Greetings, and welcome to the 2012–13 academic year!

Last year’s schedule was densely packed with stimulating lectures and colloquia—the lecture series jointly organized by the department and the Institute for Advanced Study, two graduate student conferences, and the Princeton-Rutgers Senior Thesis Symposium continued to bring both advanced and younger scholars to campus and in front of interested audiences. In addition, all three major departmental lectures were given last year: David Rosand of Columbia University gave the Robert Janson-La Palme ’60 lecture, on Leonardo, Dürer, Michelangelo, and their critics; Sible de Blauw, from Radboud University of Nijmegen, delivered the Kurt Weitzmann Lecture, on the court of Saint Peter’s as a place of memory; and Richard Brilliant, also of Columbia, gave the James F. Haley ’50 Memorial Lecture, “At Death’s Door.”

During the spring semester, the department also hosted Tonio Hölscher, professor emeritus at Heidelberg University, who was a Fellow in the Council of the Humanities, and his wife, Fernande, both Classical art historians. Their seminars contributed greatly to the widening curriculum in the ancient field.

Excellent news for the department came in the final weeks of the academic year: Esther da Costa Meyer has been promoted to full professor, and I join my colleagues in congratulating her.

Looking toward the coming academic year, I am delighted to announce that Irene Small, a specialist in contemporary art and criticism, has joined the faculty. Irene, who comes to Princeton from the University of Illinois, is a graduate of Brown University and holds a Ph.D. from Yale, which she earned with her exciting work on the Brazilian artist Hélio Oiticica. We welcome her and her family most warmly to Princeton. Speaking of newcomers, Irene, Bridget Aldorf, Rachael DeLue, and Lia Markey have recently welcomed new babies to their families, and we congratulate all of them.

In the spring semester, we will have the privilege of hosting an eminent expert in the field of Renaissance art history, Martin Kemp, professor emeritus at Trinity College, Oxford, who will be the 2013 Janson La-Palme Visiting Professor.

A very heartfelt and warm farewell goes to Lisa Ball, assistant to the chair, and Patty Lieb, events coordinator, who have assumed new positions in the Department of East Asian Studies. I thank them both for their excellent work and their dedication to the department over the years. We hope that they will prosper and enjoy their new responsibilities.

Finally, I would like to direct your attention to one of this fall’s highlights: the exhibition City of Gold at the Princeton University Art Museum, which opens on October 20. This exhibition explores the history and archaeology of Polis Chrysochous on Cyprus, the site of the ancient city of Marion and its successor Arsinoe. Featuring 110 objects lent by the Department of Antiquities of Cyprus, the British Museum, and the Louvre, it celebrates a quarter century of excavations at Polis by the department, under the direction of Professor Emeritus William Childs.

While I am on leave this academic year, the department is in the experienced hands of acting chair Hal Foster. I wish you all a stimulating and successful year.

Thomas Leisten, chair

FALL 2012

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Bridget Alsdorf began her three-year appointment as the Arthur H. Scribner Bicentennial Preceptor. In the fall, she taught the annual survey of 19th-century European art, as well as a graduate seminar on fin-de-siècle France that examined the relationship between painting, print culture, and the beginnings of film. She completed the final proofs of her forthcoming book, *Fellows: Fantin-Latour and the Problem of the Group in 19th-Century French Painting* (Princeton University Press) and gave talks at various venues, including Pennsylvania State University and the Nineteenth-Century French Studies Colloquium at the University of Pennsylvania. The research she presented at Penn was drawn from her current book project on theatrical audiences and crowds in fin-de-siècle French art. She contributed an essay on Édouard Manet’s *Young Woman in a Round Hat*, in the Princeton University Art Museum, to the forthcoming catalogue [Manet to Modigliani: Masterpieces of European Art from the Pearlman Collection](http://www.cut-thru.museum). Alsdorf’s spring semester was joyfully consumed by the arrival in February of her baby boy, Nicholas. She spent the summer working on a translation of Philippe Lacoue-Labarthe’s *Lettres sur l’art*, finishing an essay on Félix Vallotton, and traveling to Munich for an exhibition of paintings by Vilhelm Hammershøi, a 19th-century Danish artist who is the subject of an article in progress.

Nathan Arrington was the field supervisor of excavations in the sanctuary of Zeus at Nemea, Greece, in summer 2011 (see pages 30–31). During the academic year, he enjoyed teaching “Ancient to Medieval Art” and “Archaeological Methodology and Theory,” and introduced two new courses: “Classical Greek Art,” an undergraduate lecture course, and the “The Divine Image in Ancient Greece,” a graduate seminar he co-taught with Fernande Hölsher. He published an article on the visual rhetoric and commemorative dynamics of Athenian casualty lists in *Classical Antiquity* (October 2011), and offered a reanalysis of an important but disputed Classical war monument in *Zeitschrift für Papyrologie und Epigraphik* (2012). His book review on sanctuaries and memory appeared in the *Bryn Mawr Classical Review* (March 2012). Brown University and Princeton’s Mathey College provided stimulating settings for his invited lectures. At the annual meeting of the Archaeological Institute of America, Arrington presented his research on the origins of the sanctuary at Nemea. He spent much of the year preparing an application for a permit to excavate at Stryme, a 7th- to 4th-century B.C.E. marketplace on the Thracian coast. The American School of Classical Studies in Athens has granted him one of the few permits for American archaeological work in Greece; the request next moves to the Greek government. Arrington spent this summer planning and preparing for the anticipated 2013–15 excavations.

Esther da Costa Meyer, on sabbatical this year, was a fellow at the Sterling and Francine Clark Institute in Williamstown, Massachusetts, during the spring term. The topic of her research was “Theories of Objects: Paris, 1920s–1930s,” focusing on the decades when artists, architects, filmmakers, and writers began to grapple with the role of the object in a world increasingly characterized by mass production and consumption. These figures included Le Corbusier, Fernand Léger, Jean Epstein, André Breton, and Salvador Dalí, all overshadowed by the critical role played by Marcel Duchamp and his readymades. Da Costa Meyer’s project explores the ways different concepts empowered the object in their attempt to reach the subject.

Hal Foster published *The First Pop Age: Painting and Subjectivity in the Art of Hamilton, Lichtenstein, Warhol, Richter, and Ruscha* (Princeton University Press, 2011). The book reveals how these five seminal artists held on to old forms of art while drawing on new subjects of media; how they struck an ambiguous attitude toward both high art and mass culture; and how they suggest that a heightened confusion between images and people is definitive of Pop culture at large. Foster’s current project concerns modernist art at times of political emergency.

with collaborators at the University of Chicago and the Getty Research Institute, Heuer won a Warhol Foundation Arts Writers Grant.

Thomas DaCosta Kaufmann gave the Robert Kann Memorial Lecture at the University of Minnesota and the Robert H. Smith Sculpture Lecture at the Victoria and Albert Museum, subsequently published as “Representation, Replication, Reproduction: The Legacy of Charles V in Sculpted Rulers’ Portraits of the Sixteenth and Early Seventeenth Century,” in *Austrian History Yearbook* 43 (2012). He lectured on world art history and Habsburg portraiture at the National Normal University of Taiwan and the Academia Sinica in Taipei. He also gave the keynote address, on “Genius Loci,” at the conference “SupraSpace: On the Concept of Space and Place in Art and Visual Culture” at Tel Aviv University, and was a respondent at the Conference of the International Association of Historians of Asia held in Solo/Surakarta Indonesia in summer 2012.

At the request of graduate students, Kaufmann taught a seminar on art of the Renaissance in Bohemia and Moravia this spring that included a trip to the Czech Republic (see page 21). The students participated in symposia with Czech graduate students in Prague and Brno; Kaufmann spoke on “Linz: The Imperial Cultural Capital ca. 1600” at both.


Kaufmann served as vice president of the National Committee of the History of Art and participated as a “membre titulaire” in the International Congress of the History of Art in Nuremberg in July 2012. He began a new role as editor-in-chief of the *Oxford Bibliography of the History of Art*, a new online publication, and resumed his activity as an expert adviser to the European Research Council.

Michael Koortbojian lectured this year at Georgetown University; in Aarhus, Denmark; and at the “Mapping Late Antiquity” symposium at Princeton. His article “Renaissance *Spolia* and Renaissance Antiquity (One Neighborhood, Three Cases)” appeared in *Reuse Value: Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine*, edited by Richard Brilliant and Dale Kinney (Ashgate, 2011).


Examples of Kaufmann’s work are on view in *Reuse Value: Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine*.
Okeke-Agulu recently served as moderator of the session “Curatorial Practice, Institutions, and Scholarship: Regional, Global, Alternative, and Beyond?” and spoke at the session “Contemporary Connections: Artistic Practice,” at the Clark-MoMA colloquium “‘Impressions from South Africa’ and Beyond,” held at the Museum of Modern Art in New York. In March 2012, he presented “Globalization and Art History” at the symposium “Universalisms in Conflict: Postcolonial Challenges in Art History and Philosophy,” at the Academy of Fine Arts in Vienna; and in May he participated in the “Multiple Modernisms” workshop at Carleton University in Ottawa, Canada.

Okeke-Agulu lectured on “Who Knows Tomorrow, Nationalgalerie, Berlin,” at the University of Nigeria in Nsukka, and “The Politics of Form: Uche Okeke’s Illustration for “Things Fall Apart,”” at the Toyn Falola International Conference at the University of Ibadan, Nigeria. He also gave the Ritchie Markoe Scribner ’75 Lecture, “Ibrahim El Salahi’s Postcolonial Modernism,” at New York University, and he spoke on the same topic at the Institute for Advanced Study in Princeton.

Okeke-Agulu has received a grant from Princeton’s 250th Anniversary Fund for Innovation in Undergraduate Education to develop a new freshman seminar, “Contemporary African Art since 1980,” which is scheduled for spring 2013. During his leave this academic year, John Pinto finished his book Speaking Ruins: Piranesi, Architects, and Antiquity in Eighteenth-Century Rome, which will be published later this year by the University of Michigan Press. He also participated in three conferences. The first, on the architecture of Filippo Juvarra, took place in Turin. Pinto was the co-organizer of the second conference, on Roman imperial architecture and its legacy, which was held at the American Academy in Rome. He also participated in a study day devoted to the geography of southern Baroque architecture organized by Jesús Escobar ’96 at Northwestern University. Among the participants were Sally Metzler ’97 and Heather Hyde Minor ’02; also attending was Jacki Musacchio ’95.

Jerome Silbergeld tried to reduce his workload this year by taking a one-semester sabbatical, his first since the 1980s, but it didn’t work. He stayed busy on the lecture circuit, with presentations at China Institute in New York, Brown University (twice), the Cleveland Institute of Art, Cleveland State University, the University of Michigan, the University of Kansas, the Association for Asian Studies annual conference in Toronto, the Art Institute of Chicago (twice), and the University of Chicago. He chaired the gallery committee and the contemporary arts collection committee at the Asia Society, New York, and served on the gallery committee for China Institute and the editorial committee of the Archives of Asian Art. He continued to serve as director of...

Andrew M. Watsky completed his term as director of graduate studies this year. He continued his work on the 16th-century *chanoyu*, or tea ceremony. Part of his research concerns a tea jar named Chigusa, a ceramic vessel that was of little worth in its original Chinese context, but was appropriated by Japanese tea masters and designated as an excellent object, one of the best in all Japan. It was acquired by the Freer/Sackler Museum in Washington, D.C., and is now the focus of a series of projects, including a webinar last fall in which Watsky and several colleagues lectured on Chigusa and then fielded questions from an international audience. He is collaborating on an exhibition centered around Chigusa which will travel to the Princeton University Art Museum, and he will teach a related undergraduate seminar on *chanoyu*. Watsky lectured widely on different aspects of his *chanoyu* research this year, including at the Bard Graduate Center, Columbia University, and the annual conference of the Association for Asian Studies in Toronto.

**Visiting Faculty**

Christina Halperin, a Program in Latin American Studies/Corsen Fellow in the Society of Fellows, taught “Pre-Columbian Maya Art: Elite and Popular Discourses,” which included a weekend trip to Guatemala (see page 20), and a freshman seminar, “Pottery: Archaeology, Art, and Technology.” She is currently excavating at Tayasal, Petén, Guatemala, one of the last strongholds of Maya autonomy during the early Colonial period.

Fernande Hölscher, a Classical archaeologist based in Heidelberg, Germany, has published on a variety of subjects, from animal combats in Archaic Greek art to cult statues, dedications, and Greek pottery. With Professor Nathan Arrington, she co taught the seminar “The Divine Image in Ancient Greece,” which focused on the representations of gods and goddesses in ancient Greece and the reception and religious, cultural, and political functions of their images.

Tonio Hölscher, professor emeritus of Classical archaeology at the University of Heidelberg, was the Old Dominion Fellow in Art and Archaeology and lecturer in the Council of the Humanities. His many publications have provided revealing investigations of the functions of images in ancient Greek and Roman art and their significance for political and social life. Much of his work has centered on the representation of states and statesmen in political monuments, the portrayal of normative societal concepts in pictorial artworks, and the shaping and experience of public and private spaces by way of architecture and the rituals that took place in them. At Princeton, he taught the seminar “Myths, Images, and Polis Societies in Archaic and Classical Greece,” which investigated the vital interest that Greek societies had in their myths in general, and especially the images of myths that were destined to be “used” in specific social situations, from the symposium to sanctuaries.


Jelena Trkulja, with Professor Nino Zchomelidse, co taught a new upper-level undergraduate seminar “‘The Two Romes’: Rome and Constantinople in the Middle Ages,” and, with Professor Thomas Leisten, “Cultures of Enchantment,” focusing on the two superpowers of the early medieval world—Byzantium and Sasanian Iran and later the Islamic caliphate—and their mobilization of the arts in an effort to assert power and project themselves as superior to their enemies.

**Emeritus Faculty**

Patricia Fortini Brown had a full agenda of traveling, lecturing, writing, and even teaching. After visiting London, where she received the Serena Medal from the British Academy (see page 7), she explored Montenegro with graduate student Emily Spratt for a week in October in search of Venetian and Orthodox remains. Her lecture at Temple University, “The Lure of the East: Venetian Viaggiatori in Asia Minor and Beyond,” in December was followed in January by the Hammer Foundation Lecture at UCLA, for the Center for Medieval and Renaissance Studies. Brown chaired one of three sessions on Ciriaco d’Ancona organized by Bob Glass *12 and Giada Damen *12 at the Renaissance Society of America’s annual meeting in Washington in March, then flew to Scotland in May to present a paper titled “A Death in Venice: The Forgotten
Tomb of Alvise Della Torre” at a conference in honor of Peter Humfrey. In July and August, she taught Renaissance art to undergraduates in Beijing in the American Universities in Asia (AUIA) International Summer School. During her nearly six weeks in China, she also visited sites related to Marco Polo and the Silk Route—Xi’an, Dunhuang, and Hangzhou—as well as the water villages near Shanghai, Suzhou, and Zhouzhuang, often called “a little Venice.”

Peter Bunnell’s landmark exhibition *Photography into Sculpture* was restaged at the Cherry and Martin gallery in Los Angeles last fall. Bunnell mounted the original show at the Museum of Modern Art in New York in 1970, when he was the museum’s curator of photography; it then traveled to a number of venues around the country. The first comprehensive survey of the use of photographic images in a sculptural or three-dimensional manner, it encapsulated the radical gestures of the photographic practice of the late 1960s and its experimentation with new techniques and technology. Controversial at the time, the exhibition has since been called one of Bunnell’s great contributions to the history of photography, one that helped redefine photography and photographic practice. The Cherry and Martin gallery assembled works by 20 of the 23 artists who were part of the 1970 exhibition, including some of the original pieces from that show.

Slobodan Ćurčić was the chief curatorial consultant for the exhibition *Transition to Christianity: Art of Late Antiquity, 3rd–7th Century A.D.*, organized by the Onassis Foundation (U.S.A.) and on view at the Onassis Center in New York from December 2011 to May 2012. He contributed the chapter “Aesthetic Shifts in Late Antique Art: Abstraction, Dematerialization and Two-Dimensionality” to the catalogue. His publications this year also included “Further Thoughts on the Palatine Aspects of the Cappella Palatina in Palermo,” in *Die Cappella Palatina in Palermo: Geschichte, Kunst, Funktionen*, edited by Thomas Ditttelbach (Swidtiff, 2011); “Relevance and Irrelevance of Space in Byzantine Ecclesiastical Architecture,” in *The Notion of Space in Byzantine Architecture*, edited by Evangelia Hadjirypphonos (Thessaloniki University Studio Press, 2011); “‘Living Icons’ in Byzantine Churches: Image and Practice in Eastern Christianity,” in *Spatial Icons: Performativity in Byzantium and Medieval Russia*, edited by Aleksei Lidov (Indrik, 2011); and “Divine Light: Constructing the Immaterial in Byzantine Art and Architecture,” in *Architecture of the Sacred: Space, Ritual, and Experience from Classical Greece to Byzantium*, edited by Bonna Wescot and Robert Ousterhout (Cambridge University Press, 2012). Ćurčić lectured at the University of Heidelberg in January 2012, and a selection of his drawings and paintings was included in an exhibition of the artwork of seven architects shown in Thessaloniki from February through March 2012. His current research projects include a monograph on Byzantine towers, as well as several articles and a book chapter.

