

The conference also featured the launch of the Index’s Elaine C. Block Database of Misericords, an archive of more than 12,000 images, as well as a related exhibition of medieval book bindings in Firestone Library.

For more about this event, see page 28 and the Index’s conferences Web page, http://ica.princeton.edu/conference.php.

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Lectures, Conferences, Symposiums

Continued on page 32
Art 381 Travels to Qatar

Art 381, “An Introduction to the Modern and Contemporary Arts in the Islamic World,” taught by Professor Thomas Leisten, investigated the development of modern art and artistic media—architecture, painting, sculpture, and photography—in the Islamic world from the late 19th century to the present. The course was designed to provide a background for the dominant artistic traditions in the Middle East after 1900, as well as to evaluate how traditional aesthetics changed and were renegotiated under the influence of Western culture. It also explored the persistence and re-emergence of traditional arts, such as calligraphy, as an expression of national artistic identity within the region.

After a semester of intensive study in the classroom and library, 14 students, a mix of undergraduates and graduate students led by Leisten and accompanied by department manager Susan Lehre, traveled to Qatar during the January intersession. Thanks to the interest and support of its ruling family, Qatar has emerged as a leading center of Islamic art, and it was thus a perfect destination for the class to experience a wide range of modern and contemporary artwork in person. The trip was supported by a generous gift from Richard Grubman ’84, with supplemental funding from the department.

One of the chief highlights was a visit to the Museum of Islamic Art, in the capital city Doha, which displays one of the world’s most comprehensive collections of Islamic art and artifacts in a spectacular building designed by I. M. Pei. Objects that the class had studied came to life in the museum’s extraordinarily beautiful interiors and displays created by Jean-Michel Wilmotte, designer of the Grand Louvre.

The newest museum in Doha—Mathaf: Arab Museum of Modern Art—opened in late December. Its permanent collection includes more than 6,000 works dating from the 1840s to the present day and representing artists from every Arab country, providing a comprehensive overview of the major artistic trends and centers in the region.

The class was fascinated by two special exhibitions organized by the Arab Museum of Modern Art. The groundbreaking show *Told/Retold/Untold: 23 Stories of Journeys through Time and Place* brought together specially commissioned works by 23 Arab artists, all of which centered on the theme of storytelling. The first museum exhibition of contemporary art on this scale in the Arab world, the show included painting, sculpture, and photography, as well as video and multimedia installations.

The second exhibition, *Interventions: A Dialogue between the Modern and the Contemporary*, featured work by five internationally prominent Arab artists from five different countries, with specially commissioned pieces shown alongside works from earlier in their careers. The daylong tour of the exhibitions with Michelle Dezember, head of education at the museum, provided the class with many insights, as well as a vivid experience not only of contemporary artistic production but also current curatorial and collecting practices.

On the last day, the class expanded their experience of the country to the physical remains of an earlier period, visiting al-Zubara, a trading and pearl port that flourished between the 16th and the 18th century. The fort at the site hosts a regional antiquities museum that is one of the oldest museums in Qatar.

A typically enthusiastic response to the entire trip came from second-year graduate student Nancy Demerdash, who wrote that it “facilitated a lot of fruitful discussion which could only have happened on site. Traveling provided the learning space of an alternate, experiential classroom. I will remember this trip and recall these impressions for the rest of my career; it was invaluable, and I will likely maintain lifelong contacts with these institutions.”
Freshman Seminar Travels to Rome

The freshman seminar “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 Constantine the Great until 1308, when the papal court moved to Avignon. The class investigated the transition of the city from a thriving metropolis—the powerful pagan capital of a multiethnic empire—to a small, defenseless Christian community led by a powerless but religiously potent bishop.

A central topic was how the architecture and art of the medieval city reflected this transformation from worldly to religious power and the visual strategies that were developed to promote the popes and the new Christian God. The focus on reconstructing the “image” and the appearance of medieval Rome included examining the concepts behind different forms of leadership—both political and religious—and how they intersected with the power of the arts.

A field trip to Rome during spring break week was the highlight and an invaluable feature of the seminar, allowing the students to immerse themselves in experiencing the Eternal City firsthand, appreciating the scale, siting, and colors of its medieval art and monuments, as well as its cosmopolitan 21st-century life. The trip was generously financed by the 250th Anniversary Fund, Richard Grubman ’84, and the department. The freshman seminar will be taught again in spring 2013.

In addition to on-site lectures by Zchomelidse, the group benefited from presentations by four scholars with widely varying expertise. Professor Yelena Baraz, who teaches in the classics department, filled the ancient Roman ruins with life and provided invaluable insights into the classical heritage of the medieval city; Professor Erik Wegerhoff (Technische Universität, Munich) introduced the students to the architecture and function of the Colosseum in antiquity and its afterlife in the Middle Ages; and Professor Erik Thunø (Rutgers University) shared his current research on medieval apse mosaics on a day dedicated to the early Christian churches of Rome. Department graduate student Marius Hauknes gave the group a tour of the recently discovered 13th-century fresco cycle in the church of the Santi Quattro Coronati, a focus of his dissertation research.

The students themselves gave on-site talks about monuments that they had studied and researched on campus. One prospective classics major gave a presentation on the palaeography of the inscriptions in the lower church of San Clemente and their connections with classical inscriptions. Other students spoke on topics as diverse as the architectural sources of the Basilica of St. Peter, the iconography and patronage of the 5th-century wooden doors of Santa Sabina, and secular aspects of Cosmatesque church ornament.

A day trip took the class to Viterbo and Orvieto, two papal strongholds built in the second half of the 13th century. There they experienced different forms of architecture, and in a very different setting—the tranquil countryside of Lazio. The enthusiasm of the congenial group never flagged during their long days traveling around the Eternal City in pursuit of its medieval vestiges. Their evenings were spent at a small trattoria on the Janiculum, where they expanded their study to include the culinary accomplishments of Italy. Even though the lively dinners often continued until 10 p.m., many students still found time to set off for a late gelato or coffee.

Back on campus, each student prepared a research project that addressed aspects of the many artistic, architectural, and intellectual transformations that occurred in Rome during the course of roughly a thousand years. Summaries of their research are posted on the website www.princeton.edu/artandarchaeology/frs110-2011. Their final presentations were richly informed by the insights they gained through studying the monuments themselves, and by having experienced them in the historically resonant setting of the city where they were created.
In the 2010–11 academic year, the Tang Center engaged in a variety of scholarly activities to promote the understanding of East Asian art and culture, 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 a research trip to Dunhuang, China, and a two-day workshop, both for its Lo Archive project. It sponsored a workshop on Liuli ceramics, hosted six lectures, and participated in the acquisition of artworks for the Princeton University Art Museum. The center also published the proceedings of its 2009 symposium, “ARTiculations: Undefining Chinese Contemporary Art.”

With the Program in East Asian Studies, the Tang Center continued to fund the Japanese art bibliographer’s position at Marquand Library.

The research trip to Dunhuang in late October and early November involved a team of six—professors, Tang Center staff, a museum curator, and a graduate student—all of whom are participating in the Lo Archive project. The center’s multi-year research and publication initiative entails research on and publication of a comprehensive selection of the historically and artistically valuable photographs of the Dunhuang and Yulin Buddhist caves taken by James C. M. Lo in 1943–44. Lo, a professional news photographer with an artist’s eye, spent more than a year with his wife, Lucy, taking more than 2,500 photographs of the caves without artificial lighting or running water for developing the negatives. The Tang Center plans to publish the photographs, which are an invaluable historical record because of the thoroughness of their coverage, clarity, and photographic artistry. The team was hosted in Dunhuang by Fan Jinshi, director of the Dunhuang Academy, and Zhao Shengliang, also of the Dunhuang Academy. Zhao spent the spring 2010 semester as a visiting research scholar at the Tang Center analyzing the Lo Archive photographs and researching the cave paintings and sculptures for the project. The team spent one week surveying the caves and surrounding areas to better understand the original production of the Lo Archive photographs, the current condition of the caves, and the uniqueness of the site.

In mid-April, as part of the Lo Archive project, the Tang Center held a two-day workshop with participation by leading scholars from around the country and Europe. Designed to help produce the highest quality publication, the workshop included discussions of the papers that will be included in the volumes and additional papers intended to broaden the understanding of the role of the Lo Archive in Dunhuang studies specifically and Buddhist studies in general. The publication will include an examination of the making of the Lo Archive and its place in expeditionary photography; a contextual study of archives and the relationship of the Lo Archive to European archives; an overview of the role of the Lo Archive in the study of Buddhist art; and studies of the site of the caves at Dunhuang, including the architecture and the land. Other essays will discuss the specific contributions of the Lo Archive photographs from the point of view of researchers at the Dunhuang Academy, and the development of Chinese art as documented by the Dunhuang paintings and sculpture.

In November, the Tang Center co-sponsored the workshop “An Investigation of Late Imperial Liuli Glazed Ceramics” in collaboration with the Princeton University Art Museum and the “Artisans and Artifacts” segment of the East Asia and the Early Modern World project, funded by the Princeton Institute for International and Regional Studies. In the workshop, scholars explored Liuli glazed ceramics, delving into technical and conservation-based analyses, as well as art-historical interpretations.

The six lectures organized by the Tang Center this year covered topics ranging from Song Dynasty aesthetic thought and the colossal sculptures of the Buddha in Sichuan to Japanese photography of the 20th century and contemporary Cantonese art of the 1980s. The center is pleased to have co-sponsored its lectures with the Department of Art and Archaeology, the Program in East Asian Studies, the Princeton University Art Museum, and the Buddhist Studies Workshop.

The Tang Center also collaborates with the Princeton University Art Museum on the occasional acquisition of art for the museum’s permanent collection. This year the center contributed toward the acquisition of Shan cheng (Mountain City), a print in the Shattered Jade series by Xu Bing (born 1955): Shadow Painting: Night Fire in Edo, ca. 1845, by Kishi Chōzen; and a print by Li Hua (1907–94) titled Efforts to Accelerate the Four Modernizations. All three acquisitions will be used in teaching and long-term projects at the museum. Xu Bing’s print Mountain City complements other works by the same artist jointly acquired by the center and the museum. It also relates to the theme of “nature transformed by human action,” a subject explicitly portrayed in the print by Li Hua. Kishi...
Chōzen’s *Shadow Painting: Night Fire in Edo* depicts the outbreak of a major fire, a frequent event in the history of Edo (modern Tokyo), using a combination of techniques from the shadow picture or “silhouetting” tradition and one-point perspective and light effects newly imported from the West.