Yoshiaki Shimizu gave a paper on the Kyoto painter Itō Jakuchū (1716–1800) at an international conference at the National Gallery of Art in spring 2012. Jakuchū’s magnum opus, his extraordinary set of 30 large bird-and-flower scrolls, *Colorful Realm of Living Being*, was on loan to the National Gallery from the Imperial Household in Tokyo as part of an exhibition commemorating the 100th anniversary of Japan’s gift of cherry trees to Washington, D.C. The curator of the exhibition was Yukio Lippit ’03. In October, at an international symposium in Berlin held in conjunction with a major exhibition of Katsushika Hokusai’s works at the Gropius Bau, Shimizu gave a paper on Hokusai as a trailblazing artist and a chance-taker as fascinating as Manet. At the Association of Asian Studies annual meetings in Toronto in March, he moderated a panel on disasters in pre-modern Japanese history. In May, Shimizu and his wife, Mary, traveled with a small group to the Buddhist cave temples at Dunhuang, Kucha, and Urumqi in northwest China, his first visit to those monuments after more than 25 years of teaching Japanese and Chinese art, including Buddhist art. He then spent the summer as a guest scholar at the Getty Research Institute, where he did research on the subject of disaster and creativity, a topic that will be the focus of a 2013 CAA panel he will cochair with Jennifer Weisenfeld ’97. He also began a small project on Itō Jakuchū and the American market.

John Wilmerding taught in the American Studies Program again this year, offering his 19th-century seminar “Defining Moments in American Culture: 1800–1850–1900.” He also gave public lectures at the College of the Atlantic and Bowdoin College in Maine, and at Christie’s in New York. Wilmerding met with the Committee for the Preservation of the White House, and served on the boards of trustees of the National Gallery of Art, the Guggenheim Museum and Foundation, Crystal Bridges Museum of American Art, and the Wyeth Foundation for American Art. He published articles on Carleton Watkins’s *El Capitan, Yosemite* (late 1870s) and Edward Hopper’s *Second Story Sunlight* (1960) in the *Wall Street Journal*’s “Masterpiece” series. Several exhibitions that he has been guest curating open in the coming year: *Maine Sublime: Frederic Edwin Church’s Landscapes of Mount Desert and Mount Katahdin*, at the Portland Museum of Art, Maine (June 30–September 30, 2012); *Wayne Thiebaud*, at the Acquavella Galleries in New York (October 23–November 30, 2012); *The Essential Robert Indiana*, a retrospective of his prints, at the Indianapolis Museum of Art (December 7, 2012–March 10, 2013); and *The Pop Object: The Still Life Tradition in Pop Art*, at Acquavella Galleries (spring 2013).
Emeritus Faculty Honored

Brown Awarded Serena Medal

Patricia Fortini Brown was awarded the Serena Medal by the British Academy in a ceremony in London on October 6, 2011. The medal, endowed by Arthur Serena following Great Britain’s alliance with Italy in the First World War, has been given annually since 1920 for “eminent services towards the furtherance of the study of Italian history, literature, art, and economics.” The citation honored Brown for placing works of art in their social, political, and intellectual contexts—both in her teaching and in her publications—and for the breadth of her research, focusing on the art and material culture of Venice, but covering a long time span and ranging widely across the Mediterranean world.

Previous winners of the Serena Medal include Mario Praz, Bernard Berenson, Rudolf Wittkower, Paul Oskar Kristeller, Roberto Weiss, and John Shearman. Brown is the eighth woman, and one of only a handful of Americans, to receive the medal.

Festschrift Honors Ćurčić

To honor Professor Slobodan Ćurčić at his retirement, 14 of his former students contributed to the festschrift Approaches to Byzantine Architecture and Its Decoration: Studies in Honor of Slobodan Ćurčić (Ashgate, 2011), edited by Mark J. Johnson ’86, Robert Ousterhout (Ćurčić’s first Ph.D. student at the University of Illinois–Champaign-Urbana), and Amy Papalexandrou ’98. Their essays reflect Ćurčić’s wide-ranging interests, demonstrating a variety of approaches to the study of Byzantine architecture and its decoration and reflecting both newer trends and traditional scholarship in the field. The essays also range broadly chronologically and geographically, from the Early Christian through the post-Byzantine period and from Italy to Armenia. The contributors are: Nikolas Bakirtzis ’06, Jelena Bogdanović ’08, Nicola Camerlenghi ’07, Ludovico V. Geymonat ’06, Mark J. Johnson ’86, Asen Kirin ’00, Christina Maranci ’98, Katherine Marsengill ’10, Marina Mihaljević ’10, Matthew J. Milliner ’11, Robert Ousterhout, Amy Papalexandrou ’98, Ida Sinkević ’94, and Jelena Tkulja ’04.

David Rosand, 2011 Janson-La Palme Visiting Professor

The Janson-La Palme Visiting Professor in the fall 2011 semester was David Rosand, the Meyer Schapiro Professor Emeritus of Art History at Columbia University. Educated at Columbia, where he has taught since 1964, Rosand served several terms as chair of the Department of Art History and Archaeology, as well as chair of the Society of Fellows in the Humanities and of the Miriam and Ira D. Wallach Art Gallery. He is a fellow of the American Academy of Arts and Sciences and a foreign member of Ateneo Veneto and the Istituto Veneto di Scienze, Lettere ed Arti. In 2007, Rosand was honored by the Renaissance Society of America with the Paul Oskar Kristeller Award for Lifetime Achievement.

Although he has published on a wide variety of topics in art history and criticism, Rosand is best known for his work on the art of Venice, where he currently serves as co-project director for Save Venice Inc., an organization dedicated to the preservation of the artistic heritage of that city. His publications in the field of Venetian studies include Titian and the Venetian Woodcut, the catalogue of an exhibition held at the National Gallery of Art, coauthored with Michelangelo Muraro (1976); Titian (1978); Painting in Sixteenth-Century Venice: Titian, Veronese, Tintoretto (1982, revised edition 1997); Myths of Venice: The Figuration of a State (2001); and Véronèse (2012). Rosand’s further interests are reflected in The Invention of Painting in America (2004) and Drawing Acts: Studies in Graphic Expression and Representation (2002).

His current project is titled Titian and the Poetics of Painting, and it was to this artist that he devoted the graduate seminar he taught at Princeton. The primary goal of the seminar was for students to gain a sense of the achievement of this most significant painter through sustained analysis of individual paintings. Effectively, the class involved exercises in reading paintings, in exploring the complex relationship of meaning and form, of iconography and style, and of the expressive implications of the bold brushwork (pittura di macchia) that characterizes the master’s late style.

Rosand’s public Janson-La Palme Lecture was titled “Figuring the Renaissance: Leonardo, Dürer, Michelangelo, and Their Critics.” Inspired as a tribute to the late Leo Steinberg, it focused on the interpretation of particularly resonant figures by these artists, their interpretation by a generation of great scholars such as Erwin Panofsky and Rudolf Wittkower, and the critical response of a younger generation of art historians anxious to counter the idealizing motives of their elders.

The Janson-La Palme Visiting Professorship, established in 2001 by Robert Janson-La Palme ’60, brings distinguished scholars to campus to teach a seminar in the field of European art between 1200 and 1800.
In Memoriam: Robert Alan Koch

Robert Alan “Bob” Koch, historian of northern Renaissance art, died in Raleigh, North Carolina, on November 10, 2011. He was 91. Koch was born in Durham, North Carolina, on November 23, 1919. His father, Frederick Koch, was a well-known folklorist and professor of theater at the University of North Carolina—Chapel Hill, where Bob received his B.A. and M.A. in art history. As it did for so many, the Second World War dramatically altered his life. He served in the United States Army from 1942 to 1946 as a lieutenant in the Division of Monuments, Fine Arts, and Archives, stationed in Würtemberg-Baden. One of the celebrated “monuments men,” Koch signed the Wiesbaden Manifesto opposing the displacement of works of art from the Wiesbaden Collection Point to the United States.

After the war, Koch came to Princeton as a graduate student, earning his M.F.A. degree in 1948 and his Ph.D. in 1954, with a dissertation on the portal sculpture of Saint-Maurice at Vienne. By that time, however, he was already a member of the faculty of the Department of Art and Archaeology, and he attained the rank of full professor in 1966. In addition, he served as the assistant director of the Princeton University Art Museum from 1949 to 1962 and as faculty curator of prints from 1962 until his retirement in 1990.

For more than four decades Bob Koch was a superb and inspiring teacher of undergraduates. Both in the classroom and in museum galleries, countless students were introduced to the wonders and complexities of Renaissance art north of the Alps. Perhaps growing out of a realization that, while relatively few students would become art historians, a larger number would purchase and collect art, Bob offered a course on the history and connoisseurship of prints. Relying entirely on original graphics belonging to the art museum, it was one of the most sought-after undergraduate courses at Princeton.

Bob Koch was equally outstanding as a graduate instructor. His seminars were marked by rigorous intellectual investigation and mastery of the literature combined with delight in the individual work of art, examined at first hand whenever possible. For a seminar in 1970 on Petrus Christus, we had the rare privilege of studying Christus’s A Goldsmith in His Shop, Possibly Saint Eligius in Robert Lehman’s Manhattan townhouse long before his collection went to the Metropolitan Museum of Art. Bob was my doktorvater, and as an adviser I found him to be at once exacting and informative and unfailingly sympathetic to the emotional and financial anxieties that were part of being a graduate student in a world of increasing competition and diminishing opportunities.

Writing with grace, clarity, and wit, Bob Koch significantly enlarged and deepened our understanding of painting, drawing, and graphic art in northern Europe during the Renaissance. His monograph and catalogue raisonné of the paintings of Joachim Patinir, published by Princeton University Press in 1968, is deceptively brief but represents an elegant and accessible distillation of years of thought and research. It remains the standard reference for this artist, and the essential soundness of Koch’s judgments and attributions were confirmed by the exhibition Joachim Patinir and the Meaning of Landscape at the Museo Nacional del Prado, Madrid, in 2007.

Bob was fascinated by the natural world and with plant and animal symbolism. His articles “Flower Symbolism in the Portinari Altar,” in the Art Bulletin 46 (1964), and “The Salamander in van der Goes’ Garden of Eden,” in the Journal of the Warburg and Courtauld Institutes 28 (1965), are classics of their kind. In the realm of German art, I would call attention to Hans Baldung Grien: Eve, the Serpent, and Death (Ottawa, 1974), a magisterial but concise analysis of the painting in the National Gallery of Canada. As both a teacher and a scholar Bob Koch made it look easy. The famous “Aw, shucks” with which he responded to praise masked a great deal of hard work.

To the great delectation of all who knew him, Bob’s interests were many and varied. With infectious enthusiasm he offered up information about plants and flowers, stamp collecting, shells, animals, and myriad other things. Only Bob would worry about why there was no Saint John’s wort in Rogier van der Weyden’s Saint John Altarpiece. He could tell you that ferns protect against the Devil and that the orange juice of the Greater Clementine flower, which grew wild outside his cabin in Massachusetts, was considered to be an eye medicine. Perhaps aided by a theatrical gene on his father’s side, Bob was a wonderful raconteur and an incorrigible punster, whether “incorriged” or not. For his retirement celebration, we borrowed one of his quips and had buttons made that read “I like Eyck.” (If a number of the phrases here seem familiar, it is because I believe in recycling and have drawn freely from my introduction to the festschrift presented to him on that occasion, A Tribute to Robert A. Koch: Studies in the Northern Renaissance).

One of the nicest people one could ever meet, Robert Alan Koch engendered deep affection and admiration.

John Oliver Hand
Curator of Northern Renaissance Paintings
National Gallery of Art, Washington
Alexis Belis, a Ph.D. candidate in Classical archaeology who works with Professor Emeritus William Childs, returned to Princeton this year after completing several years of field research in Greece. Her dissertation, titled “Fire on the Mountain: The Remains of Mountaintop Sanctuaries in Ancient Greece,” explores the archaeological evidence for cult activity on the mountaintops of mainland Greece, as well as the topographic and religious significance of those sites in ancient Greek society. This summer she began a study of the remains of a sanctuary and ash altar of Zeus on Mount Phoukas in the northeastern Peloponnese, using the survey data collected by the Nemea Valley Archaeological Project. [alexisbelis@alumni.princeton.edu]

Patricia Blessing completed her dissertation, “Redefining the Lands of Rûm: Architecture and Style in Eastern Anatolia, 1240–1320.” A Harold W. Dodds Honoric Fellowship, awarded by the Graduate School, provided support for writing and research. Blessing presented her research at the University of California–Davis and in a workshop organized by the Abbas Program in Islamic studies at Stanford University. At the 47th International Congress on Medieval Studies in Kalamazoo, Michigan, she presented the paper “Frontier Identity and Shifting Style: Islamic Architecture in Thirteenth-Century Anatolia.” Her article “Recording the Transformation of Urban Landscapes in Turkey: The Diaries of Kurt Erdmann and Ernst Diez” is forthcoming in the journal Studies in Travel Writing 16.2 (2012). During the 2012–13 academic year, Blessing will teach as a lecturer in the Department of Art and Art History at Stanford University. [pblessin@princeton.edu]

Alexis H. Cohen is a fifth-year graduate student studying modern architectural history. Her dissertation, “Lines of Utility: The Outline Drawing in Britain, c. 1800,” studies the proliferation of the outline drawing around 1800 in British archaeological, architectural, and interior design publications and explores how this graphic idiom illuminates Neoclassicism’s reproduction and modeling strategies in the context of emerging practices of industrial reproduction. Cohen spent the year conducting dissertation research in England and France, generously supported by a Donald and Mary Hyde Academic Year Research Fellowship. In the spring, she presented aspects of her research at the annual meetings of the Renaissance Society of America and the Society of Architectural Historians. Her article “Memorial Infrastructure: Wilhelm Kreis’ Monuments for the Third Reich” appeared in Pidgin Magazine 12 (2011), published by Princeton’s School of Architecture. [ahcohen@princeton.edu]

Nancy Demerdash completed her third year in the graduate program and passed her general exams in January. In the summer of 2011, she presented a paper on arts production in the Arab Spring at the ProART International Summer Workshop at Ludwig Maximilians-Universität in Munich, Germany, which was supported by the Deutscher Akademischer Austauschdienst (DAAD). She then traveled to Aix-en-Provence and Paris, where she conducted archival research at the Archives Nationales d’Outre-Mer and the Institut du Monde Arabe, respectively. This June, she delivered a paper on the intersections of the visual arts and revolutionary politics at the meeting of the British Society for Middle Eastern Studies, held at the London School of Economics. Later in the summer, she traveled extensively throughout Tunisia and then returned to France to launch into her dissertation on modern architecture and urban planning in mid-20th-century Tunisia. [ndemerda@princeton.edu]

Allan Doyle is writing a dissertation titled “A Rule without Measure: Michelangelo in French Romantic Painting, 1814–48.” At the 2012 annual meeting of the College Art Association in Los Angeles, he presented a paper on the production and reception of Xavier Sigalon’s full-scale copy of the Sistine Chapel’s Last Judgment, which was installed in the chapel of the École des Beaux-Arts in 1837. He also wrote a text on the photographs of the eccentric Czech artist Miroslav Tichý for the Horton Gallery in New York. During the summer he did dissertation research in Paris. This fall, he will be a 2012–13 Jane Morgan Whitney Fellow at the Metropolitan Museum of Art, where he will continue to write his dissertation. [adoyle@princeton.edu]

Detail of the Mausoleum of Mevlana Celaleddin Rumi in Konya, Turkey, one of the cities Patricia Blessing visited for her dissertation research

Detail of the Outline Drawing in Britain, c. 1800, where she is studying an ash altar of Zeus

Detail of an engraving of a doorway in Jean-Charles Krafft’s Gates and House-doors in Paris (1810), an example of the outline drawing technique being studied by Alexis Cohen
Nika Elder specializes in American art and holds a certificate in media and modernity. Her dissertation, “Show and Tell: Representation, Communication, and the Still Lifes of William M. Harnett,” interprets the artist’s work in conjunction with other late-19th-century discourses about images and objects in a range of emerging and developing disciplines—from psychology and anthropology to the decorative arts and museology. This year, Elder was a Quin Morton Pre-Doctoral Teaching Fellow in the Princeton Writing Program, where she offered a seminar on the cultural history of slavery. With the generous support of the Brown Foundation, she will complete and defend her dissertation this fall. In spring 2013, she will assume a postdoctoral fellowship in the Princeton Writing Program, teaching “Framing American Art,” a new course that will invite students to explore 18th-century portraits, 19th-century landscapes, and 20th-century “still lifes” in relation to contemporaneous debates about selfhood, nature, and art. [nelder@princeton.edu]

Marius Bratsberg Hauknes is the 2011–13 Chester Dale Fellow at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, D.C. He spent the 2011–12 academic year in Rome as the Princeton fellow at the Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, where he researched and wrote his dissertation. His project examines the 13th-century fresco cycles in the cardinal’s palace of Santi Quattro Coronati in Rome and the “crypt” of the Cathedral of Anagni through the lens of late medieval encyclopedism in general, and the cultivation of knowledge at the papal court in the first half of the 13th century in particular. With Hanna Jacobs and Ludovic Geymonat “06, Hauknes co-organized the international conference “Figured Space: Architecture and Iconographic Programs in Italy, 1100–1450,” which took place at the Bibliotheca Hertziana in December 2011. His article “Emblematic Narratives in the Sancta Sanctorum,” on the 13th-century frescoes of the papal chapel in Rome, will appear in the 2013 issue of Studies in Iconography. After completing dissertation research in Italy this summer, Hauknes will spend the 2012–13 academic year in residence at CASVA. [mhauknes@princeton.edu]

Johanna Heinrichs spent the year writing her dissertation, “Between City and Country: Architecture, Site, and Patronage at Palladio’s Villa Pisani at Montagnana,” with the support of a Harold W. Dodds Honorific Fellowship. Her dissertation examines the architectural patronage of the Venetian nobleman Francesco Pisani, with a focus on the villa he commissioned from the architect Andrea Palladio in 1553. This spring, Heinrichs traveled to Venice to do research, and to Detroit to present a paper at the annual meeting of the Society of Architectural Historians. She also shared her research with the wider Princeton community at the Princeton Research Symposium in December 2011 and the Alumni Association’s Hoffman Scholars Presentation in April. During the 2012–13 academic year, she will teach as a visiting lecturer in the Department of Art at Williams College in Williamstown, Massachusetts. [jheinric@princeton.edu]

Megan Heuer is a sixth-year graduate student who studies modern and contemporary art. She is at work on her dissertation, “A New Realism: Fernand Léger 1918–1931,” which considers Léger’s engagements with the effects of modern media and technologies in the 1920s. In September 2011, she was appointed scholar-in-residence and research associate at the New Museum in New York, where her projects have included research and a catalogue essay for the exhibition *Ghosts in the Machine*, on view from July 18–September 30, 2012. During the fall semester, Heuer also taught an introductory course on the history of photography at Parsons The New School for Design. In March, she was invited to participate in a scholar’s day for the upcoming exhibition *Fernand Léger and the Modern City* at the Philadelphia Museum of Art. Her review of two recent exhibitions—one on the role of photography in Charlotte Perriand’s design and one devoted to Sonia Delaunay’s work in fashion—is forthcoming in caa.reviews. [mheuer@newmuseum.org]

Miri Kim is a fourth-year modernist specializing in American art. Her research interests include experiments in painting in 19th-century America, the history of sound in relation to natural historical images, and facsimile transmission in the 19th and 20th centuries. She is currently working on her dissertation, “‘Right Matter in the Right Place’: The Paintings of Albert Pinkham Ryder,” and has recently been awarded a 12-month Smithsonian Predoctoral Fellowship, a Luce/ACLS Dissertation Fellowship, a Huntington Library Short-Term Fellowship, and a Terra Summer Residency in Giverny, France. Kim spent the summer doing research at the Huntington Library, Yale’s Beinecke Library, and the University of Delaware. She will spend the 2012–13 academic year continuing her dissertation research as a fellow at the Smithsonian American Art Museum. She is also preparing an article on Titian Ramsay Peale II and the operations by which animals and other natural organisms come into view (or fail to). Kim served as a preceptor for American Art 100 during the fall semester, leading discussions that ranged from bronze casting techniques to Roman portraiture in the Princeton University Art Museum. [mikim@newmuseum.org]

Kin-sum (Sammy) Li, a second-year student in Chinese art and archaeology, spent the summer of 2011 in the Princeton in Ishikawa program in Japan, studying Japanese and immersing himself in...
many facets of Japanese culture, including learning to play the shakuhachi, a traditional Japanese bamboo flute. He traveled to the Kansai area, where he visited museums to conduct pre-dissertation research on Japanese art and architecture. During the spring semester, he visited the Huntington Library in San Marino, California, to study bronze mirrors from the collection of Lloyd Cotsen ’50, which were on display in the exhibition *Ancient Chinese Bronze Mirrors from the Lloyd Cotsen Collection*. Bronze mirrors of the Warring States period (5th–3rd century B.C.E.) were the subject of a seminar paper Li wrote for Professor Robert Bagley and also formed part of his pre-dissertation research.

[kinli@exchange.princeton.edu]

**Leigh Lieberman**, a Classical archaeologist, spent the 2011–12 academic year as a member of the American School of Classical Studies in Athens, exploring sites and museums throughout Greece. She continues to work on her dissertation, “The Persistent Past: Refoundations in Sicily and Magna Graecia during the 5th and 4th Centuries B.C.E.,” which considers cultural memory and collective identity as reflected by the material culture of the region. This summer, she joined the excavation teams in Corinth, in Greece, and Morgantina, in east central Sicily, in addition to returning to the Pompeii Archaeological Research Project: Porta Stabia as the site and finds registrar. [leighlieberman@gmail.com]

**Emma Ljung**, a Classical archaeologist, spent part of the academic year at the Princeton Writing Center, where she ran the popular dissertation writing boot camp, which provides graduate students from all departments with the tools to be productive, competent writers. She has run a workshop on academic writing at the center. In a similar vein, she organized the department’s informal Dissertation Writing Group in Classical Archaeology. In May, Ljung defended her dissertation, “From Indemnity to Integration: Economic Decline in Late Hellenistic Aitolia,” a comprehensive study of the history of a deeply neglected region in Greece, which she wrote under the guidance of Professor Emeritus William Childs. This summer, she joined the Caladinho Archaeological Project in central Portugal, where she investigated a fortified structure related to Roman colonization in the 1st century B.C.E. It is the first such structure to be systematically excavated in the Alentejo region, and, since it dates to the moment of encounter between Romans and indigenous Lusitanians, it is of vital importance for the understanding of local resistance to foreign presence in the Iberian peninsula. [emma.k.ljung@gmail.com]

In September, **Abigail Newman** proposed her dissertation, tentatively titled “Flanders Abroad: The Flemish Artistic Presence in 17th-Century Madrid.” She gave two talks related to the project: at the Philadelphia Museum of Art’s Graduate Student Symposium in March, and at “Traces: Production/Circulation,” the Columbia University/ NYU Graduate Student Conference on Latin American and Iberian Cultures in April. In September, she will develop another aspect of her dissertation when she speaks at the conference “Jheronimus Bosch: His Patrons and His Public,” in Den Bosch, the Netherlands. Unrelated to her dissertation, she finalized the text of a paper she gave at a conference in Prague in 2010, which will be published in the forthcoming volume of the conference proceedings, *Hans von Aachen and New Research in the Transfer of Artistic Ideas into Central Europe*. Newman has received Princeton’s Donald and Mary Hyde Fellowship for 2012–13, which will enable her to conduct archival research in Madrid. [adnewman@princeton.edu]

**Jessica Paga** spent the past year as an adjunct instructor at the College of William & Mary, teaching courses on architecture and ritual, Roman archaeology, and Greek and Roman epic poetry. She plans to defend her dissertation, “Architectural Agency and the Construction of Athenian Identity,” in September. Paga presented her research at the annual meeting of the Archaeological Institute of America in January, and at a conference on theory in ancient Greek archaeology, held at the University of Michigan–Ann Arbor in May. She has been invited to contribute a chapter on the architecture of the Greek theater to Blackwell’s forthcoming *Companion to Greek Architecture*, and she currently has several articles under review. Paga spent the summer at the excavations in the Sanctuary of the Great Gods on the Greek island of Samothrace, where she worked on recalibrating the building chronology of the structures in the sanctuary. She is also collaborating with Margaret Miles ’80 on a new study of the Archaic Temple of Poseidon at Sounion. Paga has been appointed a visiting assistant professor of classical studies at William & Mary, where she will teach a variety of courses on Greek and Roman archaeology, history, and literature. [jpaga@wm.edu]

**Jaqueline P. Sturm**, a Ph.D. candidate advised by Professor Nino Zchomelidse, studies the art and architecture of Late Antiquity and the early medieval period. Her dissertation, “The Bishop, His House, and His Church: Early Medieval Episcopal Complexes in Northern Italy and Istria,” investigates architecture, architectural sculpture, and interior decoration as a manifestation of episcopal power in the Mediterranean in general, and the northern Adriatic in particular. In 2011–12, she presented a paper titled “Constantine, the Lateran, and Figures of Silver” at Princeton’s 19th Annual Graduate Student Symposium in March, and at “Traces: Production/Circulation,” the Columbia University/ NYU Graduate Student Conference on Latin American and Iberian Cultures in April. In September, she will develop another aspect of her dissertation when she speaks at the conference “Jheronimus Bosch: His Patrons and His Public,” in Den Bosch, the Netherlands. Unrelated to her dissertation, she finalized the text of a paper she gave at a conference in Prague in 2010, which will be published in the forthcoming volume of the conference proceedings, *Hans von Aachen and New Research in the Transfer of Artistic Ideas into Central Europe*. Newman has received Princeton’s Donald and Mary Hyde Fellowship for 2012–13, which will enable her to conduct archival research in Madrid. [adnewman@princeton.edu]

Jessica Paga at the Archaic Temple of Poseidon at Sounion, Greece

One of the bronze mirrors of the Warring States period studied by Kin-Sum Li (photo courtesy of Lloyd Cotsen ’50)
Adedoyin Teriba is a fifth-year Ph.D. candidate who specializes in modern architectural history. His other research interests include the psychology of perception in art and architecture, the modern architecture of sub-Saharan Africa, structuralism and post-structuralism, theories of transcendence and immanence of objects, aesthetics, and architectural historiography. He spent the 2011–12 academic year in Nigeria and Brazil pursuing research for his dissertation, which examines the architecture, tombstones, and art of a group of Afro-Brazilian immigrants who settled in the Bight of Benin in the 19th century. Teriba delivered papers about aspects of his research to undergraduate students at the University of Lagos in Nigeria and as a guest speaker in post-graduate seminars at the Universidade Federal Bahia and Universidade do Estado do Rio de Janeiro in Brazil. In the spring of 2012, he presented a paper titled “An Emerging Need to Preserve a Brazilian Architectural Legacy in Lagos, Nigeria” as a researcher affiliated with Princeton’s Center for Arts and Cultural Policy Studies. [ateriba@princeton.edu]

Stephenie Tung, a second-year graduate student, continued her research on the history of photography in China. She gave a presentation on Ai Weiwei’s use of surveillance and the documentary mode at a screening of his film *Fairytale* at Denison University, and took part in the panel discussion “Where Is Photography?” as part of the exhibition *America through a Chinese Lens* at the Museum of Chinese in America. During summer 2012, she studied classical Chinese at the International Chinese Language Program at National Taiwan University. [shtung@princeton.edu]

Alex Walthall directed a six-week excavation project in July and August of 2011 at the ancient Greek city of Morgantina in east central Sicily. The project’s principal goal was to recover archaeological material which would assist in dating the West Granary, one of two monumental storage buildings in the city’s agora. Thanks to a talented group of staff and volunteers, including several students from the department, the project was a great success. The new data will be incorporated into Walthall’s dissertation, “A Measured Harvest: Grain, Tithes, and Territories in Hellenistic and Roman Sicily (276–31 B.C.E.).” More excavations are being planned for 2013. Walthall presented various aspects of his dissertation research at the Sapienza University of Rome last October and at the annual meeting of the Archaeological Institute of America in January. His article “Magistrate Stamps on Grain Measures in Early Hellenistic Sicily” appeared in the journal *Zeitschrift für Papyrologie und Epigraphik* (2011). Throughout the year, he enjoyed precepting for Art 100 (Introduction to Art History) and Art 201 (Roman Architecture). As the 2012 recipient of the Dorothy and Lewis B. Cullman Pre-Doctoral Rome Prize, he will complete his dissertation this year at the American Academy in Rome. [dwalthal@princeton.edu]

Kristen D. Windmuller is a second-year graduate student who studies African art history, with a particular interest in cross-cultural exchange. She presented talks on Asante art at the Princeton University Art Museum and in the Program in African Studies’s Indaba series this year, and she organized the department’s graduate student conference, “The End of the -ist and the Future of Art History” (see pages 19 and 32). In March, she spoke on “Circus Freaks, Exotic Monsters, Medical Science, and Anthropology: Ethno-performer and Freak-performer Photographs in the McCaddon Collection of the Barnum and Bailey Circus” at the 2012 CUNY Graduate Center English Student Association Conference. Windmuller spent the summer of 2011 in New York City, studying German at the New School and serving as graduate research assistant at the Renee and Chaim Gross Foundation (rcgrossfoundation.org), where she conducted the first comprehensive inventory of the
foundation's collection of nearly 700 works from Africa. She also curated and wrote the accompanying catalogue for the foundation's exhibition *Life in Miniature: Asante Goldweights and African Sculpture* (February 9–July 27, 2012). She presented the paper “Early 20th-Century Stereotypes of Middle Eastern Dance in 1920s Paris” and participated in a panel on Orientalism and dance at the second annual Theatrical Bellydance Conference.

[kwindmu@princeton.edu]

2012 Faggen Dissertation Prize

The 2012 Jane Faggen, Ph.D., Dissertation Prize has been awarded to Annie Bourneuf *11, who is currently assistant professor at the School of the Art Institute of Chicago. Her dissertation, “The Visible and the Legible: Paul Klee, 1916–1923,” supervised by Professor Brigid Doherty, investigates how Klee intertwined the visual with the verbal to make his pictures serve as occasions for contemplative viewing, unfolding in time and resembling reading—thereby fundamentally reconceiving modernist abstraction at the moment of its initial elaboration.

The Faggen Prize, established by Dr. Jane Faggen in 2007, recognizes a distinguished dissertation completed in that year or the previous two years, selected by the department chair in consultation with department faculty.

The previous recipients of the award are Milette Gaifman *05, Haicheng Wang *07, Kristoffer Neville *07, Daniel McReynolds *09, and Katherine Marsengill *10.

Dissertations Defended in 2011–12

**Patricia Blessing**, “Reframing the Lands of Rūm: Architecture and Style in Eastern Anatolia, 1240–1320” (Thomas Leisten)

**Giada Damen**, “The Trade in Antiquities between Italy and the Eastern Mediterranean (ca. 1400–1600)” (Patricia Fortini Brown)

**Caroline Fowler**, “Between the Heart and the Mind: Ways of Drawing in the Seventeenth Century” (Christopher Heuer)

**Victoria Sears Goldman**, “‘The Most Beautiful Punchinelli in the World’: A Comprehensive Study of the Punchinello Drawings of Giovanni Battista Tiepolo” (Thomas DaCosta Kaufmann)

**Sinead Kehoe**, “Pictures of Patriarchs: The Illustrated Life and Acts of Hōnen” (Yoshiaki Shimizu)

**Lisa Lee**, “Sculpture’s Condition/Conditions of Publicness: Isa Genzken and Thomas Hirschhorn” (Hal Foster)

**Emma Ljung**, “From Indemnity to Integration: Economic Decline in Late Hellenistic Aitolia” (William Childs)

New Dissertation Topics


**Erin Duncan O’Neill**, “The Itinerant Image: Media and Interdependence in the Art of Honoré Daumier” (Bridget Astdorf)

**Megan Goldman-Petri**, *Arae sine Aedibus: The Monumentalization of Altars under the Julio-Claudians* (Michael Koortbojian)

**Michael Hatch**, “The Problematics of Color, Pattern, and Surface in Early 19th-Century Chinese Landscape Painting by Qian Du (1763–1844) and Zhang Yin (1761–1829)” (Jerome Silbergeld)

**Amy Hwang**, “Properties of Word and Image: Mou Yi’s 1240 *Fulling Cloth Handscroll*” (Jerome Silbergeld)

**Frances Jacobus-Parker**, “The Art of Vija Celmins” (Hal Foster)

**Daniil Leiderman**, “Moscow Conceptualism and ‘Shimmering’: Authority, Anarchism, and Space” (Hal Foster)

**Sarah Lynch**, “Bonifaz Wolmur: The Intellect and the Architect” (Thomas DaCosta Kaufmann)

**Abigail Newman**, “Flanders Abroad: The Flemish Artistic Presence in 17th-Century Madrid” (Christopher Heuer and Thomas DaCosta Kaufmann)

**Ryan Reineck**, “‘Our Decorative Scheme’: Abstraction and Subversion in the Designs of the Omega Workshops, 1913–1919” (Hal Foster)

**Jaqueline P. Sturm**, “The Bishop, His House, and His Church: Early Medieval Episcopal Complexes in Northern Italy and Istria” (Nino Zchomelidze)

**Fellows for 2011–12**

**Patricia Blessing**, Harold W. Dodds Honorable Fellowship

**Emmelyn Butterfield-Rosen**, David E. Finley Fellowship, Center for Advanced Study in the Visual Arts

**Alexis Cohen**, Donald and Mary Hyde Fellowship

**Nicole Elder**, Quin Morton Teaching Fellowship, Princeton Writing Program

**Marius Bratsberg Hauknes**, Chester Dale Fellowship, Center for Advanced Study in the Visual Arts

**Johanna Heinrichs**, Harold W. Dodds Honorable Fellowship

**Maika Pollack**, Quin Morton Teaching Fellowship, Princeton Writing Program

**Emily Spratt**, Gladys Krieble Delmas Foundation and American Research Center in Sofia

**Nebojša Stanković**, Dumbarton Oaks Junior Fellowship in Byzantine Studies
Amy Achenbaum ’12 wrote her senior thesis, “An Aesthetic War: The Sino-Japanese War of 1894–95 through Japanese Woodblock Prints,” under the guidance of Professor Andrew Watsky. Focusing on carefully selected examples of a group of Japanese woodblock prints recently acquired by the Princeton University Art Museum, she interpreted the stories these prints tell by investigating the images from multiple viewpoints—the figures, the elements of Japanese visual traditions, and the divergences between what they depict and the history of the events recorded by reporters at the front. Achenbaum also earned a certificate in French language and culture. On campus, she was the president of BodyHype Dance Company for two years and performed with the company for four years. She was also a member of the Cap and Gown Club. Achenbaum spent the summer after her junior year interning in account management at BBDO on the Procter and Gamble Venus account, and she intends to pursue a career in advertising or marketing. [amy.achenbaum@gmail.com]

Lex Brown ’12, a visual arts (Program 2) major, presented a multimedia installation and live performance titled Inside that thing that is and is not at the Lewis Center for the Arts. Students and professors who attended her critique—including her advisers Fia Backstrom, Nathan Carter, and Professor Rachael DeLue—described their experience of the show with these words: manic, open, economy of means, interior, society, effort, matter, presentation, masquerade, color, crazy, form, magician, process, catholic, and fetish. Brown’s word was “plasticity,” as it captures the nature of representation—both of images and self—and alludes to artificiality, a quality in tension with the natural objects in the work. In 2011, Brown was selected to attend Yale-Norfolk Summer School of Art. She was also the recipient of the Lawrence P. Wolfen ’87 Senior Thesis Award, which sponsored her research in Paris and New York. This summer she was one of 64 artists, selected from an international applicant pool of more than 2,000, to attend the Skowhegan School of Painting and Sculpture. In 2013, Brown will work for Thomas Hirschhorn on a public art project in New York City, and will then apply to graduate school to pursue an M.F.A. in art. [lex@lexbrown.com]