In November, the Tang Center published *ARTiculations: Undefining Chinese Contemporary Art*, the proceedings of the symposium held in conjunction with the 2009 exhibition *Outside In: Chinese × American × Contemporary Art* at the Princeton University Art Museum. *ARTiculations* features contributions from six artists and seven scholars who challenge the narrowly conceived definitions of Chinese contemporary art that dominate current discussion, revealing the great diversity of Chinese art today and showing just how complex and uncertain the labels “contemporary,” “Chinese,” and even “American” have become. Four of the artists are ethnically Chinese—some born in China, some in America—yet all are U.S. citizens. All of the artists are steeped in Chinese artistic traditions in terms of style, subject matter, or philosophical outlook, and yet all of the works in the exhibition were made or conceived in the United States. The artists discuss their art and careers with rare depth and candor, addressing diversity, ethnicity, identity, and other issues. The academic contributors bring a variety of perspectives—Chinese and American, art historical and political—to bear on the common but limiting practice of classifying such art and artists as “Chinese,” “American,” or “Chinese American.” Revealing and celebrating the fluidity of who can be considered a Chinese artist and what Chinese art might be, these artists’ and scholars’ presentations broaden our understanding and appreciation of Chinese contemporary art.

This fall, the Tang Center will publish *Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong*, a two-volume collection of 39 essays, with an interview of Fong by Jerome Silbergeld. A number of other scholarly publications are in progress, all of which will be completed in the next 18 months and will be distributed by Princeton University Press.

As the new academic year begins, the Tang Center looks forward to another active roster of events and activities. The fifth Tang Center lecture series will feature Professor Claudia Brown of the School of Art in the Herberger Institute for Design and the Arts at Arizona State University, who will deliver three lectures on Qing dynasty painting and decorative arts during the third week of April. The fifth graduate student symposium in East Asian art on March 3, 2012, will focus on the subject “Myth and Orthodoxy in East Asian Art and Art History.” For further information about Tang Center events, please visit the website www.princeton.edu/tang.

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**Tang Center Events**

**Lectures**

**October 12, 2010**

**Helmut Brinker**

University of Zurich, Emeritus

*The Iconic Body as Insight into Japanese Buddhist Practice*

Co-sponsored by the Buddhist Studies Workshop

**October 19, 2010**

**Jonathan M. Reynolds**

Barnard College

*Paradise Lost—Paradise Regained: Tomatsu Shōmei’s Photographic Engagement with Okinawa*

Co-sponsored by the Department of Art and Archaeology

**February 17, 2011**

**Ronald Egan**

University of California—Santa Barbara

*Banana Tree in the Snow: Exploring Key Concepts of Song Dynasty Aesthetic Thought*

Co-sponsored by the Program in East Asian Studies

**April 13, 2011**

**Sonya Lee**

University of Southern California

*New Faces of Nature: Lesbian and Colossal Buddhas of Sichuan*

Co-sponsored by the Department of Art and Archaeology

**April 14, 2011**

**Roderick Whitfield**

School of Oriental and African Studies, London University, Emeritus

*Ruixiang: The Replication of Notable Buddhist Images From India and Central Asia in Chang’an and Dunhuang*

**Introduction and Film**

**December 9, 2010**

**Jane DeBevoise**

Asia Art Archive

Film: *Jean-Paul Sartre to Teresa Teng: Contemporary Cantonese Art of the 1980s*

Co-sponsored by the Princeton University Art Museum and the Program in East Asian Studies

**Workshops**

**November 12, 2010**

*An Investigation of Late Imperial Liuli Glazed Ceramics*

Workshop leaders: **Susan Naquin** and **Ben Elman**, Princeton University

Co-sponsored by the Princeton Institute for International and Regional Studies and the Princeton University Art Museum

**April 15–16, 2011**

*Lo Archive Project and Dunhuang*

Workshop leaders: **Jerome Silbergeld** and **Dora C. Y. Ching**, Princeton University

Co-sponsored by the Program in East Asian Studies and the Princeton University Art Museum
It was particularly rewarding to see items from Marquand’s collections incorporated into three Princeton University Art Museum exhibitions this year. Lasting Impressions of the Grand Tour featured Giuseppe Vasi’s majestic Prospetto dell’alma città di Roma (1765). Kurt Schwitters: Color and Collage used several publications, including Dada, 1916–1923, a poster-catalogue designed by Marcel Duchamp for a 1953 retrospective at the Sidney Janis Gallery. Marquand’s acquisition of Tōkaidō gojusantsugi enami (Scrolls of the 53 Stations of the Tōkaidō) by Nihonga artists Otani Son’yu and Iguchi Kashū led to a cabinet show pairing the printed 1922 images of the Tōkaidō Road with the Hiroshige prints that inspired them. The scrolls are also the centerpiece of a fascinating Tōkaidō collection created for the Princeton University Digital Library by Marquand bibliographer Nicole Fabricand-Person: http://pudl.princeton.edu/collections/pudl0052.

There were many notable early-modern additions to special collections this year. Alfonso Chacón’s Historia vtriusque belli Dacici (1576). Elise and Wesley Wright Jr. ’51 Marquand Book Fund

Luxembourg Palace, Versailles, and the Tuileries. George-Louis Le Rouge’s Détail des nouveaux jardins à la mode (1776–87) is a folio suite with more than 480 etchings showing European gardens in the Anglo-Chinese style—such as Stowe, Désert de Retz, and Schwetzingen—and the imperial gardens of China. Marquand’s set is exceptionally fresh, comprising 19 of the 21 parts in the publisher’s original wrappers.

Notable 19th-century acquisitions include a copy of Émile Zola’s Mon salon (1866), inscribed by Zola to the painter Antoine Guillaumet, and a rare set of catalogues of all the exhibitions of the Belgian Symbolists Les XX (1884–93). Among the 20th-century additions, Fortunato Depero’s graphic anthology, Depero futurista (1927), is a masterpiece of Futurist book design. Its bold, dynamic pages are literally bolted together like a “dangerous” machine. Also from the early 20th century are four issues of Bauhaus (Dessau, 1926–29); Tristan Tzara’s Dada no. 6 (1920); and Cercle et carré, the organ of the French avant-garde group. The post-war collections have been augmented with Christian Dotremont’s Cobra journal on experimental art in Denmark, Holland, and Belgium (1949–51); and the Lettriste periodical Ur (1963–67), which has 91 original artworks by Maurice Lemaître, Isidore Isou, and others.

A major photography acquisition, supported by the Elise and Wesley Wright Jr. ’51 Marquand Book Fund, was Professor Emeritus Emmet Gowin’s Concerning America and Alfred Stieglitz, and Myself (1965). Marquand’s copy of this student work comprising 14 gelatin silver prints is inscribed by Gowin to his parents.

The library accessioned documents about the Amsterdam gallery Art & Project—a full run of their Bulletins for shows by Hanne Darboven, Richard Long, Sol Lewitt, and others—and The Complete Set of Printed Stuff, an archive of the

Notable Chinese acquisitions include LEAP, a new bilingual contemporary arts journal from Beijing, and Song hua quan ji, a comprehensive series on Song dynasty paintings in world collections. Fourteen facsimiles of Chinese paintings and calligraphy now supplement the teaching collection. These range from Ji zhi wen gao (Funeral Address for My Nephew Jiming) by renowned 8th-century calligrapher Yan Zhenqing, to Song dynasty fan paintings of figural and architectural subjects, and hand scrolls by Yuan dynasty landscape masters Zhao Mengfu, Huang Gongwang, and Wang Meng.

Among the Japanese purchases were two exceptional early works by Kitagawa Utamaro. Ehon mushi erami (Picture Book of Selected Insects) (1788) pairs humorous love poems with Utamaro’s exquisite woodblock prints of insects, flowers, and reptiles. Kyōgetsu-bō (Moon-Mad Monk) (1789) shows Utamaro working in a variety of classic styles. Twentieth-century additions included Iragaki Takao’s 1929 Kikai to geijutsu to no kōryū (The Interrelation between Machine and Art), which introduced Western avant-garde art to Japan, and the complete run of the scandalous 1968–69 photo and literary magazine Chi to Bana (Blood and Roses).

Marquand’s medieval collections were enriched by a facsimile of the Vienna Genesis, presented by the department to honor Professor Danny Ćurčić on his retirement. The sumptuous 6th-century codex was written in silver ink on purple vellum, a medium reserved for esteemed patrons. Marquand added several facsimiles of Beatus de Liébana’s Apocalypse commentaries, including manuscripts of the 10th–12th centuries conserved in Turin, Valladolid, and the Escorial. Another purchase was a facsimile of the Codex aureus in the Escorial, an outstanding post-Carolingian Gospel of ca. 1035 attributed to the Echternach scriptorium. The library also acquired facsimiles of two manuscripts associated with Robert of Anjou, king of Naples—a south Italian Poem of Praise of ca. 1340 with 43 innovative, large-format illustrations (Österreichische Nationalbibliothek) and a Neapolitan Bible moralsée of ca. 1340–50 that blends traditional French imagery with scenes influenced by Giotto (Bibliothèque nationale).

Islamic facsimiles added this year include three manuscripts in the Bibliothèque nationale. Kitâb al-Diryâq, an Arabic medical text dated 1198, was painted in the Mosul School style of northern Iraq. A Timurid style Mirâgnama (Apocalypse of Muhammad) produced in Herat, Afghanistan, in 1436, describes Muhammad’s journey through the celestial sphere. An Ottoman astrological manuscript, Matâli’ al-sa’adah, or Book of Felicity, was lavishly illuminated in 1582 by Ustad ‘Osman and his workshop for Sultan Murad III.

Facsimiles of several renowned Renaissance manuscripts were acquired, among them Très riches heures of the Duc de Berry by the Limbourg brothers (ca. 1410) and Jean Colombe (1485–89), now in the Musée Condé. Private devotional manuscripts include the Morgan Library’s Hours of Catherine of Cleves (northern Netherlands, ca. 1430); the British Library’s Isabella Breviary (Flemish, ca. 1479); and the Great Hours of Anne of Brittany, illuminated by Jean Bourdichon (Bibliothèque nationale, ca. 1503–8).
Visual Resources Collection

This was another busy year for the Visual Resources Collection, under the direction of Trudy Jacoby, as the digital collections continue to expand and improve in quality and depth. Planning has begun for a rearrangement of the Visual Resources facility that will provide updated spaces for users of the digital collections and for the production of digital images, as well as new instruction and meeting areas. In preparation for this reconfiguration, weeding of the 35mm slide collection was begun, eliminating duplicates and lower-quality images. Weeding of the digital collections is also being done, with older digital images from the mid-1990s being replaced with new scans or licensed images.

In addition, 22 sets of microfiche—including the Bildarchiv Foto Marburg—were transferred to Marquand Library. Now integrated with the library’s other microfiche, they can be easily viewed, digitized, or printed on the library’s ScanPro 1000 digital scanner. Bibliographic records have also been added to the library’s catalogue.

Image instruction sessions for undergraduates have been expanded to include finding and using image resources, images for senior theses, and preparing images for senior examinations. Sessions are also held for graduate students, with topics including technical specifications of images, copyright and fair use, using PowerPoint for art history presentations, and building personal image collections and databases. A new session this year covered image resources for teaching.

All new department faculty members are given an introduction to image resources and use. Visual Resources continued to work with faculty members in other departments and programs across the University community—including visual arts, history, English, modern languages, the Writing Program, and emeritus faculty—providing instruction in finding and using images in ARTstor and PowerPoint, as well as assembling and managing personal collections of images.