John (Matt) Butler ’12 worked with Professor Thomas DaCosta Kaufmann on a senior thesis that explored the role of Catholic bishops in expanding within his ecclesiastical and personal art patronage. Butler spent the summer of 2011 conducting research for his senior thesis in Princeton and Italy and serving as Kaufmann’s research assistant. On campus, he was president of the Princeton Debate Panel, president of the senate of the American Whig-Cliosophic Society, and a board member of Princeton Disability Awareness. Butler was also service chair for the Aquinas Institute, the University’s Catholic chaplaincy, and was an active fan of Princeton lacrosse and a cappella. This fall, he is pursuing a master’s degree in ethics at Yale Divinity School. [jmbutler89@gmail.com]

Eleanor Elbert ’12, under the guidance of Bryan Just, curator of the arts of the ancient Americas at the Princeton University Art Museum, wrote her senior thesis on a Late Postclassic Maya “diving god” ceramic effigy vessel in the Princeton University Art Museum and several related vessels said to have been found in the same cache. Assembling and analyzing art-historical, archaeological, and ethnographic evidence, she provided a more accurate provenience for the vessel, identified the diving god figure as the maize god, and drew conclusions about the meanings of the diving god form. Outside the classroom, Elbert was a member of the sailing team. She plans to pursue a career in environmental policy. [eleanor.elbert@gmail.com]

Alexandra Epps ’12, an archaeology (Program 3) major, wrote her senior thesis on imitation marble in Umayyad audience halls, focusing on the site of Bālis, in Syria. Her adviser was Professor Thomas Leisten, the excavator of the Bālis audience hall. The summer before her junior year, Epps traveled to Bālis with Leisten and participated in excavations at the site. During her time at Princeton, she played on both the junior varsity and varsity women’s tennis teams, serving as co-captain of the junior varsity team in both her junior and senior years. She also volunteered at the Trenton Animal Shelter.
After graduation, Epps returned to Birmingham, Alabama, her hometown, and began preparations for entering veterinary school in the fall of 2013. [aoepps@gmail.com]

**Louisa Ferguson** ’12’s research interests include the historiography of the Aesthetic Movement at the end of the 19th century and the discourse of semiotics within Anglophone art history. Her senior thesis, which she wrote with the guidance of Professor Rachael DeLue, examined the intersection of the Surrealist movement with the ethnographical research organization “Mass-Observation” in 20th-century England. During her four years on campus, Ferguson was a senior editor of The Princetonian, a member of the Princeton Chapel Choir, and a spinning instructor at Dillon Gym. She plans to pursue a career in finance. [louisa.k.ferguson@gmail.com]

**Genevieve Fish** ’12 worked under the guidance of Professor Rachael DeLue, writing a senior thesis that compared the work of California artists Wallace Berman and Bruce Conner with that of New York artist Andy Warhol. Focusing on how these artists repositioned traumatic media imagery—specifically, death-penalty imagery—of the 1960s, she demonstrated how each used his own techniques and media as a means of self-survival and as an attempt to shock viewers into a state of awareness as a means of healing. Fish received funding from the Office of the Dean of the College to travel to Los Angeles, where she visited the Pacific Standard Time exhibition at the Getty Museum, the Wallace Berman retrospective at the Pasadena Armory, and the Michael Kohn Gallery, holder of Berman’s estate and hundreds of works by Bruce Conner. In summer 2011, she worked in the post-war and contemporary department of Christie’s auction house in New York, where she was able to share her research on Berman and Conner with the contemporary catalogue writing team. After graduating, she returned to the Bay Area and began the graduate program at the Stanford Business School. [fish.genevieve@gmail.com]

**Sarah Gerth** ’12 wrote her thesis on the art history of Newark, “A Hidden City Emerges: Picturing the Industrial Identity, Civic Topography, and Urban Ethos of Newark, NJ,” from 1800 to 2009,” with Professor Chika Okeke-Agulu. Her work was supported by a grant from the Teresa and Luther King Family Senior Thesis Research Fund. She studied abroad in Berlin and earned certificates in American studies and African American studies. Gerth was a founding member of the student advisory board of the Princeton University Art Museum and served as a student tour guide at the museum. After graduation, she will be a Teach for America corps member in Newark, teaching English at the North Star Academy Vailsburg Middle School. [gerth.sarah@gmail.com]

**Christopher Green** ’12 interned part-time in the post-war and contemporary department at Christie’s in New York during the spring 2012 semester and spent one summer working at the nonprofit contemporary gallery Art in General and interning at the New Museum. He received editorial credits for his work on Art Spaces Directory (New Museum and ArtAsiaPacific, 2012), a guide to independent art spaces around the world, for which he conducted research on nonprofit, noncollecting art spaces. Working under the direction of Bryan Just, curator of the arts of the ancient Americas at the Princeton University Art Museum, Green wrote a senior thesis that investigated the concept of the shaman artist in modern art. The universalized concept has now been divorced from the culturally specific traditional practices in which shamanism is based. Green’s thesis focused on Norval Morrisseau—an Ojibway painter from Canada who was raised in a shamanic tradition—as an alternative modern shaman artist whose art is inextricably linked to his shamanic practice. As Class Day co-chair, Green solicited comedian Steve Carell as the guest speaker. Green moved to New York after graduation, and he hopes to work in the art world. [green.christopher.te@gmail.com]

**Lexi Johnson** ’12 worked with Professor Rachael DeLue on a senior thesis that examined the work of George Bellows and the question of “gay art.” Focusing on one print, Stag at Sharkey’s (1917), and one painting, The Shower-Bath (1909), she argued that both could be read as depictions of “queer” or non-normative space. Discussing what it means to label art as “gay,” her thesis challenges certain assumptions of a heteronormative society. She concluded that the literature dealing with the intersection of art and homosexuality tends to homogenize artists by focusing on individual works, and she argued that contextualizing these works within the entire body of the artists’ work would lead to a deeper understanding. Johnson interned in the European art curatorial department of the Princeton University Art Museum, writing chat labels for the 19th-century galleries, and at the Whitney Museum, where she worked with the teen program. On campus, she served as president of the women’s rugby club, president of the Sport Clubs Executive Council, and on the command center staff for Outdoor Action. She was also a Mathey peer adviser, an exhibition reviewer for the Daily Princetonian, a member of the art museum’s student advisory board, and a member of Cap and Gown Club. She plans to work in the art world before applying to graduate school. [lexibardjohnson@gmail.com]
Sarah Kinter ’12 worked with Professor Anne McCauley on a thesis analyzing Gustave Doré’s woodcut engravings for London, A Pilgrimage, an 1872 illustrated book about the Victorian city. She developed an argument for the implied presence of a middle-class audience for the book in its otherwise polarized depiction of class segregation in London. Kinter traveled to London during the winter recess to do research for the project, supported by grants from the Jay Wilson ’69 Senior Thesis Fund and the Office of the Dean of the College. With funding from the department, she spent the summer of 2011 in Rome working for architect Tom Rankin ’83. During her junior year, Kinter was a research assistant to Joel Smith, curator of photography at the Princeton University Art Museum. She was also a devoted member of the TapCats dance company, serving as artistic director for two years, and of the student board of Chabad on Campus. Kinter also earned certificates in Italian language and culture, and urban studies. This fall she joins the Boston architecture firm William Rawn Associates as marketing coordinator. [sarah.kinter@gmail.com]

Jun Koh ’12 took a year off before her senior year and lived in Shanghai, where she interned in media communications and import-export business. Invigorated by a new drive to create drawn from her internship, she produced a senior thesis art exhibition titled Moan: The Monstrous Sublime, guided by Martha Friedman, Benjamin Gest, Professor Anne McCauley, and professors in other departments. Her thesis consisted of installations of black-and-white photographs at various locations around campus: the main exhibition, in the austere Chancellor Green Rotunda, was an attempt to introduce highly-charged intimate subject matter into a public space. Koh’s photographs explored a symbolic representation that meshes the intellectual concept of sublime sensuality with the visceral sense of grotesque eroticism. She is interested in re-creating a phantasmagorical world inspired by Hans Bellmer, the Freudian uncanny, a Kristevian notion of the abject, and Mulvey’s theories of scopophilic desire toward the objectified female. Koh’s research trip to Los Angeles, where she studied photography and architectural spaces, was funded by the Jay Wilson ’69 Senior Thesis Fund and the Office of the Dean of Undergraduate Students. On campus, she was a member of Terrace Club. She intends to pursue a career in advertising. [yujunk@gmail.com]

Eliza Kontulis ’12 interned for Elliot Bostwick Davis ’84, chair of the Art of the Americas department at the Museum of Fine Arts, Boston, during the summer of 2010. One of her major projects there was working on an exhibition on James Wyeth. During her research she became familiar with the work of James Wyeth’s grandfather, N. C. Wyeth, which inspired her senior thesis on children’s book illustration. Written under the guidance of Professor Nino Zchomelidse, her thesis argues that N. C. Wyeth’s illustrations for Robert Louis Stevenson’s Kidnapped enhance the reading of the story, rather than diminishing the reader’s imagination, and that they were integral to the development of children’s book arts toward the status of fine art. Outside the classroom, Kontulis was a member of the varsity women’s squash team and a contributing sports writer for the Daily Princetonian. After graduation, she moved to New York City, where she hopes to work in public relations. [eliza.kontulis@gmail.com]

Clare Kuensell ’12, under the guidance of Professor Rachael DeLue, wrote her senior thesis on Stuart Davis, an early American modernist painter who is best known for his bold, colorful, jazz-influenced works. He has also been regarded as a forerunner of the later Pop art movement of the 1960s. Kuensell’s thesis examined three main themes in Davis’s work—place, modern culture, and politics—focusing specifically on how he captured his own era in each of those areas. With funding from the Teresa and Luther King Family Senior Thesis Research Fund, she traveled to Washington, D.C., and New York City to study Davis’s works at first hand and to research his personal papers. She also interned at Sotheby’s in New York City in the summer of 2010. Kuensell is working in finance at CVC Capital Partners this year, but anticipates attending graduate school, possibly in art history, in the future. [ckuensell@gmail.com]

Talia Kwartler ’12 has studied Italian art from across the centuries in Princeton and in Italy. She worked on her thesis with Professor Anne McCauley, exploring the complicated pictorial world of Antonio Mancini through on-site research that she conducted in Rome, Naples, Dublin, The Hague, and Philadelphia. Her research was supported by the Jay Wilson ’69 Senior Thesis Fund. Mancini (1852–1930) staged Neapolitan models lifted from the streets in convoluted genre scenes that blur the lines between portraiture, genre, and artist studies.
Kwartler also worked with McCauley on her junior paper, which delved into the evolving Futurist aesthetic of Umberto Boccioni in his three States of Mind triptychs. In summer 2011, she worked at the Peggy Guggenheim Collection in Venice, surrounded by masterpieces of modern art and the contemporary wonders of the Biennale. She also interned at Sotheby’s in New York. This fall, Kwartler will attend Oxford, where she will read for a masters of studies in the history of art and visual culture at Hertford College. She will continue to study the social history of Italian Modernism in graduate school, and she ultimately hopes to pursue a career as a curator of modern painting and sculpture. [tbk@alumni.princeton.edu]

**Elliot Lopez-Finn** ’12 worked with Christina Halperin, Program in Latin American Studies/Cotsen Fellow in the Society of Fellows, on a senior thesis that examined the distribution of Maya ballcourts across the Petén region of Guatemala. She focused particularly on the implications of ballcourt distribution for political spheres of influence and the architectural expression of cultural alliances. Lopez-Finn also completed a project at the Princeton University Art Museum, where she worked as an illustrator for the museum’s forthcoming catalogue of Roman glass. After spending two summers as an illustrator at the department’s excavations at Polis Chrysochos, Cyprus, Lopez-Finn moved to the New World this summer and excavated at a Maya site at Tayasal, Guatemala. This fall she is pursuing an M.A. in Mesoamerican art at the University of Texas–Austin. [elliot.lopezfinn@gmail.com]

**Hil Moss** ’12 wrote her senior thesis, “The Art of Collaboration: An Analysis of the Group Studio Model in Kampala, Uganda,” under the guidance of Professor Chika Okeke-Agulu. She investigated the bourgeoning trend among Ugandan visual artists to work and exhibit in self-administered groups, analyzing the group studio model in relation to its history on the African continent and the debates surrounding African Communalist philosophy. In summer 2011, she conducted the research for her thesis in Kampala, where she also wrote a comprehensive strategic plan for the construction of the first multidisciplinary arts center in the country through Princeton’s International Internship Program. While at Princeton, Moss served as the 2011 president of the Princeton Triangle Club, in addition to acting in the club’s cast for four years. She also interned in the director’s office of the Solomon R. Guggenheim Foundation in spring of 2011. Her passion lies in thinking about the space in which the arts, technology, and entrepreneurship intersect, and she hopes to pursue those interests in graduate school. Before continuing her studies, she will live in New York City and will work in the nonprofit sector. [hiljmoss@gmail.com]

**Aislinn Smalling** ’12 worked with Professor Nino Zichemlidze on a senior thesis that analyzes the various methods used to present, represent, and interpret Irish ringforts. In the summer of 2011, she traversed the Irish countryside, visiting museums and sites to understand the variations and motivations for the ways these disputed medieval remains are presented to the public. Smalling also spent six weeks excavating the ancient city of Morgantina in east central Sicily, and she returned to the Morgantina excavations this summer. On campus, she earned a certificate in medieval studies, was a four-year member of the women’s varsity swimming team, and volunteered as a peer adviser for Mathey College. This fall she will begin the MA in Principles of Conservation program at University College London, pursuing a degree in archaeological conservation. [asmallin@alumni.princeton.edu]

**Mary Thierry** ’12, under the guidance of Professor Nathan Arrington, wrote her senior thesis on a group of Early Christian and Byzantine glass unguentaria—small bottles used for oils or unguents—excavated at Nemea, Greece. Her study, supported by the Jay Wilson ’69 Senior Thesis Fund, began in the summer of 2011, when she took part in the University of California–Berkeley’s excavations of the Temple of Zeus at Nemea. At Princeton, she worked extensively in the numismatic collection under curator Alan Stahl, concentrating on coins from Antioch and Sikyon. This spring, she curated an exhibition of modern Greek medals recently acquired by Firestone Library’s Department of Rare Books and Special Collections. Thierry sang in the Chapel Choir and was a member of Colonial Club. She also collects 19th-century photographs, and won an Adler Prize for her collection of American portrait daguerreotypes. This summer, she participated in the study season at Princeton’s excavations at Polis Chrysochos, Cyprus. She is currently working as a Princeton Project 55 Fellow at the Housing Development Fund in Stamford, Connecticut. [mthierry@gmail.com]

**Ginny Weinmann** ’12 wrote her senior thesis under the guidance of Professor Anne McCauley, exploring
the role of modern architecture in the postwar American housing crisis of the 1940s and ’50s, analyzing both the formal and the popular efforts to promote modern houses to the American public. Generous funding from the Office of the Dean of Undergraduate Students and the Jay Wilson ’69 Senior Thesis Fund allowed her to travel to Los Angeles to study Arts and Architecture magazine’s Case Study Houses, and to New York City to research modern architecture exhibitions at the Museum of Modern Art. At Princeton, Weinmann enjoyed being an Orange Key tour guide, an Outdoor Action leader, and a member of Healthy Minds Peer Advising and Greening Princeton, a campus sustainability club. Her summer activities ranged from traveling to India to study art and architecture with a Princeton Global Seminar to working as a food and sustainability intern at Isles, Inc., a nonprofit community development and environmental organization based in Trenton, New Jersey. This year, Weinmann is working at the Johns Hopkins Center for a Livable Future in Baltimore, as a Princeton Project 55 fellow. She hopes to pursue a career in environmental business, planning, or design. [fleuveau@gmail.com].

Catherine Zaragoza ’12 worked with Professor Hal Foster on a senior thesis that examined the impact of three murals by the Mexican muralist David Alfaro Siqueiros. Although the murals were censored in 1932 and not restored until 2010, they marked a period of artistic evolution in Siqueiros’s career and were influential in the Chicano Art movement in Los Angeles in the 1960s and ’70s. Zaragoza also earned a certificate in Spanish language and culture. Her independent work was a study of the Argentine writer Julio Cortázar and the relationship between the environment and the unnamed characters in his short stories, examining their political undertones and relating them to the writer’s own political activity. Zaragoza was also an intern at the Staedel Museum in Frankfurt. On campus, she was a Wilson College peer adviser and tutor, a layout designer for the Daily Princetonian, and a member of the Brown Food Cooperative. She is currently working in Los Angeles as a site coordinator for the nonprofit educational organization Reading Partners, an AmeriCorps partner that will provide scholarships which she plans to use for graduate school in the fall of 2013. [zaragoza.catherine@gmail.com].
Re-Defining Byzantium: Art and Thought in the Byzantine World
October 14–15, 2011

In recent decades, the field of Byzantine art has undergone dramatic changes, substantially altering our understanding of many of its aspects, including artistic styles, iconography, patronage, and the centers of artistic innovation and production, among others. In response to such significant developments, the Index of Christian Art organized this two-day international conference, which brought together 16 leading scholars to analyze the historiography of the field, examine its current state, and discuss its future direction.

Some of the speakers re-examined traditional classifications and concepts—maniera greca, maniera italiana—and others—and assessed their validity in light of trends in current scholarship. Other papers investigated topics that included the artist in Byzantium, the experience of ecclesiastical architecture, Byzantine folk art, the historiography of decorative arts, the concept of the icon, the role and use of the image, the relationship of the arts of Byzantium and Islam, the display of Byzantine art, and issues of gender in the cult of the Virgin Mary.

Princeton’s longstanding role in the field of Byzantine art was highlighted by a paper devoted to the legacy of the department’s late Professor Kurt Weitzmann, as well as by other speakers who cited many objects in the University’s collections, particularly its rich holdings of Byzantine manuscripts.

One of the more intriguing aspects to emerge from the discussions was how developments in the field of Byzantine art have paved the way for parallel inquiries in various areas of Western art history.

Myths and Orthodoxies in East Asian Art and Art History

Graduate Student Symposium
March 3, 2012

Myths and orthodoxies have given rise to compelling beliefs and canonical lineages in the arts and art histories of East Asia. But what kind of history becomes an “orthodoxy,” and what sort of story can we call a “myth”? How do these stories sustain their power, when do they lose power, and who decides? Do we believe the textual or the spoken more readily than the visual, or do visual materials help create, maintain, and communicate myths and orthodoxies in ways that texts cannot? How do the uses of “myth” and “orthodoxy” in discussions of historiography change our understanding of history and art history?

To search for answers to these questions, graduate students Michael Hatch and Miriam Chusid organized this year’s Graduate Student Symposium in East Asian Art, under the auspices of the Tang Center and cosponsored by the Princeton University Art Museum. The event brought together graduate students of East Asian art history and related disciplines from across the United States and Europe. The keynote speaker, Professor Donald McCallum of UCLA, set the stage for the diverse program with his lecture on “Asuka Myths and Orthodoxies: Ikarugadera—Umayado no ōji—Hōryūjī.”

The speakers examined a broad range of topics, including textual orthodoxies of calligraphic replication, the conflicting orthodoxies of vision and rhetoric in Chinese painting, orthodoxies of iconographic Buddhist transmissions, the mythologizing effects of sacred Buddhist images, myths of the distant other, and political uses of the mythological past.

The End of the -ist and the Future of Art History

Graduate Student Conference
March 30–31, 2012

The department’s 2012 graduate student conference was a truly international affair, with 11 panelists hailing from the United States, the Netherlands, and Belgium, and representing nine universities. The conference sought to explore the ways in which the actual creation of art defies the strict geographical and temporal restrictions currently programmatized by the academic institution of art history and to question the continued value of periodization and geographic specialization in a field where current trends in scholarship point to a long history of global artistic interchange. The

Continued on page 32
Guatemala

“Pre-Columbian Maya Art: Elite and Popular Discourses,” an undergraduate seminar taught by Latin American Studies-Cotsen Postdoctoral Fellow Christina Halperin, focused on the stone monuments, hieroglyphic writing, and palatial material culture that are the quintessential manifestations of royal Maya power, but also re-examined them in relation to popular social practices and symbols that existed alongside, in tension with, and as contributing forces to elite Maya life.

As an integral part of the course, the students spent the fall 2011 recess in Guatemala, where they examined at first hand the architecture, monuments, and small-scale artifacts they had discussed in class. In addition to Halperin, who directs the excavations at Tayasal, Guatemala, the class was accompanied by Zachary Hruby, Ph.D., a specialist in jade and obsidian technology. The trip was jointly sponsored by a generous gift from Richard Grubman ’84 and the Program in Latin American Studies.

At the archaeological site of Uaxactun, the class explored a Late Preclassic period (300 B.C.E.–300 C.E.) radial pyramid whose spatial configuration with a building complex directly to the east marked the passing of the solstices. Traveling to the ancient city Tikal, the dominant center during the Classic period (300–900 C.E.), students walked along roads and through buildings to get a sense of the social contexts of the artifacts they had studied in the classroom. The class then flew to the cooler volcanic highland region, where they visited museums, toured a jade workshop, and traveled to the archaeological site of Iximche, where Maya peoples and Spanish conquistadors clashed in the 16th century.

In both the tropical lowlands and highlands, the students also experienced everyday Guatemalan life, swerving through colorful markets, taking in the barrage of posters for the presidential elections, and savoring the taste of tamales.

A typically enthusiastic report on the trip came from Eleanor Elbert ’12, who wrote, “Never have I experienced a field trip or out-of-class activity in which everyone was so consistently engaged and excited. It was one of the best weeks of my life, and I will never forget it!”

Paris

The graduate seminar “The Nude in Photography,” taught by Professor Anne McCauley, focused on the challenges that the nude presented to photographers, who had to negotiate “real” rather than idealized bodies. The course also explored artists’ responses to nude photographs; fine art, pornographic, and medico-anthropological representations of the body; sexual orientation and behavior as factors in the nude photo market; and photography’s contribution to new “scientific” typologies of race, criminality, and health.

During the fall break, the class of 10 graduate students traveled to Paris, where the array of archives and galleries provides unparalleled resources for study of the subject. The trip was financed by the department’s McCormick Fund, which supports the study of the history of photography.

At the Musée Branly the class saw ethnographic material from the 19th century and photos taken by anthropologist Claude Lévi-Strauss, among other items. In the “reserve” of the Bibliothèque McCauley and the class examine Surrealist photographs in the print room of the Pompidou Center
Qatar

The undergraduate seminar “An Introduction to the Modern and Contemporary Arts in the Islamic World,” taught by Professor Thomas Leisten, surveyed art and artistic media in the Islamic world from the late 19th century to the present. The course also provided a background for the artistic traditions that were dominant in the Middle East after 1900 and evaluated how traditional aesthetics changed under the influence of Western culture.

An integral component of the course was a weeklong trip to Qatar during fall break, generously supported by department alumnus Richard Grubman ’84. The central focus of the trip was the capital city of Doha and its spectacular Museum of Islamic Art. Opened in 2008, the museum has already taken its place as one of the world’s most encyclopedic collections of Islamic art. Its comprehensive holdings gave the class an opportunity to study the complexity and diversity of the arts of the Islamic world at first hand. In addition to viewing the museum’s wide-ranging permanent collections, the students were able to see a temporary show of new works of Arabic calligraphy by the renowned Muslim American calligrapher Mohammed Zakariya, and a loan exhibition of precious objects from the Grünes Gewölbe in Dresden.

Doha is also home to Mathaf: Arab Museum of Modern Art, whose holdings of more than 6,000 paintings, sculptures, and works on paper represent every decade from the mid-19th century to the present day, and every major center of production. The Mathaf’s collections provided many stunning examples of the vitality of modern art in the Islamic world.

The students experienced another aspect of the country, outside the urban center of Doha, when they traveled across the Qatar Peninsula to visit the site of al-Zubara, where excavations are uncovering the remains of a trading and pearling port that flourished between the 16th and the 18th century. The class enjoyed exploring the archaeological site and its well-preserved 19th-century fort, which hosts a regional museum.

Professor Thomas DaCosta Kaufmann and seminar students at the Star Villa, completed in 1558

Kaufmann shows the class how to read a chronogram on the Charles Bridge in Prague

Julia Macalaster ’12 and Erin Keirnan ’12 at the fort of al-Zubara

At left, the Art 381 seminar in Doha, with the Museum of Islamic Art in the background
In the 2011–12 academic year, the Tang Center pursued an ambitious publication program and offered a wide range of academic activities including lectures, workshops, and symposia. Under director Jerome Silbergeld, the P. Y. and Kinmay W. Tang Professor of Chinese Art History, and associate director Dora C. Y. Ching, the Tang Center continued its deep scholarly engagement with issues in East Asian art and culture, involving scholars, students, and the public in a variety of programs.

The Tang Center celebrated the publication of Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong in November 2011. Fong established America’s first program in East Asian art history at Princeton, where he taught Chinese art from 1954 to 1999. He supervised more than 30 Ph.D. students, most of whom have gone on to hold professorships or museum positions throughout the United States, East Asia, and Europe. This two-volume festschrift honors Fong’s extraordinary half-century career at Princeton and The Metropolitan Museum of Art, gathering 38 essays on Chinese, Japanese, and Korean art history written by his students and some of his lifelong colleagues in the field. Building bridges in many directions, these essays address a wide range of subjects, from early jades and bronzes through traditional painting and prints, to photography, cinema, and modern museum practice. Lavishly illustrated with 660 halftones, the book also includes an interview with Fong, conducted by Silbergeld, and a bibliography of Fong’s work. Bridges to Heaven is a monument to Princeton’s historical contribution and to continuing place in the field of East Asian studies—a true landmark in East Asian art history for this generation and those to come.

The Tang Center held its fifth graduate student symposium in East Asian art, “Myths and Orthodoxies in East Asian Art and Art History,” in early March. This symposium focused on how myths and orthodoxies have both given rise to compelling beliefs and canonical lineages in the arts and art histories of East Asia. The symposium featured presentations by Professor Donald McCallum of UCLA, who served as keynote lecturer and discussant, and by graduate students in East Asian art history from across the United States and Europe. The topics of the papers ranged from textual orthodoxies of calligraphic replication to conflicting orthodoxies of vision and rhetoric in Chinese painting, orthodoxies of iconographic Buddhist transmissions, the mythologizing effects of secret Buddhist images, myths of the distant other, and political uses of the mythological past.

In April, the Tang Center cosponsored “Global Art and Chinese Culture: A Conversation with Wenda Gu,” a conversation/lecture which was part of the workshop “The Changing Meanings of Work in 20th-Century China.” This workshop was part of the “Artisans and Artifacts” segment of the project on “East Asia and the Early Modern World,” funded by the Princeton Institute for International and Regional Studies. In this workshop, scholars explored the nature of “work” for artisans in 20th-century China.

The Tang Center’s fifth lecture series, “Empire and Artistic Practice in the Era of Manchu Rule (1644–1911),” took place in April. The speaker, Claudia Brown, professor of art history at Arizona State University, examined three massive cataloguing projects carried out by the Manchu rulers of Qing dynasty China as a means of harnessing the arts and culture to promote their own imperial cause: the topographical painting series that recorded the emperors’ Southern Inspection Tours, the building of the royal painting collection that became today’s Palace Museum collection, and the massive collecting and purging of the national literature that produced the Siku Quanshu (Complete Library of the Four Treasuries) royal library of 36,000 bound volumes. Brown placed these three projects within the wider context of Qing painting and cultural production.

The four other lectures organized by the Tang Center this year ranged in topic from Korean ceramics to iconographical studies in Buddhism and paintings of demons.

The center also continued its ongoing collaboration with the Princeton University Art Museum in acquiring works of art for the museum’s permanent collection. This year’s joint purchase was a collaborative multimedia work by Arnold Chang and Michael Cherney that combines photography and ink painting on yunlong xuan painting paper. After their work was featured in the Tang Center’s and the art museum’s 2009 exhibition Outside In: Chinese × American × Contemporary Art, the two artists began collaborating on works of art, with Cherney producing a photograph that Chang then “extends” into painting. This joint cross-media exploration demonstrates the flexible boundaries of both media and their capacity for merging almost seamlessly with each other. This work takes the museum’s collection of Asian works on paper in a direction that is new and yet, in some important ways, traditional and old. It raises important study questions about the relationship among style, cultural source, media, and historical period. The Tang Center also supported the art museum’s exhibition Multiple Hands: Collective Creativity in
Eighteenth-Century Japanese Painting, curated by the museum’s associate curator of Asian art, Xiaojin Wu, which focused on the process of collective art-making in Japan.

The Tang Center closed the academic year with the publication of a second book, Commemorative Landscape Painting in China, by Anne de Coursey Clapp. The second volume in the Tang Center Lecture Series, this richly illustrated book studies an important genre of Ming-dynasty Chinese painting: landscapes that are actually disguised portraits that celebrate an individual and his achievements, ambitions, and tastes in an open effort to gain recognition, support, and social status. In this unique study, Clapp presents a broad view of these commemorative landscape paintings, including their antecedents in the Song and Yuan dynasties. This book traces how members of the literati used commemorative landscape painting to address their peers in a deeply familiar language of values, just as they had for centuries through literary biography, and also shows how the literary associations attached to the new landscape increased during the Yuan dynasty (1271–1368) and flourished through the Ming (1368–1644), producing an art form that was simultaneously pictorial and verbal.

In the 2012–13 academic year, the Tang Center plans to publish a festschrift in honor of Professor Emeritus Yoshiaki Shimizu. The center has a number of other scholarly publications in progress, all of which will be distributed by Princeton University Press (http://press.princeton.edu). The Tang Center will also continue to offer a varied program of lectures. For further information about Tang Center events, please visit www.princeton.edu/tang.

Tang Center Events

Lectures

October 6, 2011
Robert D. Mowry
Arthur M. Sackler Museum, Harvard University
First Under Heaven: Korean Ceramics of the Goryeo Dynasty (918–1392)
Cosponsored by the Department of Art and Archaeology

October 10, 2011
Juhyung Rhie
Seoul National University
Does Iconography Really Matter? Iconographic Specification of Buddha Images in Pre-Esoteric Buddhist Art
Cosponsored by the Buddhist Studies Workshop

November 30, 2011
Carma Hinton
George Mason University
Tethered Tiger, Captured Dragon: Clearing out Demons from Mountain Woods
Cosponsored by the Program in East Asian Studies, the Department of Religion, and the Princeton University Art Museum

April 13, 2012
Wenda Gu
Artist, New York and Shanghai
Global Art and Chinese Culture: A Conversation with Wenda Gu
Cosponsored by the Princeton Institute for International and Regional Studies, the Princeton University Art Museum, and the Program in East Asian Studies

Tang Center Lecture Series

Claudia Brown
Arizona State University
Empire and Artistic Practice in the Era of Manchu Rule
April 16, 2012
Proceeding Down the Grand Canal: The Qing Emperors’ Maps and Topographical Paintings
April 17, 2012
The Emperor Commissions an Inventory: The State of the Field of Qing Painting Studies
April 19, 2012
Scholar Zhang Peeks at Yingying: How Printed Books Inspired Painters of the Qing Dynasty

Commemorative Landscape Painting in China by Anne de Coursey Clapp

Xiaojin Wu, Dora C. Y. Ching, Claudia Brown, Stephanie Tung, and Jerome Silbergeld at the reception following Brown’s lecture
With interest in digital humanities scholarship growing at Princeton, the Princeton University Library recently received a two-year National Endowment for the Humanities grant to launch the Blue Mountain Project (http://diglib.princeton.edu/bluemountain). A digital library of international avant-garde arts journals, Blue Mountain will document the emergence of modernity in the visual arts, literature, and music from 1848 to 1923. Marquand Librarian Sandra Brooke is on the project’s board of directors and helped write the successful grant application. The art library has been a major protagonist in this initiative, and will contribute from its rare book collection nearly half of the 34 journals in the first phase of the project. Among these are two recent serial acquisitions—a rare, complete run of F. T. Marinetti’s Futurist journal *Poesia* (1905–9, 1920), and *Der Sturm* (1910–32), the principal mouthpiece of German Expressionism, which has more than 300 original prints by such artists as Wassily Kandinsky, Kurt Schwitters, and Franz Marc.

Other significant journal acquisitions this year include *Les Rêverbères*, a neo-Dada literary review edited by Jean Marembert and Michel Tapié (1938–39). Each of the five issues has a signed hors-texte plate, and Marquand’s set is accompanied by an original collaborative drawing by nine members of the Rêverbères group. Some key documents of Lettrisme include *Ur* (new series, 1963–67), *Utopie* (1967–77), and an almost complete run of *Lettrisme* (new series, 1968–72). The 12 issues of *Die Schastrommel* (1969–74) were produced by Günter Brus during a period of exile in Germany. Brus and his Vienna Actionist associates had run afoul of Austrian authorities through their practice of a disturbing mode of performance art. Marquand’s set is exceptionally fine, with five issues in their deluxe states, and a unique copy of number three which has 15 original gelatin photographs.

Two important artist’s books were added to the collection. Marcel Duchamp’s *La mariée mise à nu par ses célibataires Boîte Verte* is a facsimile archive created by the artist in 1934 to catalogue the genesis of his famous 1915–23 glass painting. The flocked green box, its title in trompe l’oeil punchwork, holds reproductions of 94 documents, including notes, diagrams, and photos. *Recherche et présentation de tout ce qui reste de mon enfance* (1969) is Christian Boltanski’s first artist’s book, and an early attempt to reconstruct his past via a photographic inventory of everyday possessions. There were several significant additions in the field of architecture this year. Marquand now has a beautiful copy of the first illustrated edition of Leon Battista Alberti’s *L’Architettura* (1550). Originally published in Latin, this edition features an Italian translation by Cosimo Bartoli, a humanist in the service of the Medici. *Plans et dessins nouveaux de jardinage* (1683?) is a purchase supported by the Elise and Wesley Wright Jr. ’51 Marquand Book Fund. It is an unusual compilation of French garden designs. Its 55 folio sheets show hundreds of plans and ornaments, with examples from Versailles, St. Cloud, and the Luxembourg Gardens in Paris. Some of the foremost landscape architects of the period are represented, among them André Le Nôtre, Pierre Lepautre, and the Le Bouteux family. The library also added an exceptionally fine copy of the scarce first edition of Johann Bernhard Fischer von Erlach’s *Entwurff einer historischen Architektur* (1721). One of the earliest comparative studies of world architecture, the volume has 93 engraved plates of buildings ranging from Solomon’s Temple to the architect’s own designs for Schloss Schönbrunn. Marquand’s was the personal copy of Archduke Albert of Saxe-Teschen, founder of the Albertina. The study of modern architecture was...
Architectural fantasy from Constant’s *New Babylon* (1963)

furthered by the acquisition of Constant’s *New Babylon* (1963). In this portfolio of 10 lithographs, the Dutch painter and theorist envisioned an urban utopia where automation frees man from labor, and creative action is the norm.