An important new function in ARTstor is the ability to export a saved image group directly to PowerPoint. ARTstor continued to add new resources this year, including the collections of the Barnes Foundation and the Foundation for Landscape Studies, 400 images of the works of Judy Chicago, and the Herbert Cole archive of field images of African art, architecture, and sites. The scanning and cataloging of Princeton’s William L. MacDonald collection of images of ancient Roman architecture is being completed, and it will be uploaded to ARTstor later this year. Professor John Pinto’s extensive collection of images of architecture in Rome will also be made available in ARTstor and SAHARA (Society of Architectural Historians Architecture Resources Archive). Discussions about making other parts of the department’s teaching collections available to ARTstor are currently underway. Princeton will not be an early adopter of the new ARTstor Shared Shelf cataloging and hosting product but will wait to see the new software and will explore other alternatives.

High-quality digital images acquired directly from museums for teaching included a view of the lid of the Chinese “Laughing Dragon Box” in the Museum of Fine Arts, Boston. The museum had no photo of the lid showing the dragon motif for which the box is named and did new photography to provide the image. In other cases, museums “stitched” together detail views of hand scrolls to create overall views.

The collection of images of Colonial Latin American art and architecture from vendor James B. Kiracofe expanded this year, as Visual Resources is selecting, scanning, and cataloging his slides from areas including the Dominican Republic, Peru, and Puerto Rico. New images from Guatemala will be added during the coming year.

Collections from Princeton faculty members currently being added include images of Latin American sites and Eastern European monuments from Professor Thomas DaCosta Kaufmann, Pre-Columbian images from Bryan Just, and Byzantine churches from Jelena Turkulja. New images in the Archivision archive of architecture, landscape architecture, and public art include extensive coverage of Gaudí in Barcelona, the Barcelona Pavilion by Mies van der Rohe, the Mission San Diego de Alcalá, and the Olympic Village in Beijing, among others. Older images used in courses are regularly being replaced with improved images from Saskia, ARTstor, Bridgeman, and other sources. Visual Resources partners with the library to provide access to the Bridgeman Art Library, and with the School of Architecture to provide the Archivision collection.

Jacoby served on the advisory group to the Association of College and Research Libraries Image Resources Interest Group, which recently...
drafted Visual Literacy Competency Standards for Higher Education, the first time the group has issued such guidelines. Visual literacy addresses how people learn to select, evaluate, and use images.

Student staff members Annie Shapiro ’11, Eva Marie Wash ’11, and Bridget Wright ’11 did excellent work on a variety of projects and will be greatly missed. Cara Tucker ’12 will work on database cleanup and other projects in 2011–12. Chris Spedaliere was promoted to senior image cataloger and support specialist this year, and Ljubomir Milanović, a Byzantine specialist who earned his Ph.D. in art history at Rutgers, worked as a cataloger.

Research Photographs

Research Photographs moved into room 206, better integrating its collections with the adjacent Visual Resources facility. The vacated room will be converted to a study area for emeritus faculty. Shari Kenfield, curator of the collections, established priorities for preservation and de-accessioning. The move involved weeding collections, shifting materials, and rearranging the archive to provide better access to and viewing of the collections.

In the spring, Kenfield organized an exhibition, The Art Historian as Ethnographer: A Selection of Photographs from the Ananda K. Coomaraswamy Archive, in McCormick Hall. The show presented photographs from the department’s archive of materials relating to Coomaraswamy donated by his wife, Dona Luisa Coomaraswamy. A self-taught art historian with a Ph.D. in geology, Coomaraswamy is best known as a scholar of Indian art and civilization. While conducting field research in Ceylon, he discovered the vibrant folk and utilitarian arts, customs, and ceremonial life that still defined daily existence in remote regions. In 1910, he began to take photographs and collect images of the daily life and work of the indigenous peoples of India and Southeast Asia. The collection includes portraits and genre scenes; photographs of craftsmen and laborers; and images of dancers, musicians, and entertainers—images that Coomaraswamy saw as a means of preserving a culture and disseminating information about a people and lifestyle.

Last spring, Kenfield met with three archivists who are also engaged in cataloging collections of historic photos of Greece. Aliki Tsirgialo of the Benaki Museum in Athens, Alexandra Moschovi of the University of Sunderland in the United Kingdom, and Kalliopi Balatsouka, assistant curator of modern Greek collections at Firestone Library, met with Kenfield to discuss the organization and cataloging of their respective collections. The curators plan to create a shared database of Princeton’s 19th-century photographs of Greece, which are housed in Firestone Library, the art museum, and the Department of Art and Archaeology.

Research Photographs also provided photographs and other documentation of the excavations of the ancient city of Antioch to scholars and conservation specialists in the U.S. and Europe. Conservators at the Rhode Island School of Design’s art museum made use of the archive’s records during the reinstallation of two 4th-century C.E. mosaic panels from a villa at Daphne. The renowned mosaic from the House of the Phoenix, now in the Louvre, was restored at the Musée gallo-romaine in Saint-Romain-en-Gal with the aid of documents provided by Research Photographs. An exhibition on the newly restored mosaic is on view at the museum through January 2012.

Gunnar Brands of the Martin Luther University of Halle-Wittenberg and Ulrich Weferling of Leipzig University, who are studying the topography of ancient Antioch and working on a revised topographical map of the area, again did research in the collection. Their work was aided this year by drawings and other documents on the city wall, the aqueducts, and the necropolis.

Research Photographs also supplied documentation from its archives of the 1910–14 excavations of Sardis in western Turkey to the current excavations, directed by Nicholas Cahill of the University of Wisconsin. New excavations in the great 4th-century B.C.E. temple of Artemis are searching for remains of earlier buildings, and the temple’s Lydian altar is being restored. Photographs, drawings, and other documents in the department’s collections are providing important information on the area at the time of the original excavations in 1912.
A year full of activities organized by the Index of Christian Art, directed by Colum Hourihane, began on a musical note with a lecture/concert. The internationally acclaimed singer Moya Brennan, a two-time Grammy winner and voice of the group Clannad, and Cormac de Barra, Clannad’s harpist, performed and discussed Irish music from the medieval period. They were joined by medieval historian Edel Bhreathnach, deputy director of the Mícheál Ó Cléirigh Institute at University College Dublin, who presented the lecture “Weaving the Memory of a Celtic Past: Tales of Ireland in a Treasured Archive,” using Irish manuscripts to examine topics such as the memory of saints, heroes, scholars, lords, women, and place. This recounting of the medieval history of Ireland through words and music focused especially on the Franciscan legacy.

In March, the Index hosted the international conference “From Minor to Major: The Minor Arts and Their Current Status in Art History.” Ever since Vasari, art has been classified into the two subdivisions “major” and “minor,” and this categorization has had a strong impact on how objects have been viewed and studied by scholars. The Index’s conference was designed to examine the historiography and current status of art that has traditionally been assigned to the second division—jewelry, enamels, ivories, stained glass, seals, and so on—and to assess the extent to which they have been integrated into the study of medieval art. A full house heard state-of-the-art reports and analyses by 18 scholars from around the United States and Europe. A small exhibition of medieval book bindings in Firestone Library, organized by the library’s curator of manuscripts, Don Skemer, displayed yet another category of “minor” art. By a happy coincidence, the current volume of Studies in Iconography, the journal edited at the Index and published annually by the Medieval Institute at Western Michigan University, contains several essays dealing with ivories, one of the minor arts.

Another highlight of the minor arts conference was the launch of the Elaine C. Block Database of Misericords. Over the course of nearly 30 years, Block traveled widely throughout Europe, documenting and photographing the carved decorations of these small wooden shelves on the underside of choir stall seats. They exhibit a range of unusual iconography, mostly secular, that is often whimsical, occasionally bawdy, and frequently unparalleled in other art of the Middle Ages. Frédéric Billiet, director of Misericordia International, the organization founded by Block that is currently carrying on her work, made her archive of around 12,000 images available to the Index. All of the photographs have now been digitized and are being cataloged and added to the Index’s database. In the meantime, the images and brief data tags are available without charge on the Index’s website, http://ica.princeton.edu.

The next conference organized by the Index, “Byzantium Redefined,” will take place on October 14–15, 2011, and will focus on how our understanding of Byzantine art has changed in the last 20 years with the introduction of new approaches and methodologies. The speakers will examine how innovative research is contributing to a bigger, broader picture of the arts of the Byzantine world.

The most ambitious project ever undertaken by the Index, the cataloging of the miniatures in the Western medieval manuscripts in the Morgan Library in New York, was completed this year. The nine-year endeavor added an immensely rich trove of 150,000 images from approximately 1,600 manuscripts to the Index’s database and extended the range of coverage to 1550. The Morgan’s collection of medieval manuscripts, the largest in North America, is now one of the few such collections anywhere to have its miniatures completely photographed and electronically cataloged.

Collaborating with the New York Public Library and the department’s Professor Emeritus James Marrow, the Index has launched a new project that will add to its database the images in the library’s encyclopedic collection of Western medieval manuscripts. Roughly 13,000 images in manuscripts ranging in date from the mid-9th through the 16th century have already been digitized, and cataloging is underway.
Byzantine art, an area of recent growth in the Index’s database, will expand significantly thanks to the Centre d’études Gabriel Millet in Paris and its director, Catherine Jolivet-Lévy of the Sorbonne. With their collaboration, the Index is digitizing and cataloging the entire archive of images of Byzantine art owned by the center, the largest of its kind anywhere. More than 22,000 slides have already been digitized, and scans of prints and glass-plate negatives will be added, including Millet’s own documentation of his renowned expeditions to Mount Athos and the Balkans. The entire project is expected to take three to four years. Until these images have been cataloged and added to the database, the Index will make them available gratis on its website.

The Index’s most recent book, *Gothic Art and Thought in the Later Medieval Period: Essays in Honor of Willibald Sauerländer* (Penn State University Press, 2011), edited by Colum Hourihane, was published this year. Despite the fact that Gothic is one of the best known and most studied fields of medieval art history, the essays in this volume show that much remains to be researched. Stretching in time from the early 13th to the middle of the 16th century, and geographically from the western shores of Ireland to the eastern borders of Europe, the Gothic style embraces many subdivisions and "dialects." In this book celebrating Willibald Sauerländer, the doyen of Gothic studies, leading scholars in the field present their research on issues such as reception, methodology, nationalism, scholasticism, and historiography, along with some innovative investigations of iconography.

This is the second of three volumes of conference proceedings surveying major styles and subdivisions of medieval art: *Romanesque Art and Thought in the 12th Century* was published in 2008, and a volume on Insular and Anglo-Saxon art will appear later this year.

Lois Drewer, the Index’s longtime specialist in Byzantine and early Christian art, died on April 23, 2011, after a long and courageous battle with cancer. Drewer earned her Ph.D. from the University of Michigan, writing a dissertation on the church of Justinian in the monastery of St. Catherine at Mount Sinai. The medieval arts of the Near East, along with early Christian and Byzantine iconography in general, remained the focus of her scholarly interest and publications throughout her career. She had great enthusiasm for the neglected arts of Ethiopia, Syria, and Coptic Egypt, and she more than anyone else was responsible for creating the Index’s holdings in those areas. She was greatly valued by scholars and students alike, not only for her wide-ranging knowledge, but also for her generosity and dedication to helping others with their research and finding an answer to even the smallest question. A group of her colleagues and friends from a number of institutions gathered at the Index on June 1 to remember her and to hear a lecture by Sharon Gerstel, a professor of Byzantine art and archaeology at the University of California–Los Angeles.