Some landmark works were added to the photography collection. W. H. Fox Talbot’s *Sun Pictures in Scotland* (1845) is the first photographically illustrated work in book form completed for sale. It contains 23 original Talbotypes, the first instance of photos secured on paper with a negative-positive process. Hans Bellmer’s *La poupée* (1936), with 10 original gelatin silver prints, is a signature work of photography. Bellmer’s unsettling erotic images of an articulated mannequin caused a sensation among the Paris Surrealists. Marquand’s is one of 20 deluxe copies with vellum photo mounts and text printed on a distinctive rose paper. The scenes in Robert Frank’s seminal photobook *The Americans* (1959) were culled from some 28,000 images taken by the artist during an auto trip across mid-1950’s America. This first U.S. edition with its famous pictorial dust jacket joins Marquand’s copy of *Les Américains*, the original 1958 French edition.

The Chinese art teaching collection expanded in 2012 with the reintroduction of a substantial group of two-dimensional materials, including original painting scrolls, rubbings, woodcuts, facsimile reproductions, and mounted photographs. Secured in off-site storage during the renovation of Marquand, these items have now been returned to the library and are being added to the catalogue as part of the rare books collection. The group comprises a variety of pictorial subjects, including scenes of famous gardens and renowned military campaigns; depictions of landscapes, flowers, and insects; and calligraphic works.

Notable Japanese acquisitions included *Tōkaidō meisho zue* (*Illustrated Guide to the Famous Sites of the Tōkaidō Road*) (1797), which contains images that greatly influenced the woodblock prints of later Ukiyo-e artists, and two sets of 19th-century books illustrated by the famous woodblock print artist Katsushika Hokusai at the beginning of his career. One of them, *Itako zekkū* (*Chinese-style Poems of Itako*) (1802) was banned for its slyly erotic subject matter and is consequently a rare find. The other, *Ehon kyōka yama mata yama* (*Picture Book of Comic Poems: Mountains upon Mountains*) (1804) is filled with Hokusai’s earliest images of beautiful women and landscapes. Modern Japanese acquisitions include *Shiketsu senkoku: shis* (*Death Sentence: Poetry*) (1926), one of the most famous collaborative efforts of the avant-garde artists’ group MAVO; *Hikō kannō* (*Sensation of Flight*) (1927), by Onchi Kōshirō; and *Sufinkusu* (*Sphinx*) (1954), featuring illustrations by six of Japan’s most famous print artists and the poetry of Takiguchi Shūzō.

Marquand’s medieval and Renaissance collections were enriched by several manuscript facsimiles. Among these is *Der Goldkoran* (Bayerische Staatsbibliothek, Munich), one the earliest Koran manuscripts in the Naskhi script, thought to have been written in Iran or Iraq in the 11th century. The *Speyer Pericopes* (Badische Landesbibliothek, Karlsruhe), commissioned ca. 1220 by Konrad IV von Tann, later bishop of Speyer, for Speyer Cathedral, has powerful miniatures and ornate initials that recall Romanesque enamelwork. Its richly gilded and jeweled cover with niello panels was also reproduced for the facsimile. The *Grimani Breviary* (Biblioteca Nazionale Marciana, Venice) is a magnificent example of Flemish Renaissance illumination, comprising 1,670 pages with many full-page miniatures of both sacred and secular subjects. Highly esteemed since it was purchased in 1520 by Cardinal Domenico Grimani of Venice, the original breviary is seldom displayed today because of its fragility.
The Visual Resources Collection (VRC), under the direction of Trudy Jacoby, added original photography, acquired licensed images and image databases, and upgraded images and projection equipment. Work also continued on ongoing projects to preserve image collections, edit associated data, and enhance user instruction sessions.

The collections of unique and irreplaceable materials include photographic archives of the research expeditions to the Monastery of Saint Catherine at Mount Sinai directed by the late Professor Kurt Weitzmann. Saint Catherine’s, the oldest continuously operating Christian monastery, holds the world’s largest collection of Byzantine icons. To ensure preservation of these archival materials, large-format color transparencies are being scanned, with the support of a grant from the David A. Gardner ’69 Magic Project in the Council of the Humanities at Princeton.

New projectors were installed and systems and podiums were upgraded in McCormick 101 and 106 lecture rooms. Jacoby visited several peer institutions to see their digital projection systems. The new projectors use cutting-edge technology to produce enhanced image quality, while new podiums feature controls that give users access to all projection functions, and a new design with adequate space for laptops and other lecture needs.

Since the University is not currently participating in ARTstor’s Shared Shelf, Jacoby is exploring other means of making image collections available and cross-searchable with other campus collections and licensed image databases. Potential options include a trial of the Madison Digital Image Database (MDID); SearchIt@PUL, the new discovery tool from the Princeton University Library; and an updating of Princeton’s Almagest media management database.

Instruction sessions for undergraduate and graduate students were updated again this year. Sessions on image use are also done on a one-to-one basis for students as needed and are offered to all new faculty members in the department as well as faculty in other departments.

In addition to licensing ARTstor and the Saskia image collection, VRC partners with the University Library to provide Bridgeman Education, which offers more than 380,000 images from museums, galleries, and private collections. With the School of Architecture, VRC licenses Archivision, a collection of more than 50,000 images and 200 videos of architecture that expands every year. The most recent module includes works in Berlin, Edinburgh, Phnom Penh, and China, as well as Angkor Wat in Cambodia, and the High Line Park in New York City.

The image collection continued to grow this year, particularly in the ancient, modern, photography, architecture, Latin American, and eastern European areas. VRC acquired additional images from James Kiracofe, director of the Inter-American Institute. The new Kiracofe images include sites and monuments of Colonial Latin America, Libya, and Algeria. At the request of Professor John Wilmerding, Olana, the home of Frederic Edwin Church, generously provided a selection of images of Church’s works. The new Crystal Bridges Museum in Bentonville, Arkansas, also kindly provided images of works in their collection and new building.

An unusually rich range of original on-site photography was acquired from faculty this year. Professor Thomas DaCosta Kaufmann contributed images of architecture, interiors, and paintings in Latin America and eastern Europe; Professor John Pinto provided photographs of architecture and monuments in Rome; and Lecturer Jelena Trkulja contributed images of Byzantine churches in Greece and the Balkans. Images in the Almagest database for two 20th-century courses were upgraded, and many images were added for courses on art and architecture in Latin America; a seminar on Central European art, concentrating on Rudolfsfine Prague; and a seminar on the Harlem Renaissance.

The Visual Resources web page (princeton.edu/visualresources) continues to be a successful resource, providing information on image resources, how to use images, PowerPoint, copyright, and images for publication. This year there were 1,675 visits to the page from 790 unique visitors. Forty-five percent (758 visits) were new visitors. Visits frequently increase after instructional sessions have been held. These statistics do not include visits to the separate Research Photographs web page.

Cataloguer Chris Spedaliere left the VRC staff in 2011 to begin graduate school. Virginia French, a senior cataloguer who has been working on the William MacDonald and John Pinto collections, also created two PowerPoint presentations highlighting the MacDonald image collection which were shown at a conference honoring MacDonald held in Rome in December 2011.
Amanda Smith joined the VRC in September 2011 as senior image cataloguer and support specialist. Smith received a B.A. in art history and American studies from Rutgers University and an M.A. in photographic preservation and collections management from Ryerson University in Toronto, Canada, in a program jointly run by Ryerson and the George Eastman House International Museum of Photography and Film. Before coming to Princeton, she was the fine art cataloguing specialist at Rago Arts and Auction Center. Smith has also conducted a variety of photographic collection management projects at a number of institutions, including the Philadelphia Museum of Art, The Better Image, the Richard Avedon Foundation, and the George Eastman House. Since joining Visual Resources, she has worked on building the digital image collections of works by 20th-century photographers, as well as doing general collection maintenance and development. She also cocurated the exhibition Berenice Abbott: Changing New York, which was shown in McCormick Hall, February through August 2012.

Research Photographs

Shari Kenfield, curator of the Research Photographs Collection, organized the McCormick Hall exhibition Architectural Photography in Colonial India: A Selection of Photographs from the Ananda K. Coomaraswamy Archive. The show, which was on display from August 2011 through January 2012, drew on the collection of photographs that was assembled by Indian art historian and scholar Ananda K. Coomaraswamy (1877–1947) and is now in the department’s archives. Images of the architecture of India form a major component of his collection. They provide invaluable documentation of the monuments themselves, as well as a fascinating record of the activities of foreign photographic firms in India, beginning in the 1860s, and the growing role of the India Office in preserving and studying the country’s monuments.

Research Photographs, which holds the archives of the excavations of the ancient city of Antioch in Turkey, is playing a central role in an international project to re-examine and recontextualize the results of the dig and re-map the topography of the site. In March 2012, a group of 20 scholars, many of whom have done research in the department’s archives, gathered on campus to share their results, review the pilot project involving one sector of the dig, and discuss future plans. Kenfield is supervising the scanning of archival documents for this project, as well as working with visiting scholars. A number of photographs from the Antioch archives were featured in a recent Princeton Alumni Weekly cover story by department alumnus W. Barksdale Maynard ’88 on the excavations of Antioch.

The archive also provided photographs of the excavations of Morgantina, in east central Sicily, for an exhibition at the J. Paul Getty Museum. The show, on view at the Getty Villa in Malibu through January 21, 2013, features a cache of votive objects found in two sanctuaries of Demeter and Persephone at Morgantina. These dedications, on loan from the Museo Archeologico in Aidone, include a large 4th-century B.C.E. terracotta bust of Persephone. Photos from the department’s collection document the bust still in situ shortly after its discovery. Conservation of the piece at the Getty has now revealed a lively painted scene of dancing women on the bust. VRC photographer David Connelly created a panoramic aerial view of the site for the exhibition, using archival aerial photographs to show the location of the sanctuaries.

Kenfield continued the ongoing project of scanning and cataloguing historic photographs for the PiCtOR database, this year focusing on the collection of nearly 500 photos of Pompeii dating from the early 1860s through the 1920s.

The online finding aids for the photographs of several historic archaeological expeditions (princeton.edu/researchphotographs/archaeological-archives) were enhanced by the addition of thousands of thumbnail images this year. The thumbnails will enable scholars to find archival photographs from the expeditions of Rudolf-Ernst Brünnnow and Alfred von Domaszewski to the former Roman province of Arabia, Howard Crosby Butler’s explorations in Syria, and the great dig at Antioch.

The exhibition Berenice Abbott: Changing New York, curated by Kenfield and Amanda Smith, who prepared the show and wrote the accompanying texts, was shown in McCormick Hall, February through August 2012. It presented 24 vintage proof and duplicate gelatin silver contact prints from Research Photographs’ collection of prints from Abbott’s Changing New York project. From 1935 to 1938, the Works Progress Administration’s Federal Art Project funded Abbott’s work chronicling the architectural and cultural metamorphosis of New York City.
The Index of Christian Art

The Index, under the direction of Colum Hourihane, added significantly to its database, began a number of new initiatives, added to its freely available resources, expanded its library, and mounted an active schedule of conferences, lectures, and publications.

The Index is collaborating with the Benaki Museum in Athens on a project that will add the museum's rich collection of Byzantine art to the Index's subscription database. The Benaki's wide-ranging holdings include domestic and ecclesiastical metal vessels, miniature sculptures, enamels, ceramics, manuscripts, and a notable collection of icons. The Benaki's Coptic textiles have already been catalogued and are now available—for the first time anywhere—on the Index's subscription website (http://ica.princeton.edu). Last year's work focused on cataloguing the objects that are displayed in the Benaki's galleries. Each summer the Index sends a Princeton student to Athens to hold an internship in the museum, work in the museum's archives, and research images.

Drawing on another notable collection, the Index recently added to its database nearly 150 objects in the Malcove Collection at the University of Toronto. The diverse collection ranges from early Christian and Byzantine sculpture and metalwork to Coptic textiles and reliefs, Byzantine lead seals, and enameled Gothic reliquaries.

The Chester Beatty Library in Dublin, one of Europe's premier collections of manuscripts, has given the Index digital image rights for all of the illuminations in its notable collection of Western manuscripts. The holdings of Western manuscripts in the Beatty Library, which was founded by Chester Beatty, Class of 1897, range from the renowned Stavelot Bible of ca. 1000 to Italian Gothic manuscripts and 15th-century French Books of Hours. All of the images in these manuscripts will be given detailed cataloguing and added to the Index's database.

As part of its initiative to provide free resources to the scholarly community, the Index has made available approximately 50,000 images that can be viewed without charge. Several major gifts this year added substantially to these archives. Two Swiss photographers who wish to remain anonymous contributed their collection of more than 5,000 photographs of Romanesque sculpture, painting, and other art taken during decades of travel around Europe. All of these images are being fully catalogued and added to the Index's database.

The late Lois Drewer, the Index's longtime specialist in Byzantine and early Christian art, bequeathed her collection of more than 3,000 slides documenting a wide range of architecture and art in Europe, the Near East, Africa, Britain, and the United States. Christine B. Verzár, professor emeritus at Ohio State University and a specialist in Italian medieval art, contributed her personal collection of nearly 1,000 images, mostly of Italian Romanesque art and monuments.

All of the images on the Index's public resources site are suitable for use in PowerPoint presentations, and publishable high-resolution versions of some of the collections are available free of charge.

Rosalie Green, director of the Index from 1951 to 1981, passed away at her home in Princeton on February 24, 2012, at the age of 94. Green was the longest-serving director in the history of the Index and guided it through a period of remarkable growth. She was also a distinguished scholar in her own right, probably best remembered for Meditations on the Life of Christ (Princeton University Press, 1961), an illustrated edition of the 14th-century manuscript, Paris, Bibliothèque Nationale, Ms. Ital. 115, coauthored with Index reader Isa Ragusa. She also published prolifically on various aspects of Ottonian, Romanesque, and Gothic art. A French Romanesque capital from her extensive collection of art has been acquired by the Princeton University Art Museum.

The Index's in-house library grew significantly this year thanks to several major gifts, including 2,000 books from Rosalie Green's personal library. Lois Drewer also gave her collection of books to the...
Index. Drewer was a dedicated bibliophile, and her collection of nearly 4,000 volumes in the fields of early Christian, Byzantine, and Western medieval art includes many rare titles, some of which are unique in North America. Another gift of books this year came from Princeton’s Professor Emeritus John Plummer, a specialist in Gothic manuscripts who was also a curator of medieval and Renaissance manuscripts at the Morgan Library. Plummer has also donated his database of medieval manuscripts to the Index.

The Index’s library of some 8,000 volumes can be used freely by researchers who visit Princeton, with no need for a library access card. A catalogue of the books can be found on the homepage of the Index’s website.

Two conferences were organized by the Index this year. In October, the focus was on the Byzantine world at the two-day conference “Re-Defining Byzantium: Art and Thought in the Byzantine World.” Sixteen speakers from both sides of the Atlantic discussed the significant changes that the methodologies of studying Byzantine art have undergone in recent decades, as well as examining the future direction of the field. In July, “The Digital World of Art History” provided a state-of-the-art appraisal of digital images, databases, and metadata. Some of the speakers discussed best digital practices, policies, standards, and procedures, as well as the expanding use of social media, while others presented focused case studies. For more about both of these conferences, see pages 19 and 32.

The second annual Lois Drewer Memorial Lecture was given in May by Debra Higgs Strickland of the University of Glasgow, who spoke on the topic “Ethiopians and Ambiguity in Late Medieval Art.” Don Skemer, curator of manuscripts at Firestone Library, gave a presentation on the library’s collection of more than 600 Ethiopic manuscripts, which is one of the premier collections in North America.

*Dressing the Part: Textiles as Propaganda in the Middle Ages* (Brepols, forthcoming). His current research interests include the iconography of the Threnos—the lamentation over the dead Christ—and the interaction of the aural and the visual in the performance of the liturgy. Since joining the Index, Schilb has been cataloguing the Byzantine and early Christian art in the Benaki Museum.

Office support specialist Fiona Barrett, raised in Ireland, England, and Canada, joined the Index after working at a U.S. market research firm for many years. In addition to serving as the receptionist and providing general administrative support, she has already worked on two major projects: inputting metadata for the images of Italian Romanesque monuments from Christine Verzár’s collection, and cataloguing the new additions to the Index’s growing library of books.

The current issue of *Studies in Iconography*, the journal based at the Index
Excavations at Nemea, Greece

In summer 2011, Professor Nathan Arrington took six Princeton undergraduates from the departments of art and archaeology, classics, and architecture to participate in the excavations at the Sanctuary of Zeus at Nemea in the northeastern part of the Peloponnes, Greece. Nemea was the site of one of the four famous Panhellenic athletic festivals. According to literary sources, the games there were founded in 573 B.C.E. Every two years, contestants would gather from across the Hellenic world to compete.

The purpose of the excavation, conducted under the aegis of the University of California–Berkeley, was to investigate the earliest phases of the site. Nestled among vineyards, the Classical and Hellenistic sanctuary, particularly the temple and stadium, is a well-known tourist attraction, but the Archaic phase remains poorly understood. Was there activity at the site before the games began? When and why did the sanctuary emerge? How did new structures shape the landscape and respond to the visible past?

Work focused on the area in and around the hero shrine of the mythical baby Opheltes, in whose honor the first funeral games were said to have been held. Excavation concentrated on the western and southern edge of the large mound. Trenches were also dug beyond its western edge, in an area of the sanctuary that has been largely unexplored. The stratigraphy proved extremely difficult because the soil was very clean (sometimes ritually clean) and/or deposited by natural processes. Teams of Princeton and Berkeley students, together with local workmen, carefully excavated 10 trenches and gradually recovered the history of the site. Notable finds included many complete vessels which had been carefully laid as foundation deposits, including a magnificent bronze libation vessel (phiale). To the west of the shrine, several road surfaces abutted an impressive retaining wall.