Last September the Index welcomed Mailan Doquang, who earned her Ph.D. in medieval art and architecture from the Institute of Fine Arts at New York University in 2009. Her dissertation, directed by Marvin Trachtenberg, focuses on Rayonnant chantry chapels that were grafted onto French cathedrals in the 13th and 14th centuries. Doquang’s doctoral research was supported by the American Council of Learned Societies and the Social Sciences and Humanities Research Council of Canada. Before joining the Index, she held a visiting professorship at Ithaca College, where she taught both introductory and upper-level courses in ancient Roman and medieval art. Her recent publications include a chapter in the volume *Memory, Commemoration, and Medieval Europe* (Ashgate, forthcoming) and catalogue entries in *Franciscan Faith: Sacred Art in Ireland, 1600–1750* (Wordwell, 2011). Doquang is currently working on a monograph titled “Thresholds of the Gothic Church,” which provides a theoretical framework for the study of the boundaries of sacred buildings in 13th- and 14th-century France. Since coming to the Index, she has worked primarily on cataloging the misericords from the Elaine C. Block collection.
Excavations

Excavations at Polis Chrysochous, Cyprus

In the summer of 2010, the department’s Princeton Cyprus Expedition, directed by Professor William Childs, conducted a small-scale excavation in Polis, began a course of geophysical survey, brought together a diverse team for the study of material for publication, and began to prepare for an exhibition at the Princeton University Art Museum about ancient Polis—the Archaic and Classical city of Marion and its successor, Arsinoe.

The excavation, carried out in part by Maria Andrioti ’10, clarified part of the architectural sequence in the northernmost area of the medieval settlement, built during the hegemony of the crusader Lusignan kings in the 12th–15th centuries. A small team from Indiana University of Pennsylvania tested the effectiveness of ground-penetrating radar (GPR) survey for mapping the unexcavated architectural remains that lie between two Byzantine basilicas uncovered by the team in earlier seasons. This geophysical survey aims to clarify the wider architectural plan of the city of Arsinoe from the Hellenistic through the medieval period.

The majority of the season centered on the study of material in preparation for publication, Joanne Smith ’87 led a small team in the study of Iron Age ceramics from the earliest of ancient Marion’s sanctuaries, the complex uncovered in Peristeries, on a plateau set back from the seacoast. Her study of the ceramics from the main temple building in the northern part of the site clarified a stratified sequence of deposits covering at least half a millennium, from the 10th century through the 5th century B.C.E. Elliot Lopez-Finn ’12 and Nick McAfee ’13, undergraduate concentrators in archaeology, worked with Smith to illustrate ceramic finds that will appear in the final publication.

Mary Grace Weir *96 (M.A.) continued her study of a Classical period sanctuary in Maratheri, a small ridge at the east edge of the city. The terracotta sculptures from this sanctuary have been studied by Nancy Serwint *87. Her analysis shows that Classical period molds used to fashion the sculptures and figurines from this sanctuary were also used to create terracottas found in the Peristersis sanctuary as well as in other areas in Polis excavated by the Princeton team. In the 2010 season, she began the study of the Hellenistic and Roman terracotta sculptures, including fragments of architectural models.

Tina Najbjerg *97 worked with the excavation architects to define the phases of the Roman period architecture and to create a preliminary three-dimensional rendering of a Roman period public building and its colonnaded courtyard.

Amy Papalexandrou *98 brought together a team of scholars to undertake the study and publication of the Late Roman through medieval periods of Arsinoe. Her team includes Nora Laos ’02, who is contributing to the publication of a Late Roman house she excavated in Polis in 1988. The group of specialists in architecture, ceramics, human remains, and building materials, including frescoes, is currently focusing its efforts on the publication of a Byzantine basilica that underwent significant modifications during its 500 years of use.

Study and conservation also focused on the selection and preparation of several objects that will form part of an exhibition at the Princeton University Art Museum. Smith and Childs are collaborating with Michael Padgett, the museum’s curator of ancient art, on the exhibition City of Gold: Archaeological Excavations at Polis Chrysochous, which will be on view from October 20, 2012, to January 6, 2013.

The excavations and upcoming exhibition form the basis for a professional session, also titled “City of Gold: Archaeological Excavations at Polis Chrysochous,” organized by Smith for the 2011 through 2013 annual meetings of the American Schools of Oriental Research (ASOR). At the 2011 meeting, to be held in San Francisco this November, the papers will feature the research of Serwint, Najbjerg, Papalexandrou, and their colleagues working on the Hellenistic through medieval city of Arsinoe.
Excavations at Bālis, Syria

A team of Princeton students and others, led by Professor Thomas Leisten, returned to Bālis in the summer of 2010 to continue excavations in the area of a Shiite mosque-shrine about one kilometer east of the city, near Lake Assad. The Princeton project had already uncovered much of this elaborate mashhad, a commemorative sanctuary in the form of a mosque, that was built in the 10th or 11th century C.E. and continued in use until the mid-13th century. The mashhad at Bālis is a typical example of such shrines erected by Shiite rulers in Egypt and Syria, and it was built during a period when Shiite influence at Bālis was particularly strong—one of a number of structures that were intended to create a specific cultural landscape marked by shrines commemorating key figures of early Islamic history in the area.

The excavations of the 2010 season were focused on gaining a better understanding of the large cemetery that surrounded the mashhad. Digging in the cemetery revealed a number of burials of very young children and infants, some of them perhaps stillborn. A Shiite source mentions that there was a “shrine of miscarriages” at Bālis, perhaps a commemoration of a miscarriage suffered there by one of the women in the illustrious family of Hussein ibn Ali as they were being taken as prisoners to Damascus after Hussein’s defeat at the Battle of Karbala in 680. The members of Hussein’s family were direct descendents of the prophet Muhammad, and the commemoration of this event apparently provided the impetus for the practice of burying stillborns and infants in the shrine centuries later.

An unexpected feature of this longstanding practice was revealed when the excavators opened trenches on both sides of the main entrance of the mashhad. They found that unusually deep burial shafts had been dug into the ground, and, even more surprisingly, that each tomb had been re-used for multiple successive burials. The earlier burials had not been removed—the remains had simply been pushed aside, with the bones of several small skeletons heaped together at the foot of the tomb. This discovery showed that the lure of being buried in the cemetery at this holy site was so potent that it led to the unusual recycling of tombs.

Excavation also took place in a room within the shrine itself. Earlier digging in this room adjacent to the entrance had uncovered a very shallow burial, identified by a tomb marker as that of a teenage boy. The unusual shallowness of this burial led Leisten to suspect that something of interest might lie below it. Excavation immediately revealed large stone slabs covering a one-meter-deep burial chamber. Within this grave were the remnants of a wooden coffin, along with the nails that had joined its planks. Coffin burials are extremely rare in this period, when most inhumations involved only wrapping the corpse in a shroud and burying it in a shallow grave. The extraordinary treatment of this individual, a male in his 50s, indicates that he was a personage of some importance. He may have been a keeper of the shrine or a prominent descendent of the Prophet Muhammad or, even more likely, an important patron of the shrine complex. Burials of patrons within the walls of the shrines they supported were quite common during the 11th–13th centuries.

All of these new discoveries help to create a fuller picture of how this shrine on a hilltop outside the city of Bālis functioned during the Fatimid and Ayyubid dynasties. It attracted the faithful as a pilgrimage site—and possibly the burial place of a prominent patron or saint—as well as serving as a cemetery for those who wished to bury their children at a holy place linked to the family of the Prophet.
Lectures, Conferences, Symposiums  Continued from page 19

Drawing a Blank: Past and Present

2011 Graduate Student Conference
April 8–9, 2011

The department’s 2011 graduate student conference featured a wide geographical and chronological array of papers concerning the theme “Drawing a Blank: Past and Present.” The speakers discussed multiple ways in which societies represent a forgotten past in order to influence what is remembered in the present. Forgetting can involve erasure, denigration, choosing one version of a story over another, or revival of a more distant past in place of a more immediate one. The conference papers addressed a wide range of these strategies, discussing the deification of Roman emperors, portraits of the Medici, post-World War II monuments in Germany and Japan, preservation practices in post-conflict Rwanda, the role of Fang art history in the study of Fauvism, contemporary commentary on Jesuit missions in Brazil, and the counter-histories of lower Manhattan.

Graduate students from 11 universities challenged the traditional terms “remembering” and “forgetting” in cultural memory studies, and showed how art and memorial can act as active agents in the construction of historical narratives. The vast chronological range of the papers was exemplified by the opening and keynote speakers: the department’s Professor Nathan Arrington presented a paper on the ways in which Classical Athenians remembered their war dead in monuments, arguing for a theological reading of the Parthenon metopes, while Professor Bradford J. Vivian of Syracuse University analyzed the themes in the proposals for the Sept. 11 Memorial.

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The conference was organized by second-year graduate students Megan Goldman-Petri (classical art and archaeology) and Jaqueline Sturm (medieval art and architecture).

Senior Thesis Symposium
April 29, 2011

This year’s Senior Thesis Symposium, organized by department representative Professor Anne McCauley, with the assistance of graduate students Annie Bournouf, Nika Elder, and Emily Spratt, featured 13 members of the Class of 2011 who presented talks based on their thesis research.

In the morning session, Rachel Poser ’11 discussed multicultural aspects of Gandharan art; Katie Mumma ’11 spoke on the 12th-century mosque in Tinmal, Morocco; Ashley Dunning ’11 examined the anatomical theaters in Padua and Leiden; Annie Shapiro ’11 presented her research on Bronzino’s portraits of children; May Geolot ’11 gave a talk on tapestry rooms in late Georgian English country houses; and Ariel Gold ’11 spoke about the small decorative sculptures and art criticism of 18th-century artist Étienne-Maurine Falconet.

In the afternoon the focus shifted to 20th-century and contemporary art. Bridget Wright ’11 spoke about the Whitney Studio Club and folk art; Daria Foner ’11 presented her research on Cubist painter and classical performer Suzy Frelinghuysen; Madeleine Douglass ’11 discussed her senior art show installation, Court; and Eva Marie Wash ’11 spoke on Alexander Calder and World War II. After a break for coffee, Adam Tanaka ’11 examined urban memory and monuments in post-Communist Bucharest; Joshua Zeitlin ’11 gave a presentation on the domestic architecture of Tadao Ando; and Sam Lewis ’11 wrapped up the afternoon session with a presentation on contemporary Japanese artist Takashi Murakami and traditional Japanese art.

The day-long event concluded with a reception for the speakers and audience members.
News from Alumni

Undergraduate Alumni

Julia Allison '01, an independent project manager in Los Angeles, recently managed the renovation and reinstallation of the European and American galleries of the Huntington Art Gallery. Julia is currently developing a lighting and green energy concept for the Los Angeles County Museum of Art. She also does occasional projects for Karl Hutter Fine Art, a contemporary art gallery in Beverly Hills owned by her husband. For more about her work, visit her website www.jallisonprojects.com. [julia@jallisonprojects.com]

Rebecca Zack Callahan '04 lives in Manhattan with her husband, Rob Callahan, and is a women’s health care nurse practitioner at a public health clinic in Brooklyn, where she provides prenatal and gynecological care to underserved women. Rebecca is also a certified teacher of Jivamukti Yoga, one of the nine internationally recognized styles of Hatha Yoga, involving a vigorous physical asana practice along with a spiritual practice rooted in the ancient yogic texts and traditions. She plans to teach prenatal yoga in the future. Rebecca has recently been working on acquiring a photograph by Mexican photographer Daniela Rossell, whose work was the subject of her senior thesis and of the research papers she wrote for Professor Rubén Gallo’s seminars on Mexican art. [rebeccazcallahan@gmail.com]

Will Cardell '74 is an upper-school art instructor at Oak Knoll School of the Holy Child in Summit, New Jersey. His courses include a computer graphics elective in which students use the latest tools of digital image creation and manipulation, sometimes merging them with traditional art techniques. Using the Corel Painter 11 program, a tablet, and stylus, they learn to edit and manipulate digital drawings and paintings, apply chromatic and textural effects, and merge images with special effects and text. Will has designed his own Christmas cards for many years, originally using the silk screen process, but more recently primarily with digital imaging, sometimes combined with photography. His students are now enthusiastically creating their own greeting cards, in addition to posters and other graphic design. [wilc@oakknoll.org]

Jamie V. Crapanzano '00 is currently working as a proprietary trader in New York City. [jvc212@gmail.com]

Maria Saffiotti Dale '85, curator of paintings, sculpture, and decorative arts at the Chazen Museum of Art at the University of Wisconsin–Madison, curated the loan exhibition Hidden Treasures: Illuminated Manuscripts from Midwestern Collections, a selection of ornately embellished manuscripts from university libraries, museums, and private collections in seven states that was on view from December 2010 to February 2011. Information about the exhibition, including a gallery guide, can be found at www.chazen.wisc.edu/exhibitions/index.asp. Maria has also recently curated small exhibitions of the museum’s newest acquisitions, including Haitian Paintings and Southwest Pottery from the Ildefonso, Santa Clara, and Acoma Pueblos. Her article “Technical Note: Conservation Summary of Sirani’s Signora Ortensia Leoni Cordini as St. Dorothy” appeared in the Chazen Museum of Art Bulletin for July 1, 2003–June 30, 2007 (published in 2010). Maria has been working with objects conservator Meghan Thumm Mackey '91, preparing works of modern sculpture from the Terese and Alvin S. Lane collection for installation in the newly expanded Chazen Museum of Art building, which will open in October. [msaffiottidale@chazen.wisc.edu]

Julie Dickerson '10, with the support of a Martin A. Dale Fellowship from Princeton, spent the year painting murals in shelters, hospitals, and centers for the impoverished. Eighteen of her murals now enliven institutions from Washington, D.C., to New York City, Manchester, New Hampshire, and Haiti. In March, her Dancing with the Saints mural opened with fanfare in the undercroft of the St. Paul and St. James church in New Haven, which hosts a number of nonprofits dedicated to helping the community, including AA, NA, and Loaves and Fishes emergency food pantry and clothing closet. Seventy-five people celebrated with capoeira and flamenco dancing, along with jazz performances. Julie has regularly posted her stories, thoughts, and pictures from the project at www.jdickysartforum.blogspot.com. In May she competed in the 140-mile Ford Ironman St. George race in Utah, raising funds to support the work of the Foundation for Peace in Haiti. She plans to continue volunteering to create murals, and may investigate forming a nonprofit that will connect volunteer artists with nonprofit organizations to bring original art into the lives of those they serve. [juliedickerson@gmail.com]

Barclay Dunn '85 has recently begun a new project, Baba's Fiber Dyeing Workshop, which involves an examination of a range of topics related to dyeing spinning fiber and...
Anne D. Hedeman ’74 was elected a Fellow of the Medieval Academy of America in spring 2010. Her co-edited special issue of the journal Gesta—Making Thoughts, Making Pictures, Making Memories: A Special Issue in Honor of Mary J. Garraty—appeared in the summer of 2010. The exhibition that she co-curated with Elizabeth Morrison, Imagining the Past in France, 1250–1500, was shown at the J. Paul Getty Museum in Los Angeles from November 2010 to February 2011. Assembling some of the finest illuminated manuscripts of the period from the collections of more than 25 museums and libraries across Europe and the United States, the exhibition was accompanied by a catalogue, Imagining the Past in France: History in Manuscript Painting, 1250–1500 (J. Paul Getty Museum, 2010). Anne is professor of art history and medieval studies at the University of Illinois. [ahedeman@illinois.edu]

William I. Homer ’51, the H. Rodney Sharp Professor of Art History Emeritus at the University of Delaware, is completing the second volume of Thomas Eakins’s letters; the first volume was published by Princeton University Press in 2009. Bill collaborated with Mark Pellegrini on a digital catalogue of the complete paintings and drawings of Eakins, and has been working with Lloyd Goodrich’s research material to produce a catalogue raisonné of the paintings of Eakins’s contemporary, Albert Pinkham Ryder. Working in a later period of art history, Bill has been deeply involved with the discovery, rescue, and presentation of the work of the heretofore unknown Abstract Expressionist Arthur Pinajian (1914–99). Pinajian’s paintings have been shown in exhibitions in Woodstock, N.Y., Boston, and Los Angeles. Bill wrote the introduction to the book that accompanies the exhibition, Pinajian: Master of Abstraction Discovered (Falk Art Reference, 2010), and coauthored an article on Pinajian in the American Art Review. Staying from art history, he published an article on the groundbreaking aquarist William T. Innes in Aquarium Fish International (January 2011).

Frederick Ilchman ’90 is curator of Italian paintings at the Museum of Fine Arts, Boston, where he has recently been immersed in researching problems in Tintoretto connoisseurship, with the eventual...
goal of replacing the 1982 catalogue raisonné by Pallucchini and Rossi. In 2010, he was a fellow in the Center for Curatorial Leadership, a program that trains curators for careers as museum directors and administrators. He also gave public lectures at the Frick Collection, the Norton Museum of Art in Palm Beach, and the Cape Cod Museum of Art, and gave a paper at the Frick’s conference on the collecting of Italian Renaissance painting in America. Frederick has been named co-project director of Save Venice Inc., helping to select and supervise the many restorations of art and architecture in Venice, including the current projects at the Church of San Sebastiano and the former Sala dell’Albergo della Scuola della Carità, now part of the Gallerie dell’Accademia, known for Titian’s famous Presentation of the Virgin. His work with Save Venice is particularly satisfying, as it involves collaborating with Professor Emerita Patricia Fortini Brown and Mary Frank ’06. [flchman@mfa.org]

Will Johnson ’68’s latest book about Jalalladin Rumi, the 13th-century Sufi poet, mystic, and originator of the dance of the whirling dervish, is Rumi’s Four Essential Practices: Ecstatic Body, Awakened Soul (Inner Traditions, 2010). Will’s new book focuses on the four main body-oriented spiritual practices that Rumi encouraged his followers to explore: eating lightly, breathing deeply, moving freely, and gazing raptly into the eyes of a great friend. Explored in concert, they create a powerful prescription for reclaiming our lost birthright as ecstatic humans, and a path for those who have come up against the stark limitations of organized religion and will settle for nothing less than a reunion with the palpable, felt energies that we describe using the word “God.” [will@embodiment.net]

Field Kallop ’04 completed the second year of the M.F.A. program in painting at the Rhode Island School of Design (RISD). Much of her recent work has been in the medium of bleach and ink on fabric. She and her classmates participated in the RISD M.F.A. thesis exhibition in Providence, Rhode Island, in early June, then brought their show to Mixed Greens Gallery in Chelsea, New York. After graduating from RISD, she moved back to New York City. For more information about Field, visit her website, www.fieldkallop.com. [fieldkallop@hotmail.com]

Jacob Lauinger ’99, after spending the 2009–10 academic year as the Gaylord and Dorothy Donnelley Research Fellow at the University of Cambridge’s Corpus Christi College, returned to the States to take up the position of assistant professor in Assyriology at Johns Hopkins University, where he is enjoying teaching courses on Mesopotamian history and the Akkadian language. His research focuses on two excavations—the Bronze Age site Alalakh and the Iron Age site Tayinat, both near Antioch/Antakya, Turkey—for which he serves as epigrapher. Part of Jake’s work involves preparing for publication a collection of cuneiform tablets that was discovered in a temple at Tayinat in 2009. An exciting development of the past year was his identification of one of these tablets as a new manuscript of an Assyrian treaty previously known from a site in Iraq. Textual echoes of this treaty have long been recognized in the Book of Deuteronomy, and the presence of a new manuscript in the Levant promises to offer important contributions to biblical studies as well as to the history of ancient Mesopotamia. [jlauing1@jhu.edu]

David Maisel ’84 has published History’s Shadow (Nazraeli Press, 2011), a series of photographed, scanned, and manipulated X-rays of ancient artifacts from museum archives. The project began during his 2007 residency at the Getty Research Institute, when he became captivated by X-rays of ancient objects in the museum’s collections. He went on to select X-rays from the thousands of examples in the archives of the Getty and the Asian Art Museum of San Francisco. The resulting prints transcribe both the inner and outer surfaces of their subjects simultaneously and form spectral images of indeterminate space, depth, and scale. The book also contains an original short story by Jonathan Lethem that was inspired by David’s images. A selection of photographs from this series was shown at the California Museum of Photography from August–December 2010, at the Miller Block Gallery in Boston from March–April 2011, and at the Haines Gallery in San Francisco in April–June 2011. David plans to develop the project through collaborations with museums around the world. [david@davidmaisel.com]

Sasha Nicholas ’00 was the assistant curator of the exhibition Lyonel Feininger: At the Edge of the World, which opened at the Whitney Museum of American Art in June and is on view through October 16, 2011. This is the first retrospective on Feininger in his native country in more than 45 years and features works from throughout his diverse career, including his turn-of-the-century satirical illustrations and comics, his carnivalesque Expressionist compositions and crystalline architectural scenes, his whimsical hand-carved wooden toys, his Bauhaus photographs, and his late oils of New York City. Sasha contributed the essay “The Inveterate Enemy of the Photographic Art: Lyonel Feininger as Photographer” to the catalogue that accompanies the exhibition. She also co-curated the show Breaking Ground: The Whitney’s Founding Collection, which opened in April and will be on display until September 18, 2011. [anichlas@alumni.princeton.edu]
Rose Quinn ‘99 works as a technical designer and product developer for outerwear and waders at Simms Fishing Products in Bozeman, Montana. Rose and her husband, Brian, are happy to be raising their 3-year-old son Miles in a beautiful Rocky Mountain town where camping, fishing, hiking, skiing, and snowboarding keep them busy year-round. [raquinn@alumni.princeton.edu]

Mark Sheinkman ‘85 had a solo exhibition of paintings in February–March 2011 at Von Lintel Gallery in New York, and his graphite drawings were featured in a two-person show of works on paper at Gallery Joe in Philadelphia in March–April 2011. During the past year, he also had solo shows in Boston and Dallas. His work was included in the group exhibition and catalogue 100 Years/100 Works of Art: Introduction to the Collection of the Grand Rapids Art Museum, and in Drawn/Taped/ Burned: Abstraction on Paper, shown at the Katonah Museum of Art from January–May 2011. One of Mark’s large paintings was acquired by the Palmer Museum at Penn State this year. Other works by him are in the collection of the Museum of Modern Art in New York, the National Gallery in Washington, the Metropolitan Museum of Art, and many others. For more information, visit www.marksheinkman.com.