The Princeton students participated in all aspects of the excavation, from the physical digging to the analysis of the finds, learning hands-on the skills and methodologies of the discipline. They swung picks, pushed wheelbarrows, sifted for coins, restored broken vessels, drew cross sections and scarp profiles, and kept notebooks that are held at the Nemea archive at Berkeley. The architects learned to map physical remains comprehensively and accurately using a total station electronic/optical surveying instrument.

All the Princeton students lived in the village of ancient Kleonai, experiencing the warmth of Greek hospitality and enjoying copious quantities of olive oil. Trips on the weekends and afternoons led by Arrington to Athens, Mycenae, Olympia, Corinth, Nafplio, Epidaurus, the Franchthi Cave, Lake Stymphalos, Mount Phoukas, the Argive Heraion, and Isthmia enriched the students’ understanding of both Greek archaeology and the modern country.

Arrington presented the results of the season and their significance at the annual meeting of the Archaeological Institute of America in Philadelphia. The summer’s work established that the Nemean shrine—in contrast to the shrine at Olympia—was not built on top of a Bronze Age tumulus. Instead, its construction entailed an important reshaping of the natural landscape. The early community faced particular challenges in initiating the games on the valley floor, including marshy and swampy conditions.

Princeton’s Classical archaeology program will now turn in a new direction. Arrington has received a permit from the American School of Classical Studies in Athens to survey and excavate at the site of Stryme on the northern coast of Greece, south of Komotini. The project will begin in the summer of 2013, pending approval by the Greek government. The excavation is being planned as an official class, for which students can receive credit. Participants...
will join an international team that seeks to understand the evolving role and function of this trading port, which was active from the 7th to the 4th century B.C.E.

**Excavations at Polis Chrysochous, Cyprus**

During the summer of 2011, members of the Princeton Cyprus Expedition continued their study of material for publication, completed preparations for an exhibition at the Princeton University Art Museum, and planned for a collaborative course using material from the excavations.

Joanna Smith ‘87, with the assistance of Elliot Lopez-Finn ’12, analyzed ceramic material from all the sanctuary and domestic deposits from the Archaic and Classical city, Marion, discovering a previously undocumented pattern of destruction around 500 B.C.E. Mary Grace Weir ’96 (M.A.) re-examined the architecture of a sanctuary located on a ridge just inside the ancient city wall and demonstrated that its Classical temple was fronted by a portico. Nancy Serwint ’87 continued her study of the many thousands of terracotta sculptures, and Professor Emeritus William Childs studied the limestone sculpture from all areas of the ancient city.


The summer also saw the completion of the study and conservation of 93 objects—including 59 pieces found by the Princeton team—that are being loaned by the Cyprus Department of Antiquities for an exhibition at the Princeton University Art Museum, City of Gold: Tomb and Temple in Ancient Cyprus. Childs, Smith, and Michael Padgett, curator of ancient art at the museum, are cocurators of the exhibition, which will be on view from October 20, 2012, to January 20, 2013. It will showcase discoveries made at the site by archaeologists as early as 1885, including a marble statue of a youth, one of 15 objects being loaned by the British Museum. The Louvre Museum is also loaning two pieces.

On November 17, 2011, Serwint and Najbjerg were among those who spoke on the topic “City of Gold: Archaeological Excavations at Polis Chrysochous,” was organized by Smith; it will continue at the November 2012 annual meeting of ASOR in Chicago, where the topic will be Marion, the earlier city at the site. The speakers will include Serwint, Weir, and Nassos Papalexandrou ’98.

Professors of Geosciences Adam Maloof and Frederik Simons visited Polis in June to plan with Joanna Smith for “Earth’s Environments and Ancient Civilizations,” a freshman seminar they cotaught in the fall of 2011. During the fall break, the 12 freshmen—along with postdoctoral fellow Alain Plattner and geosciences graduate student Jon Husson—traveled to Cyprus to conduct a geophysical survey on the Peristeries plateau, location of a sanctuary complex of the Geometric to Archaic period. Szymon Rusinkiewicz, professor of computer science, worked at the site in June with Ian McLaughlin ’12 and classics graduate student Mali Skotheim, using 3-D scanners to model objects found in Polis. Students in “Modeling the Past: Technologies and Excavations in Polis, Cyprus,” an undergraduate seminar cotaught with Smith in spring 2012, are incorporating them into digital models of buildings for a short film that will be part of the Princeton University Art Museum’s exhibition.

Marble statue of a naked youth, ca. 510–500 B.C.E., found in a tomb at Polis in 1886 (London, British Museum, 1887.8-1.1)

Cypriot bichrome amphora with wading birds, ca. 800–650 B.C.E. (Polis Chrysochous, Local Museum of Marion and Arsinoe, MMA 73)

Ian McLaughlin ’12 and classics graduate student Mali Skotheim demonstrate a 3-D scanner to Professors Frederik Simons and Adam Maloof
schedule, participant bios, and more are available at futureofarthistoryconference.wordpress.com, the inaugural blog for this annual event.

The conference opened with an address by Professor Thomas DaCosta Kaufmann, who spoke on the various concepts of global art history. The graduate students presented papers on topics ranging from Vasari to Luis Felipe Noé to alternative modernism. In a new format for the conference, each panel was introduced by a department graduate student, who then moderated a panel discussion before opening the floor to questions. Michael Hatch moderated the first panel, “Was the World Ever That Large?”; Nancy Demerdash presented the panel, “Making it Strange”; and Stephanie Tung introduced the final panel, “Onward and Outward.” Yaëlle Biro, assistant curator of African art at the Metropolitan Museum of Art, concluded the event with a keynote address on cross-cultural exhibition practices.

The conference was organized by Kristen D. Windmuller, a graduate student in African art, with generous support from the Department of Art and Archaeology, the Department of French and Italian, the Program in Latin American Studies, the Program in East Asian Studies, the Council of the Humanities, Renaissance Studies, and the Stanley J. Seeger ’52 Center for Hellenic Studies.

Princeton-Rutgers Senior Thesis Symposium
April 27, 2012

This year’s Princeton-Rutgers Senior Thesis Symposium brought together eight seniors—four from each of the two universities—to present the results of their thesis research to their peers and professors. The event was organized by the department’s Professor Rachael DeLue and Professor Erik Thunes of Rutgers. Graduate students from both programs assisted and introduced the speakers.

Yael Gabbay of Rutgers opened the symposium by presenting her research on Pietro da Cortona’s Baroque frescoes at the Palazzo Pitti in Florence. Princeton’s Matt Butler ’12 discussed how Tridentine reforms and humanistic sensibilities influenced Archbishop Federico Borromeo’s ecclesiastical and personal art patronage. Shifting to the 19th century, Rutgers’s Kasia Kieca spoke on the comedy of American tintype portraiture, and Sarah Kinter ’12 examined the implied presence of the middle class in Gustave Doré’s classic work London, A Pilgrimage.

In the second session, Erica Back of Rutgers presented a case study of the Metropolitan Museum of Art as a universal museum, and Lexi Johnson ’12 spoke on George Bellows and the question of “gay art.” Rutgers’s Erin Sweeney discussed Charles Moore’s Hood Museum of Art at Dartmouth College, and Sarah Gerth ’12 concluded the symposium by examining the urban image, civic topography, and art history of Newark, New Jersey.

The Digital World of Art History
July 12, 2012

Five years ago the Index of Christian Art hosted a groundbreaking conference on digital resources and their use by art historians. The rapid evolution and expansion of digital imaging, databases, and research capabilities since that time stimulated this event, which provided a reappraisal of best practices, procedures, and research strategies in the field. The conference drew a standing-room-only audience that packed the East Pyne lecture room.

A number of the papers presented encyclopedic overviews of critical issues in the field, including copyright, standards for image capture, best practices for long-term image preservation and storage, and the future of art bibliography. Other speakers provided in-depth case studies, for example, of websites that provide digital performances of medieval narratives, and the digital medieval resources of the Morgan Library. Key participants in ongoing initiatives provided updates on the Princeton Digital Humanities Initiative; the Blue Mountain Project, a digital library of international avant-garde arts journals; and the Index of Christian Art’s database, the largest database of medieval art on the Web.

The discussion also included a revealing look at how younger students, both undergraduates and graduate students, are currently tackling art-historical research, including the growing role of social media in their research strategies.

The event concluded with a presentation on the past and future of digitization by Eleanor Fink of the World Bank Group, who is also a member of the department’s advisory council.
Undergraduate Alumni

Joel Babb ’69 will have a solo exhibition at Vose Galleries in Boston this fall, October 6–November 17. The show is organized around the theme of painting outside—though not all of the works were painted outside—and will include a number of new paintings of the woods and coast of Mount Desert Island, Maine. A book surveying the complete range of his work, Joel Babb: The Nature of Painting (Chameleon Books, 2012), will be published this fall. The book features examples of his art ranging from the work of his undergraduate years to a full complement of his major paintings of Boston, Maine, Rome, and elsewhere created over the past several decades. Joel’s oeuvre includes large-scale cityscapes, woodland scenes, and depictions of the dramatic Maine coast, often drawing on a range of past masters, from Canaletto to Corot. The book also features several of Joel’s major commissions, including his depiction of the world’s first successful kidney transplant, at the Harvard Medical School. The author, Carl Little, is the grandson of Carl Otto von Kienbusch, Class of 1906, and has written books on Homer, Sargent, Hopper, and Maine painting. [joelbabb@meaglink.net]

Anne-Marie Belli ’84’s newly inaugurated website ambelliarit.com presents her work on three themes: “Shadows,” “Portraits,” and “Grids.” “Shadows,” a series of positive and negative compositions in indigo based on organic forms, is largely drawn from flowers. The inspiration for the series came while she was painting a botanical arrangement and was intrigued by the delicate, ethereal quality of the shadows it cast. “Portraits” are small figurative works, while the “Grids” series presents bold color studies in a quadrangular format. Emil Nolde and Francesco Clemente are among the artists who have inspired her with their tour-de-force uses of watercolor. Anne-Marie’s website also features “ABCs by AMB,” a blog on art, books, and culture in New York City that chronicles her adventures from a day job at Crawford Doyle Booksellers on the staid Upper East Side to the animated gallery scene in Chelsea, the Bowery, and beyond. [am@ambelliarit.com]

Kib Bramhall ’55 has published Bright Waters, Shining Tides: Reflections on a Lifetime of Fishing (Vineyard Stories, 2011), which is part art book and part fishing history, bringing together some of his best work as both artist and writer. Kib, a longtime resident of Martha’s Vineyard who is well known as a painter and holds multiple world and Vineyard fishing records, selected 11 of his favorite essays, written over four decades, that vividly document his life of fishing and observing the tides, winds, and weather that govern the inhabitants of the ocean. He also introduces readers to many accomplished and sometimes eccentric anglers, almost always in the context of a good fishing tale. The essays are illustrated with his own paintings of places, people, and fish, both along the angler’s Vineyard coastline and at his favorite fishing destinations worldwide. Kib’s luminous depictions of the Vineyard’s landscape are complemented by photographs from his family archives. [hkkiib@aol.com]

William A. Camfield ’57 is working full time in “retirement,” primarily on a catalogue raisonné of the work of Francis Picabia that has become a lifelong project, relieved by some time out for giving occasional lectures and writing prefaces for catalogues of exhibitions of art by Houston-area artists whose work he admires. [billc@rice.edu]

H. Avery Chenoweth ’50 currently has six paintings of Marine combat on exhibit at the National Air and Space Museum in Washington, D.C., in a show celebrating the centennial of Marine Corps Aviation. In July, he had a retrospective exhibition of 40 paintings—20 of which were done in the last five years—at the Perry Art Center in Perry, Georgia, where he and his wife, Lise, live. He has finished an updated edition of his oversize volume Semper Fi: The Definitive Illustrated History of the U.S. Marines (Barnes & Noble [Fall River], 2005 and 2010), which has now sold more than 100,000 copies, including a leather-bound collector’s edition issued by Easton Press. Avery has also written three e-books—short stories, a novel, and a trilogy—which are available on iBooks, Nook, and Kindle. [avecheno80@comsouth.net]

Bryan Cockrell ’08 is a Ph.D. candidate in Mesoamerican archaeology in the anthropology department at the University of California–Berkeley. His dissertation research currently focuses on the analysis of bells, figurines, rings, and other metal objects recovered from the Cenote Sagrado, a Mayan sacrificial well at Chichén Itzá. In Berkeley, he is analyzing metal tweezers from the Chinchay Valley of Peru that are now in the Hearst Museum of Anthropology, and an assemblage of glazed ceramics from excavations of the Middle Islamic occupation of Tall Dhiban, Jordan. He presented papers on these projects at the International Symposium for Archaeometry in Leuven, Belgium, in May. With department alumnus Aaron Weil ’08, Bryan co-leads the Society for Cultural Heritage, Arts, and the Law, a student group at Berkeley that regularly arranges reading discussions, film screenings, and museum visits. In February, the
group organized the symposium “Current Questions in Authenticity,” which brought together archaeologists, art historians, lawyers, and museum professionals to examine the diverse meanings of “authenticity.” [bryan.cockrell@berkeley.edu]

Hollis Cooper ‘97’s recent painting and installation investigates the intersection of virtual and painterly space in the context of theoretical and real architecture. Her work was featured in solo exhibitions in Houston and Los Angeles in 2011. The show at the Lawndale Art Center in Houston was reviewed in the Houston Press, and she was interviewed on “The Front Row,” the arts segment of Houston’s NPR-affiliate, KUHE. Her Los Angeles exhibition, titled Invirtuality, was shown at Autonomie Gallery in September 2011. She also participated in several group exhibitions, including Super Salon, held in conjunction with the FLAGSTOP art fair, which was named one of the 11 best L.A. art shows of 2011 by the Huffington Post. Hollis is currently a lecturer at Scripps College and California State University–San Bernardino, where she teaches digital art and painting. For more information and images of other work, visit her website www.holliscooper.com. [hollis.cooper@gmail.com]

Richard Dupont ’91 had solo exhibitions at the Carolina Nitsch Project Room in Manhattan, with an accompanying catalogue (May 2011), the Gallery MC in Seoul, Korea (October 2011), and the Middlebury College Museum of Art, also with a catalogue (December 2011). The exhibitions included large-scale computer-generated monotypes based on laser scans of Richard’s body and made by running sheets of paper through a printer multiple times. His large sculptures of the human head, also based on the body scan, were created by filling silicone molds with 10 years of accumulated personal detritus, salvaged studio materials, found objects, trash, and foodstuffs. These disparate materials were fused into solid, clear castings by an additional pour of polyurethane resin. The Carolina Nitsch show also exhibited solid, clear polyurethane resin casts of bag shapes that mimic disposable garbage bags and are filled with accumulations of transient detritus. Richard’s work is in the permanent collections of the Museum of Modern Art, the Whitney Museum of American Art, the Museum of Fine Arts Boston, the Cleveland Museum of Art, and the New York Public Library. Visit his website, richarddupont.com. [richarddup@yahoo.com]

Jamie V. Crapanzano ’00 is currently working as a fixed income portfolio manager at Guggenheim Partners in New York City. [jvc212@gmail.com]

Elsbeth (Field) Dowd ’04 completed her Ph.D. in anthropology at the University of Oklahoma. Her dissertation, “Alternative Conceptions of Complexity: The Sociopolitical Dynamics of the Mountain Fork Caddo,” focuses on the archaeology of the ancestral Caddo American Indians who once lived at the western edge of the Eastern Woodlands. Elsbeth is currently working as the collections manager for the archaeology division of the Sam Noble Oklahoma Museum of Natural History and is collaborating with the Caddo Nation in organizing a traveling exhibition on their history and heritage. [elsbeth.dowd@gmail.com]

Jennifer M. Elliott ’05 graduated from the University of Illinois College of Law in May and, after passing the Illinois bar exam, will begin work as an associate in the employee benefit department at Kirkland & Ellis LLP in Chicago. She looks forward to her new position, as well as taking advantage of Chicago’s art scene. [jennifermarieelliott@gmail.com]

Tara A. Dudley ’99 received the Graham Foundation’s Carter Manny Award for doctoral dissertation writing. Her dissertation, “Ownership, Entrepreneurship, and Identity: The Gens de Couleur Libres and the Architecture of Antebellum New Orleans, 1830–1850,” examines the influence of free black Creoles on the physical fabric and development of New Orleans in the 19th century. Tara completed her Ph.D. in the School of Architecture at the University of Texas this summer and is currently an architectural historian at Hardy-Heck-Moore, Inc., a historic preservation/preservation planning consulting firm based in Austin, Texas. [dudleytara@gmail.com]

For more about Dana’s start-up, visit www.dceartadvisory.com. [dana@dceartadvisory.com]

Dana Eitches ’10 worked after graduation as the assistant curatorial coordinator for the exhibition Art in the Streets at the Museum of Contemporary Art (MOCA), Los Angeles, the first major museum exhibition on the history of graffiti and street art. She was hired by MOCA director Jeffrey Deitch after she sent him a copy of her senior thesis, “Banksy’s Visual Dissent: The Art of Street Fighting.” She then worked as an associate for a well-established art advisory firm in Los Angeles, and has now formed her own company, DCE Art Advisory, which specializes in contemporary art acquisitions.
Richard Ferrugio ‘71 was on a hiatus from painting for almost eight years while he owned an inn between Saratoga Springs and Lake George in upstate New York—a bucolic setting, but there was never any time to paint. The inn closed in 2010, and Richard relocated to Fort Lauderdale, where he again found his muse and resumed painting. He recently completed a series that he began in 1994, when he painted a square composition titled 4 PM—October and showed it to the owner of the gallery that represented him. The gallery owner immediately recognized that it should be the beginning of a series of tree portraits, and now, 18 years later, the series is finally complete. Each canvas depicts its subject at a different time of day and in a different month of the year. Richard has recently signed with the Art Frenzie Gallery in Fort Lauderdale, and he continues to sell privately as well as by commission. [richardferrugio49@gmail.com]