Cameron O. Smith ‘72 has been on sabbatical for the past year between his last and next job. He has made major trips this year to Peru (Smithsonian Travel), Turkey (Princeton Journeys), Vietnam and Cambodia (Odysseys Unlimited), Egypt (Princeton), and China (Smithsonian), with smaller excursions to Canada, Mexico, and a number of the national parks out west. He plans to visit southern Africa in September. His biking trip to Jordan, Syria, and Lebanon scheduled for March was understandably postponed by current events.

Joanna S. Smith ‘87 delivered and published papers about her research on the design and significance of tapestries and seals in the Bronze Age Mediterranean and Near East. The papers were presented at the 7th International Congress on the Ancient Near East in London, the Ägäum “Kosmos” conference in Copenhagen, and the American Schools of Oriental Research annual meeting. She also delivered a paper about her ongoing work on the publication of the department’s excavations in Polis Chrysochous, Cyprus, at the conference “Iron Age Synchronisms in the Eastern Mediterranean” in Zaragoza, Spain. She has organized a three-year session about the excavations in Polis for the 2011–13 annual meetings of the American Schools of Oriental Research. The title of the session draws on the name of the upcoming exhibition about Polis, City of Gold: Archaeological Excavations at Polis Chrysochous, Cyprus, scheduled to be on view at the Princeton University Art Museum from October 20, 2012, through January 6, 2013. Related to her research for this exhibition, she received a research fellowship from the Cyprus American Archaeological Research Institute and the Council of American Overseas Research Centers for May of 2011. [joannas@princeton.edu]

Alexandra “Sasha” Suda ‘03 is currently finishing her dissertation at the Institute of Fine Arts in New York, working with Professor Jonathan J. G. Alexander. Her dissertation is centered on the Girona Martyrology, a manuscript produced in Prague in about 1410 that combines delicately elegant depictions of saints with images showing their gruesomely violent martyrdoms. She gave papers about her research in Venice and at UCLA last year. After completing an Andrew W. Mellon Research Fellowship at the Metropolitan Museum of Art in February, Sasha moved to Toronto, where she is now assistant curator of European art at the Art Gallery of Ontario. [sasha.suda@gmail.com]

Laura A. Trimble ‘07 works at the Center for Architecture of the American Institute of Architects New York Chapter, where she coordinates partner programs and all exhibition-related programming. She also does illustrations and designs stationery. Last fall, she illustrated the cover of El haz de leña/The Bundle of Firewood by Gaspar Nuñez de Arce (1872): A Drama (Edwin Mellen Press, 2010), translated by her grandfather, Robert G. Trimble, an emeritus professor of Spanish. Laura’s line of stationery, LATinNYC (www.LATinNYCstudio.com), includes a signature series of watercolor scenes of historic landmarks of New York City, as well as an “Ice Cream Saves the Day” ice cream truck scene. Her specialty is bespoke bridal stationery, from save-the-date cards to bridal shower invitations, wedding invitations, wedding programs, menus, and place cards, with text and illustrations custom designed for each invitation. [lauraatimble@gmail.com]

David Van Zanten ’65, professor in the Art History Department at Northwestern University, is the editor of Marion Mahony Reconsidered (University of Chicago Press, 2011), which includes essays by Alice Friedman, Paul Kruty ’89, Anna Rubbo, James Weirick, and David. This is the first in-depth study of the work of Marion Mahony Griffin.

Laura A. Trimble ‘07, wedding invitation directions card, watercolor and ink
Rocky Neck Gallery in Cape Ann to Tahiti at the 2011, and Paintings from fleet, Massachusetts, in July

Mary Weatherford ’84 had a one-person show of ink-on-paper drawings at the John Tevis Gallery in Paris in the summer of 2010, which included a gallery lecture and artist interview by Jeanette Zwingenberger, curator of the 2009 Grand Palais exhibition Un image peut en cacher une autre. In May–June 2011, Mary’s large-scale Flashe-on-linen paintings were featured in a solo exhibition at Brennan & Griffin in New York. The show, Cave at Pismo, included large versions of the ink sketches shown in Paris. Mary has been making images of a sea cave at Pismo Beach, on California’s central coast, for several years. The series has its origins in Gustave Courbet’s paintings of the source of the Loue. Mary’s caves reverse the anticipated figure/ground relationship, creating a shifting interplay of solid and void. For more images of her work and past exhibitions, visit www.brennanandgriffin.com and www.johntevis.com.

Alex Ward ’75, after graduating from Harvard’s Graduate School of Design, worked in New York for Kohn Pedersen Fox, where he was senior designer on the award-winning high-rise 333 Wacker Drive in Chicago. Since 1992 he has been in Los Angeles, where he now heads his own office, kw design. Alex’s firm designs a wide range of projects, from private homes to school buildings and airport terminals to urban master plans, emphasizing environmental responsiveness, unusual materials, and fine detailing. His recent projects incorporate visual art and performance, and have included a large-scale installation of video art for the renovation of the Bradley International Terminal at Los Angeles Airport; the set for a site-specific dance performance by Heidi Duckler Dance Theater on an empty lot in Long Beach; and the award-winning Theater Arts Building at Santa Monica College in Los Angeles. His team is currently working on a proposal for the revival of the Los Angeles River. [alex@kwdesign.com]

Rokhaya Waring ’88 is one the artists featured in 100 Artists of New England by E. Ashley Rooney (Schiffer Publishing 2011). The book showcases the work of artists from across the entire region of New England in a wide range of mediums, with information about the artists, galleries, and histories of the New England art colonies. Rokhaya’s paintings were also included in The Best of Rocky Neck Art Colony show at the Rocky Neck Gallery in Gloucester, Massachusetts, in May–June 2011. She also had two solo exhibitions: Tahiti Views at Blue Heron Gallery in Wellfleet, Massachusetts, in July 2011, and Paintings from Cape Ann to Tahiti at the Rocky Neck Gallery in August 2011. Her landscapes of New England, Provence, and Tahiti can be seen on her website, www.rokhaya.com. [rokhaya@rokhaya.com]

Alan Weinstein ’61 had exhibitions in 2010 at the Preston Contemporary Art Center in Las Cruces, New Mexico, and The Project Art Gallery at University Hospitals in Iowa City, both overviews of his work of the last 15 years. The shows presented a range of large and mid-sized canvases that traced the development of his recent formal preoccupations and sampled his increasingly calligraphic language, as well as his complex “joined canvases,” which play with the ideas of central images and their interaction with peripheral vision. Last November, in the gallery space of his 8,000-square-foot converted barn home and studio, Alan mounted the exhibition Cut Canvas, 2007–2010. The show featured works that incorporate canvas cut and glued to canvas, a technique he pioneered in the ’70s. The cut canvases range in size from tiny to 25 feet wide. Permanent collections holding his prints, livres d’artiste, drawings, and paintings include the Library of Congress, the National Gallery in Melbourne, Australia, and many other public and university museums and galleries. For more about his art and recent exhibitions, visit his website www.alanweinstein.com. [alan@alanweinstein.com]

Rick Wright ’87 was awarded the Louchheim Fellowship by the Fleisher Art Memorial in Philadelphia, where he is a faculty member. The award included a solo exhibition,
Late Petroleum Age Vessels, that was shown from October 2010–January 2011 in the Suzanne Fleisher & Ralph Joel Roberts Gallery. The black-and-white photographs in Rick’s exhibition focused on brightly colored plastic containers—Wisk, Tide, Clorox, etc.—and revealed hidden “personalities” and allusions to primitive masks or ancient deities. This work was also chosen for the Print Center’s Annual International Competition, curated by Museum of Modern Art curator Sarah Suzuki. In January 2011, Rick served as juror for the Perkins Center for the Arts 30th Anniversary Photography Show, which was the site of his first juried show 20 years ago. He teaches workshops and classes at Project Basho, Panasonic’s Digital Photo Academy, and the Fleisher Gallery, and will hold his first international workshop in Thailand next January. Rick has started to work with a 4 × 5-inch field camera, and his next project will involve making portraits in black and white. [rick@wrightartstudio.com]

Graduate Alumni

Virginia Bower ’77 (M.A.) was the lecturer on a private tour of China in May 2010. The focus was ceramics, with visits to contemporary artists’ studios, kiln sites, museums, and private collections; the tour group consisted of collectors, a dealer, an interior designer, and a museum director. She was also one of three editors, and wrote one of the two introductions, of Chinese Ceramics: From the Paleolithic Period through the Qing Dynasty (Yale University Press, 2010), a lavishly illustrated historical review of Chinese ceramics. The product of a 10-year collaboration of American, Chinese, and Japanese scholars, the book features 770 illustrations and is the first comprehensive photographic survey of Chinese ceramics in English. It will be published in a Chinese version by Foreign Languages Press of Beijing. [virginiaabower@hotmail.com]

Jonathan Brown ’64 received the 2011 Distinguished Scholar Award from the College Art Association of America, which held a session titled “Between Iberia and New Spain: The Scholarship of Jonathan Brown” in his honor at its annual meeting in February. In July 2010, he was awarded the Premio Internacional de la Fundación Cristóbal Gabarrón de Valladolid, Spain. Jonathan was the curator of the October 2010–January 2011 exhibition Pintura de los reinos: Identidades compartidas en el mundo hispánico at the Museo Nacional del Prado and Palacio Real in Madrid, and was co-curator of The Spanish Manner: Drawings from Ribera to Goya, which was on view at the Frick Collection from October 2010 to January 2011. Art in Spain and the Hispanic World: Essays in Honor of Jonathan Brown, edited by Sarah Schroth (Paul Holberton Publishing, 2010), the volume of contributions to the symposium held in his honor in 2008, was published last year. The book includes 19 essays on subjects ranging from El Greco’s portraits and Goya’s Red Boy to the patronage of Italian Renaissance tombs in Spain and portraits for trade in Mexico in the 17th and 18th centuries.

Kaira Cabañas ’07 is lecturer and director of the M.A. in Modern Art: Critical and Curatorial Studies (MODA) program at Columbia University. This academic year she lectured in the “Art et Sociétés” seminar at the Centre d’Histoire de Sciences Po (Paris), the Hirshhorn Museum (Washington, D.C.), and the Walker Art Center (Minneapolis), in connection with the exhibition Yes Klein: With the Void, Full Powers, the artist’s first major retrospective in the United States in three decades. Kaira also contributed to the exhibition catalogue produced in conjunction with the exhibition, which was co-organized by the Hirshhorn Museum and Sculpture Garden and the Walker Art Center. She is currently serving as guest curator of the upcoming exhibition Specters of Artaud: Language and the Arts at the Museo Nacional Centro de Arte Reina Sofia in Madrid. [kc2421@columbia.edu]

Nick Camerlenghi ’07 was appointed assistant professor in the Department of Art History at the University of Oregon in the fall of 2010. At the 2010 Society of Architectural Historians (SAH) meeting, he chaired the well-attended session “Reassessing Italian Medieval Architecture.” Nick has recently begun scholarly work on a longtime passion, gastronomy, and at the 2011 SAH conference he will present a paper on the notion of terroir and its applicability to the study of regional architecture. During an upcoming leave from teaching, he will continue work on his book on the Basílica of San Paolo fuori le Mura in Rome. Nick and Jessica Maier, an art historian with a Columbia Ph.D., were married in the fall of 2009. [ncamerle@uoregon.edu]

Neil Chassman ’71 (M.A.) gave a lecture on artist and philosopher Peter Schwarzburg at the Marcella Sembrich Museum at Bolton Landing on Lake George, and curated a related exhibition at the nearby Silverwood Gallery. At SUNY New Paltz, he taught “Images and Ideas: Asian Art” last fall and will teach that course again, in addition to “Art of Early China.” His courses at Woodstock Day School include “Directed Studies in World Literature and the Novel” and “Twentieth-Century History of Europe and the U.S.: Political, Military, and Cultural.” Neil also directed several programs at the Metropolitan Museum of Art related to the Met’s exhibition The World of Kublai Khan, including a dialogue with poet David Jaffin, visiting from Munich, at which eight poems related to Yuan Dynasty images were composed. The poems formed the basis for Neil’s subsequent lectures at the university and at Woodstock Day. [lchassman@gmail.com]
Gregory Clark *88 has published the commentary volume that accompanies the full facsimile of the celebrated Da Costa Hours in the Pierpont Morgan Library: Da Costa-Stundenbuch: Vollständige Faksimile-Ausgabe im Originalformat von MS M.399 aus dem Besitz der Morgan Library & Museum, New York (Akademische Druck- u. Verlagsanstalt, 2010). Made probably in Ghent around 1515, the Da Costa Hours is best known for its superb cycle of 12 full-page depictions of the months of the year executed by Simon Bening (1483–1561), who was also responsible for all but a handful of the manuscript's other 109 miniatures. Greg is currently working on reinventing his Princeton dissertation as a book-length monograph, with the provisional title “The Master of Morgan 453 and Manuscript Illumination in Paris during the English Occupation (1419–35).” [gclark@sewanee.edu]

Michael W. Cole *99 has just published Ambitious Form: Giambologna, Ammanati, and Danti in Florence (Princeton University Press, 2011), which describes the transformation of Italian sculpture during the neglected half century between the death of Michelangelo and the rise of Bernini. Michael’s book traces the Florentine careers of three sculptors—Giambologna, Bartolomeo Ammanati, and Vincenzo Danti—as they negotiated the politics of the Medici court, followed one another’s work, and set new aims for their own art. This comparative study of Giambologna and his contemporaries provides a new understanding of the individual artists and the period in which they worked. While their predecessors had focused on specific objects and the particularities of materials, late-16th-century sculptors turned their attention to models and design. Michael is professor of art history at Columbia University. [mc3371@columbia.edu]

Christopher Comer *80 recently completed the manuscript of a book on Jacques de Bellange (ca. 1574–1616), the licentious painter, printmaker, and draftsman who worked for the court of Lorraine at Nancy. An interdisciplinary study titled Where Made into an Angel: Jacques de Bellange, Catherine de Bourbon, and Painting in Nancy at the Turn of the 17th Century, it tells the forgotten story of the painter and his Huguenot patroness at the Catholic court during her tenure as Duchess of Bar from 1599 to 1604. It also begins the process of rehabilitating Bellange’s oeuvre as a painter, which consists of about 30 autograph paintings of spectacularly high quality. Another 30 pictures are tentatively attributed to the master in Chris’s book. He has also completed an article on Bellange’s later work, titled “A Poet and a Madman: Artistic License and Bellange’s Etchings of the Bible,” which will appear in La cause en est cache: Études offertes à Paulette Choné par ses collègues, ses élèves, et ses amis, edited by Sylvie Taussig (Brepols, forthcoming). [comer11@charter.net]

Tracy E. Cooper *90 was awarded a research grant by the Gladys Krieble Delmas Foundation for her current book project, The Artist at Home in Renaissance Venice, and she spoke on that subject at the meeting of the Association of Art Historians in Glasgow, where she was among the many detained by the eruption of Eyjafjallajökull. She was in Venice as a book presenter at the Guggenheim Museum and participated in the Warwick University Centre for the Study of the Renaissance “Family Values” workshop, as well as in a conference on the tombs of the Venetian doges at the Centro Tedesco and Fondazione Giorgio Cini. Tracy was also the co-organizer and co-chair, with Blake de Maria *03, of seven sessions in honor of Professor Patricia Fortini Brown at the Renaissance Society of America’s annual meeting in Venice. A volume of the papers, co-edited by de Maria and Mary Frank *06, is currently in progress. Tracy was the organizing committee co-chair for the symposium sponsored by the department in honor of Brown’s retirement, “Giorgione and His Times: Confronting Alternate Realities,” and collaborated on an accompanying exhibition at the Princeton University Art Museum. [t.cooper@temple.edu]

Alex Curtis *95 has been appointed headmaster of Choate Rosemary Hall, an independent coeducational boarding school of 850 students in Wallingford, Connecticut. Founded in 1890 as Rosemary Hall, a school for girls, The Choate School for boys was founded six years later, and the two schools officially merged in 1974. Alex was chosen from among 200 candidates from boarding and independent schools, liberal-arts colleges and research universities, and high-performing public and charter schools. He had been headmaster of the Morristown-Beard School in Morristown, New Jersey, for the last seven years, and took up his new position in July.

Pierre du Prey *73 edited and wrote the introduction to The House that Jack Built (Kingston, Ontario: Queen’s Archives, 2010), a catalogue of architectural drawings, compiled by 24 of his undergraduate and graduate students, for a house on Niagara Island in the Thousand Islands. The catalogue describes all 196 surviving architectural drawings and blueprints prepared by the architect John Walter Wood (1900–58). A very early example of reinforced concrete construction in a domestic context, it was built in 1930–32, with an equally fascinating ferro-concrete boathouse added in 1934–35. The drawings were recently presented to Queen’s University by the daughter of the builder, Sherman Pratt. The catalogue is Pierre’s farewell to his researches in the uncharted architectural waters of the Thousand Islands, and also a sort of farewell to teaching: he retired in July after “40 happy years in the trenches.” [pduprey@post.queensu.ca]
Sabine Eiche *83 coauthored an article with Anthony M. Cummings, “Nino Pirrotta’s Early Music-critical Writings,” in Studi Musicali 37 (2008). Pirrotta (1908–98) was trained in art history and the organ, and began his musicological career in 1933 as music critic for the daily L’Ona of Palermo. He came to the United States in 1954 as visiting professor at Princeton, moving to Harvard in 1956, where he taught until 1972, when he returned to Italy to take up the chair of musicology at the University of Rome. The January 13, 2011, issue of The Florentine (no. 134), www.theflorentine.net, published Sabine’s article on the history of news collecting, “Hear Ye! Hear Ye! How the News Came to Be.” Last year, she translated conference papers and articles in art history from Italian into English for Harvard University, the National Gallery of Art, and the Getty Research Institute. Writing for children continues to be her passion. Visit her website at www.members.shaw.ca/seiche. [sabinedellatover@yahoo.ca]

J. David Farmer *81 organized his third exhibition as director of exhibitions for the Dahesh Museum of Art, returning from his retirement as director of that museum. The Essential Line: Drawings from the Dahesh Museum of Art, on view from February–March 2011, was the first exhibition devoted to the museum’s drawing collection and covered the wide range of techniques, styles, and subject matter of 19th-century academic drawing. The Dahesh’s annual exhibitions are presented in Syracuse University’s Palitz Gallery in New York City. David also coordinates requests for loans from the collection, and last fall was the courier for 17 paintings and sculptures loaned for Orientalism in Europe: From Delacroix to Kandinsky, a major survey of Orientalist art that opened in Brussels, then moved to Munich and Marseille. David teaches art history at University College in Rockland, a local center of the University of Maine, and may begin teaching at the Maine State Prison. [liffield@roadrunner.com]

Gail Feigenbaum *84, associate director of the Getty Research Institute, heads the international research project “Display of Art in Roman Palaces 1550–1750,” and she organized a two-day conference on that subject at the Getty last December. Her most recent book, Sacred Possessions: Collecting Italian Religious Art, 1500–1900, co-edited with Sybille Ebert-Schifferer (Getty Research Institute, 2011), is a collection of essays that examine how works of art created for religious purposes take on new meanings as they move from sacred spaces to secular collections. The 14 contributors explore how the complex amalgam of the aesthetic and the numinous that characterizes religious art changes with changes of function, setting, audience, and the passage of time. They focus on the centuries in which the phenomenon of collecting came into its own, with the resulting radical recontextualization of celebrated paintings by Raphael, Caravaggio, and Rubens. [gfeigenbaum@getty.edu]

Marcy B. Freedman *81 (M.A.) presented several interactive performance pieces in 2010. At the Katonah Museum of Art, guests were invited to participate in Everything You Always Wanted to Know about Contemporary Art but Were Afraid to Ask, and at the Dorsky Museum of Art, visitors could interact with Marcy’s embodiment of The Go-Between. She curated a program of performance art for the Collaborative Concept’s “Fifth Annual Farm Project,” which included her own piece, The Farmer’s Daughter. In collaboration with Gene P anzenko, Marcy created the video Wake-Up America and a three-channel video installation titled Videoballs. Other collaborations included a collage exhibition with The Cathouse Associates, a three-woman group, and a portrait performance with E.Y.E. (erase your ego), a six-person group. In the spring of 2011, Marcy worked with a videoconferencing system to present a remote, interactive project called Speaking of Things for the Texas Advanced Computing Center at the University of Texas in Austin. She also returned to the Katonah Museum of Art to present First Kiss Remembered, a performance comprising an online component and a live event. She was featured at the museum as a guest speaker, presenting a three-part lecture series, “When Giants Collide: Rivalries in Western Art.” [mbf@bestweb.net]

Ingrid Furniss *05, after teaching for three years at the University of Texas–Arlington, accepted a position in the art department at Lafayette College. Her recent book, Music in Ancient China: An Archaeological and Art Historical Study of Strings, Winds, and Drums during the Eastern Zhou and Han Periods (770 BCE–220 CE) (Cambridge Press, 2008), a revised version of her dissertation, won the 2010 Nicolas Bessaraboff Prize of the American Musical Instrument Society. The annual award is given to the most distinguished book-length work in English that “promotes the study of the history, design, and use of musical instruments in all cultures and from all periods.” Ingrid’s book is the first comprehensive
study of string, wind, and percussion instruments in tombs of the Eastern Zhou and Han periods, examining evidence for their social, ritual, and entertainment functions, and their association with various levels of wealth. [furnissi@lafayette.edu]

Robert E. Harrist Jr. *89, the Jane and Leopold Swergold Professor of Chinese Art History at Columbia University, completed his lengthy term as chair of the Department of Art History and Archaeology in June. He will be on sabbatical during the 2011–12 academic year. His most recent book is *The Landscape of Words: Stone Inscriptions from Early and Medieval China* (University of Washington Press, 2008), an examination of the Chinese landscape as a medium for literary inscription, which won the Levenson Prize sponsored by the Association for Asian Studies. The Levenson Prize recognizes the book that makes the greatest contribution to increasing understanding of the history, culture, society, politics, or economy of China. [reh23@columbia.edu]


Andrew E. Hershberger *01, associate professor of contemporary art history at Bowling Green State University in Ohio, was elected to a second, non-consecutive two-year term as chair of the Division of Art History. Over the past year, he continued editing his forthcoming anthology on photographic theory, under contract with Wiley-Blackwell. Andrew also continued his work as the photo historian for the project *Imagining a New Deal: A Documentary Portrait of Ohio,* sponsored by the National Endowment for the Humanities and Ohio Arts Council. The goal of the team of Ohio-based researchers and photographers is a statewide survey and rephotographing of sites documented in Farm Security Administration photographs. [ahersh@bgsu.edu]

Claudia Lazzaro *75 published the article “River Gods: Personifying Nature in 16th-Century Italy” in the February 2011 issue of Renaissance Studies, a special issue titled “Locus amoenus: Gardens and Horticulture in the Renaissance,” edited by Alexander Samson. The essay grew out of her longstanding interest in personifications of the natural world and, more generally, personifications of place, which she is also pursuing in one chapter of her book-in-progress on images of cultural identity in 16th-century Florence. Claudia also published a review of *Bomarzo: Il Sacro Bosco,* edited by Sabine Frommel (Electa, 2009), in the journal of the Society of Architectural Historians for March 2011. [cl47@cornell.edu]

Robert S. Mattison *85 wrote the essay for the exhibition catalogue *Theodore Stamos: A Communion with Nature,* which accompanied a show at the Hollis Taggart Gallery in New York from May–July 2010. Stamos was the youngest member of the Abstract Expressionist group of American artists, and this was his first retrospective in America in nearly 20 years. Bob also wrote the text for *Helen Frankenthaler: Painting Is Paper,* the catalogue of a show at the Bernard Jacobson Gallery in London in October–November 2010. He has assembled two upcoming exhibitions with catalogues: *Black Mountain College and Its Heritage,* which will be on display at the Loretta Howard Gallery in New York in 2012, and *Franz Kline: Coal and Steel,* which will open in September 2012 at the Allentown Art Museum and will later move to New York. During the spring 2011 semester, he led students on a three-week trip to Istanbul and Anatolia, Turkey. Bob is the Marshall R. Metzgar Professor of Art History at Lafayette College. [mattisor@lafayette.edu]

Heather Hyde Minor *02’s book, *The Culture of Architecture in Enlightenment Rome* (Penn State University Press, 2010) has been awarded the 2010 Helen Howard R. Marraro Prize in Italian History from the Society for Italian Historical Studies. The prize is awarded annually to the best book in Italian history by a committee comprised of members of the American Historical Association, the American Catholic Historical Association, and the Society for Italian Historical Studies. In the spring of 2012, Heather will be the Samuel H. Kress fellow at the Sterling and Francine Clark Art Institute. She teaches at the University of Illinois at Urbana-Champaign and is currently working on a book on Giovanni Battista Piranesi. [heatherhydeminor@gmail.com]

Kevin Moore *02 published *Starburst: Color Photography in America 1970–1980* (Ostfildern: Hatje Cantz, 2010) and curated the related exhibition, which opened at the Cincinnati Art Museum in
February 2010 and traveled to the Princeton University Art Museum in the summer of 2010. This was the first historical survey of what critics of the 1970s dubbed “the New Color Photography,” focusing on 18 artists who embraced color despite its seeming artlessness, at a time when color photography was viewed as too literal-minded and tainted by its commercial history. Kevin’s most recent publication is the essay, “My Utopia: Play in Bauhaus Photography” in From Diversion to Subversion: Games, Play, and 20th-Century Art, edited by David Getty (Penn State University Press, 2011). For more about his lectures, publications, consulting work, and other activities, visit his website, www.fultonstreet.us. [kevin@fultonstreet.us]

**Paul Monty Paret** *’01 won the 2011 Art Journal Award from the College Art Association for his article “The Aesthetics of Delay: team and ‘International Airport Montello,’” part of the forum “Land Use in Contemporary Art” in the winter 2010 issue of the Art Journal. The article, part of a series of investigations into land-use issues in contemporary art, considers the artist duo team’s “International Airport Montello,” a project that transforms a remote, economically depressed Nevada town into a global economic and art-world hub. [paul.paret@utah.edu]

**Véronique Plesch** *’94 is president of the International Association of Word and Image Studies (www.iawis.org) and organized its triennial conference, “The Imaginary/L’imaginaire,” in Montreal, where she also chaired a series of sessions on “Past Imagined: Monuments and Memorials.” With Catriona MacLeod and Jan Baetens, she coedited Efficacy/Efficacité: How to Do Things with Words and Images? (Rodopi, 2011), the papers from the Eighth International Conference of the IAWIS. She also chaired the session “Word and Image Studies: Past, Present, and Future” at this year’s College Art Association meetings, and was a member of the organizing committee, chaired a session, and participated in a roundtable at the First International Conference on Architecture and Fiction, “Once upon a Place: Haunted Houses & Imaginary Cities,” in Lisbon, Portugal, last October. Last fall Véronique became vice president of the New England Medieval Conference. [vbplesch@colby.edu]

**Shelley Rice** *’76 and Kenneth Silver celebrate being named Chevaliers in the Order of Arts and Letters at the Palais du Luxembourg. He invites others who share those interests to contact him. [flora@unm.edu]

**Susan Rotroff** *’76 was awarded the Archaeological Institute of America’s Gold Medal for Distinguished Archaeological Achievement, the organization’s highest honor, at the institute’s annual meeting in January. The award cited her inspired teaching, extensive archaeological fieldwork, and international reputation as a scholar who uses the material culture of ancient societies to understand the daily lives of their people. An authority on pottery of the Hellenistic period, Susan has published multiple volumes on pottery found at the Athenian Agora, where she has worked since 1970. She has also published material from sites in Turkey and other areas of Greece and has been a trench supervisor or pottery consultant at a number of archaeological excavations, including Troy, Carthage, and Mt. Lykaion. Her recent publications include “Moldmade Bowls at Samothrace,” in Samothracian Connections: Essays...
Margaret Rose Vendryes *97 had a debut solo exhibition of paintings, African Divas, in the Slater Gallery at Tufts University last March. The series was inspired by the familiar, uniform format of LP record album jackets, with each square canvas featuring a full-figure portrait of a popular black female soloist, but wearing an African mask that was chosen for its character and/or aesthetic compatibility with her image. Margaret Rose was also the guest curator of the exhibition Richmond Barthé: The Seeker, a selection of 22 of Barthé’s sculptures that was shown at the Ohr-O’Keefe Museum of Art in Biloxi, Mississippi, from November 2010 to June 2011. Her lead article, “Young, Gifted, and Black Between the Wars: Richmond Barthé’s Manhattan Years,” was published in the spring 2011 issue of Sculpture Review. She is also enjoying teaching in conjunction with making art, and during the spring 2011 semester taught a seminar on contemporary African diaspora art as a visiting lecturer at Wellesley College. [mrvendryes@gmail.com]

Gary Vikan *76 published Early Byzantine Pilgrimage Art (Dumbarton Oaks/Harvard University Press, 2011), which explores the portable artifacts of eastern Mediterranean pilgrimage from the 5th to the 7th century in the context of contemporary pilgrims’ texts and the archaeology of sacred sites. His book shows how the iconography and devotional piety of Byzantine pilgrimage art changed, examines what early religious travelers took home, where these “sacred souvenirs” were manufactured, and how the images imprinted upon many of them helped realize their purpose. In this revised and enlarged version of his groundbreaking 1982 study, Gary expands the narrative by placing the world of the early Byzantine pilgrim within the context of Late Antique magic and pre-Christian healing shrines, and considering pilgrimage after the Arab conquest of the 7th century. During the spring 2011 semester, he taught a class titled “Saint Elvis: From the Holy Land to Graceland” at Goucher College. Gary has been director of the Walters Art Museum in Baltimore for 17 years. [gvikan@thewalters.org]

Joshua Waterman *07 is researching the early German paintings at the Philadelphia Museum of Art, where he is a Andrew W. Mellon Postdoctoral Curatorial Fellow. He organized an installation at the museum titled Late Gothic and Renaissance Cologne: Paintings from the John G. Johnson Collection, and published an article on drawings by Jost Amman in the spring 2011 issue of Master Drawings. [jwaterman@philamuseum.org]

in Honor of James R. McCredie (Oxbow Books, 2010), Susan is the Jarvis Thurston and Mona Van Duyn Professor in the Humanities at Washington University in St. Louis. [srotroff@arts.wustl.edu]

Vanessa Sellers *92 has published an online translation of Gijsbert van Laar’s Magazijn van Tuin-Sieraden (Storehouse of Garden Ornaments), a treatise on garden layouts and ornaments published in Amsterdam in 1802. The only garden model book in Dutch at that time, van Laar’s volume provides a clear visual overview of the transitional moment in Dutch garden history when the mature style of landscape design was emerging. It was also a seminal do-it-yourself book, providing an array of beautifully colored plans and ornaments as models for improving gardens. Vanessa’s translation and her accompanying essay, “The Romantic Landscape Garden in Holland,” show that garden design in the Netherlands underwent a stylistic development just as interesting as that of the grand landscaped estates in England, but on a more modest scale. This new edition, which features the original text with interactive English translation, was published online by the Foundation for Landscape Studies (www.foundationforlandscapestudies.org) as the first publication of their Web-based initiative, which will include a virtual library of rare books. [vbsellers473@aol.com]

Ulrike Meyer Stump *96 (M.A.) has coauthored a history of Swiss photography with fellow Princeton alum Martin Gasser *96. The book will appear this fall as a collaborative publication of the Fotostiftung Schweiz (Winterthur) and Lars Müller Verlag (Baden). In addition to teaching at the University of Zurich and the Zurich University of the Arts, Ulrike participated in a panel discussion at Corner College in Zurich on the current boom in publications on photography. [meyerstump@sunrise.ch]
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.