Daria Rose Foner ‘11 spent the past year at Cambridge University completing an M.Phil. under the supervision of Professor Deborah Howard. Her scholarship focused on depictions of Saint Catherine of Alexandria, and she received a Brancusi Award from Kettle’s Yard to travel to Italy to conduct research for her dissertation. During her time in Cambridge, Daria volunteered at the Fitzwilliam Museum and presented papers at conferences at the University of Birmingham and the University of Edinburgh. She will continue her studies of the Italian Renaissance this fall as a doctoral student at Columbia University. [foner.daria@gmail.com]

Bob Gambee ‘64 has published Princeton Impressions (W. W. Norton, 2012). The large-format 320-page volume showcases more than 350 color plates and includes an introduction by President Shirley M. Tilghman. Covering pre-Revolutionary homes to the new neuroscience building still under construction, as well as school buildings, the Seminary, and the University itself, the book offers the most comprehensive collection of Princeton photographs ever published. The accompanying text discusses the role of Princeton in nation-building and describes each building on campus: its architectural style, date, function, donor, and architect. All the images were taken the old-fashioned way—with transparency film using twin-lens Rolleiflexes and a Nikon F-2 single lens reflex, and they have not been digitally altered. Large prints from this book and other Gambee publications are available at www.robertgambee.com. [bobgambee@aol.com]

Alison Green ‘90 is a senior lecturer at Central Saint Martins College of Arts and Design in London, where her teaching ranges from the history and theory of 20th/21st-century art to writing and curatorial practices. In the past year, she has developed a new masters-level program, MA Culture, Criticism, and Curation. Alison frequently writes on contemporary art for Art Monthly, Source, and Afterall, as well as monographs on artists and museum exhibition catalogues, including the recent Tate St. Ives’ show The Indiscipline of Painting. The show, an international survey of abstract painting from the 1960s onward, demonstrated the ways artists have made paintings that have offered ways out of the cul-de-sac of modernism’s legacy via ready-mades; photography; and formal, material, or conceptual strategies. [alisonmgreen@mac.com]

Kaitlyn E. Hay ‘10 completed her master’s degree in urban studies at the University of Edinburgh, then returned to New York, where she worked as an assistant at the James Cohan Gallery and as a freelance graphic designer. She is continuing her fine art practice, and her current project is a collage series in which seminal depictions of the Virgin Mary are loosely reconstituted from contemporary magazine clippings. This work was shown at the Amityville Artists Circle Gallery, in Amityville, New York, this summer. Kaitlyn has been appointed teaching associate at Beauvoir, the National Cathedral Elementary School in Washington, D.C., for the 2012–13 school year. [kait.e.hay@gmail.com]

Alexander Heilner ‘93 won the 2012 Baker Artist Award, a $25,000 prize given each year to three artists in the Baltimore region in recognition of outstanding artistic work. In addition, his photocollages were commissioned for the new Johns Hopkins Hospital, which opened in April. Alex is currently professor of photography and associate dean of design and media at MICA (Maryland Institute College of Art). Alex’s aerial photographs and other projects can be seen at www.heilner.net. [alex@heilner.net]

Lynn F. Jacobs ‘77 published Opening Doors: The Early Netherlandish Triptych Reinterpreted (Penn State University Press, 2012), the first comprehensive study of the emergence of the Netherlandish triptych in the early 15th century and its evolution through the early 17th century. Her book takes the contemporary term for the triptych, “painting with doors,” as its springboard. It examines how the fundamental nature of the format created by the triptychs’ doors established thresholds, boundaries, and interconnections among the physical parts of the triptych and among types of meaning, the sacred and the earthly, different narrative moments, different spaces, and different levels of status. By focusing on how Netherlandish artists negotiated the idea of the threshold, her book elucidates how their approach to the format of the triptych changed and evolved. Lynn, who is professor in the Department of Art at the University of Arkansas, is currently working on a book titled At the Threshold: Liminality in Netherlandish Art from the Late Middle Ages to the Early Modern Period. [lynnjacobs@yahoo.com]
Morgan Jacobs ’09, after a brief stint in investment banking after graduation, completed a master’s degree in art business at Sotheby’s Institute of Art. Since September 2011 she has been working at the New York–based nonprofit RxArt, which places contemporary art in healthcare facilities around the country. Working with a number of prominent artists, including Jeff Koons, Will Cotton, Terry Richardson, and Rob Pruitt, RxArt has completed more than 20 hospital installations to date. [morganm@gmail.com]

Kelsey Halliday Johnson ’08 completed her master’s of fine arts degree, with a certificate in landscape studies, at the School of Design at the University of Pennsylvania, where she has taught as a lecturer in photography. She is currently the ceramics collection manager for the Ban Chiang Project at Penn’s Museum of Archaeology and Anthropology (http://penn.museum/banchiang), managing the database of the pots and burial vessels made by a previously unknown Bronze Age culture in Thailand, some of which are nearly 5,000 years old. Kelsey’s macro photographs of these significant artifacts have revealed small surface and fabric details that provide information about their fabrication. Her work will be included in a forthcoming monograph about the Ban Chiang pottery. She has also published a book of her personal photographic work, New here (Edizioni del Bradipo, 2012), which she completed during a 2011 residency at the Lugo Land project in northern Italy. Lugo Land invites photographers from around the world to create site-specific projects in Lugo and the countryside around Ravenna. To see some of Kelsey’s work, visit her website, www.kelseyhalliday.com. [kelseyhalliday@gmail.com]

Will Johnson ’68’s latest book, Breathing Through the Whole Body: The Buddha’s Instructions on Integrating Mind, Body, and Breath (Inner Traditions, 2012; also published as a Kindle edition), addresses an early Buddhist text that speaks of a meditation practice that effectively merges breath, body, and mind into a natural, relaxed condition that radically transforms who and what we conventionally believe ourselves to be. Restricting the breath locks us into both an armoring set into the tissues of the body and a limiting identification with the aspect of mind that gets lost in thought. Releasing the breath, allowing it to move through the entire body, starts dissolving that armoring and limiting self-identification to reveal the great ground of being that lies underneath. Will’s book is the latest example of the evolution of his interest in the aesthetic aspects of the body that he gained as a student of art history to a focus on the body as a highly subjective field of experience. [will@embodiment.net]

Karen Karp ’81, after several years as director of marketing for the Metropolitan Opera, has returned to more direct involvement with her art-historical roots and has recently joined Christie’s as senior vice president, international marketing director for Old Master paintings and 19th-century art. Based in New York, she has global responsibility for expanding interest in that category among new markets, buyers, and consignors. While her role is business-related, she is thrilled to be working with art historians, specialists, collectors, and extraordinary works of art. [karenkarp@gmail.com]

Stephanie Leitch ‘91’s book Mapping Ethnography in Early Modern Germany: New Worlds in Print Culture (Palgrave Macmillan, 2010) was awarded the 2011 Roland H. Bainton Prize for Art History. The prize is awarded by the Sixteenth Century Society to the authors of outstanding books in several categories. Stephanie’s book is the first book-length examination of the role of German print culture in mediating Europe’s knowledge of the newly discovered people of Africa, South Asia, and the Americas. It documents the first European visual responses to New World and Asian contacts, showing that they were much earlier and far richer than currently realized. The study centers on Hans Burgkmair and his groundbreaking 1508 woodcut frieze. Her examination of emerging cultural stereotypes of native Americans shows that the ethnographic impulse is always haunted by the negative depiction of an opposite “other.” Stephanie teaches in the Department of Art History at Florida State University, where she is associate professor. [sleitch@fsu.edu]

Mary Levkoff ’75’s book Hearst the Collector (Abrams/Los Angeles County Museum of Art, 2008) won the $25,000 Sotheby’s Prize for a Distinguished Publication in the History of Collecting. The prize was awarded in December 2011 at a ceremony hosted by the Frick Collection in New York. Mary continues to receive invitations to lecture about Hearst’s collections. She gave a paper titled “L’oeil vif de William Randolph Hearst” at the colloquium “Connoisseurship: L’œil, la raison, et l’instrument,” hosted in Paris by the École du Louvre in October 2011. She spoke on “William Randolph Hearst’s Legacy as a Collector of Decorative Art” for the Washington Decorative Arts Forum in January 2012. Two of her essays on Hearst’s collections are now in press, and she continues work on her usual specialty, French Renaissance art, with sideline research in other areas. Mary is curator and head of the sculpture and decorative arts department at the National Gallery of Art in Washington, D.C.

Al Mifflin Lowe ’70’s symphonic family show “Beasts By The Bunches” was performed by the Missouri Symphony in July 2011. The West Hartford Youth Ballet choreographed his song “I Spit Out My Food” and performed it at the Ted Hershey Dance Marathon, which took place in New York City and Hartford, Connecticut, in March. In June,
the West Hartford Youth Ballet did a show using his story with songs, “The King Who Forgot His Underpants.” The Adventures of Cowboy Kareem, an animated feature Mifflin wrote, won a blue ribbon in the Sarasota Film Office’s TV ME! competition. It was selected from more than 800 entries from 28 states. [mifflinlowe@gmail.com]

In 2008, W. Barksdale Maynard ’88 was invited to teach a course in the Department of Art and Archaeology, for which he chose the topic “Architecture of Princeton University.” Four years later, the notes he took for that course have become his fifth book, Princeton: America’s Campus (Penn State Press, 2012). Illustrated with more than 100 rare archival images, this is the first work of architectural history to deal exclusively with Princeton University. One reviewer calls it “the finest study I know of the architecture and planning of an American campus.” This is Barksdale’s second book on the history of the University; the first was the prizewinning Woodrow Wilson: Princeton to the Presidency (Yale University Press, 2008). He continues to write for magazines and newspapers, including a recent cover story in the Princeton Alumni Weekly on the Antioch mosaics excavated by the Department of Art and Archaeology in the 1930s. [wbmaynard@verizon.net]

Jessica Munson ’01 completed her Ph.D. in anthropology at the University of Arizona. Her dissertation, “Temple Histories and Communities of Practice in Early Maya Society: Archaeological Investigations at Caobal, Petén, Guatemala,” examines social, material, and religious changes associated with monumental architectural projects in pre-Hispanic Maya communities dated between 850 B.C.E. and 850 C.E. Her research was supported by the National Science Foundation, Dumbar- ton Oaks Research Library and Collection, and the School of Anthropology at the University of Arizona. As a graduate student, she published articles in Antiquity and the Journal of Anthropological Archaeology, and she collaborated with her husband, also an archaeologist, on a social network analysis of Classic Maya hieroglyphic texts that will be published in a volume forthcoming from Oxford University Press. Jessica is continuing to pursue research on the evolution of religious practice in early Maya society as a postdoctoral researcher in the Human Evolutionary Studies Program at Simon Fraser University in Vancouver. [jmunson@sfu.ca]

Jennifer Owen ’74 celebrated 40 years of accomplishment in ceramic sculpture with a retrospective show at the Hui Nōʻeau Visual Arts Center on Maui in March–May 2012. This followed a major solo show of her latest architectural ceramic sculpture at the Maui Arts and Cultural Center last year. After studying with Toshiko Takaezu at Princeton, Jennifer earned an M.F.A. in ceramics from the University of Oregon and is now assistant professor of art and visual arts coordinator at University of Hawai‘i Maui College. She has also taught at Hui Nō‘eau Visual Arts Center for many years, and developed their very active ceramics program. Jennifer has worked in a wide range of techniques, including hand building, wheel throwing, colored clay, and salt firing. Her interest in creating organic forms, along with a lifelong passion for architecture, have inspired her more recent clay sculptures. Some examples of Jennifer’s work can be seen on her website, www2.hawaii.edu/~jowen. [jowen@hawaii.edu]

Robert McCracken Peck ’74 spent two months last year living with nomadic herders in Mongolia as part of a long-term study of climate change for the Academy of Natural Sciences of Philadelphia (now affiliated with Drexel University), where he is curator of art and artifacts and senior fellow. In January, he was awarded an honorary Doctor of Humane Letters degree from the University of Delaware and was keynote speaker at the university’s winter commencement. Bob coauthored A Glorious Enterprise (University of Pennsylvania Press, 2012), a lavishly illustrated bicentennial history of the Academy of Natural Sciences, the oldest natural history museum in the Western hemisphere. The book received enthusiastic reviews in The New York Times, the Wall Street Journal, on NPR’s “Science Friday,” and elsewhere. In April, Bob delivered the Philip Hofer lecture at Harvard University in conjunction with an exhibition on the natural history paintings of Edward Lear at the Houghton Library, which he guest curated. In September he will lecture on Lear at the Ashmolean Museum (Oxford) and at the Linnean Society (London). [peck@ansp.org]

Erica Rand ’79’s new book of short essays, Red Nails, Black Skates: Gender, Cash, and Pleasure on and off the Ice (Duke University Press, 2012), is grounded in her participant-observation research on figure skating, a sport she took up 10 years ago as a queer femme dyke in her 40s. Aided by her comparative study of roller derby and women’s hockey, including a brief attempt at playing hockey, she addresses matters such as skate color conventions, judging systems, racial and sexual norms, transgender issues in sports, and the economics of athletic participation and risk-taking. With Shana Agid, Erica recently coedited Beyond the Special Guest: Teaching “Trans” Now, a special issue of the journal Radical Teacher (January 2012). The contributors propose ways of teaching about trans matters without exoticizing or marginalizing trans and gender-nonconforming people, bodies, identities, and issues. She also serves on the founding editorial board of the print publication Salacious, a new sex magazine with a feminist, queer, anti-racist approach. Erica is professor of art and visual culture, and women and gender studies at Bates College. [erand@bates.edu]
William B. Rhoads ’66 ’75 has news in the graduate alumni section.

Allan W. Shearer ’88 received the 2012 Excellence in Research & Creative Works Award given by the Council of Educators in Landscape Architecture (CELA). The award was announced and presented at the council’s annual conference, held at the University of Illinois. Allan is on the faculty of the University of Texas–Austin. [ashearer@austin.utexas.edu]

Fazal Sheikh ’87’s most recent book, Portraits (Steidl, 2011; www.steidlville.com) takes in the full range of his work, from his earliest portraits taken in African refugee camps through his long-term projects in Afghanistan and northern Pakistan, Somalia, and Kenya, to more recent work in South America and India. The portrait has been central to Fazal’s work for more than two decades, and he has used the invitation to sit for a portrait as the principal means of establishing a link with his subjects that has allowed him to enter and document their lives. Many of his subjects have been people in crisis, displaced from their homes or their countries, threatened by violence, poverty, and prejudice. This new collection clearly displays the role of the portrait in this kind of social enquiry—its balance of aesthetic and narrative qualities, its capacity for both empathy and distance, and the values of the collaborative portrait. [contact@fazalsheikh.org]

Mark Sheinkman ’95 will have a solo exhibition of works on paper this fall at Fruehsorge Contemporary Drawings in Berlin. During the past year, he had a solo show of paintings at Von Lintel Gallery in New York City and a show of works on paper at Gallery Joe in Philadelphia. His work was also included in group exhibitions at the Grand Rapids Art Museum, the Katonah Museum of Art, and Pace Prints in New York. Mark’s works are in the collections of the Metropolitan Museum of Art, the National Gallery in Washington, the Metropolitan Museum of Art, and many other museums. For more information, visit www.marksheinkman.com. [info@marksheinkman.com]

Deborah Salem Smith ’96 is the playwright-in-residence at Trinity Repertory Company in Providence, Rhode Island. Last spring, Trinity produced the world premiere of her newest drama, Love Alone. That play was recently recognized with a prestigious Edgerton Foundation New American Play Award, as well as an honorable mention by the Jane Chambers Playwriting Award. Deb’s previous honors include an Emerging American Artist Fulbright for playwriting in Dublin, where she worked with the Abbey Theatre, Ireland’s national theater, and served as a visiting academic at the Trinity College School of Drama. Her work has been recognized by a National Mellon Fellowship in the Humanities, a MacDowell Fellowship, a Colby Fellowship, and a Major Hopwood Award. Her other plays include Boots on the Ground, Some Things Are Private, and Good Business. For more about Deb and her plays, visit www.deborahsalemsmith.com. [dsalemsmith@yahoo.com]

Joanna S. Smith ’87 was awarded fellowships by the Cyprus American Archaeological Research Institute and the Council of American Overseas Research Centers that sponsored her research on excavations at Polis Chrysochous, Cyprus, in the Cyprus State Archives and museums of Cyprus. She found a wealth of unpublished documentation dating back to the 1880s about excavations in Polis by German, British, Swedish, and Cypriot archaeologists. At the University of Texas–Austin, she discussed approaches to ancient Near Eastern art history in Nassos Papalexandrou ’98’s graduate seminar. Her work on ancient seals was published in the American Journal of Archaeology, the Report of the Department of Antiquities, Cyprus, and the Proceedings of the 7th International Congress of the Archaeology of the Ancient Near East. In addition to her work for the department [see p. 31], Joanna was appointed lecturer in the Department of Computer Science, where she co taught a seminar. Together with Szymon Rusinkiewicz, professor of computer science, and Dimitri Gondicas, director of the Stanley J. Seeger ’52 Center for Hellenic Studies, she received a John S. Latsis Public Benefit Foundation grant for the digital modeling of buildings excavated in Polis. [joannas@princeton.edu]

Graduate Alumni

Nadja Aksamija *04 was awarded tenure at Wesleyan University, where she has taught since 2007. Several of her major publications appeared during the academic year, including a long article on Giovanni Battista Campeggi’s late-16th-century Bolognese villa Il Tuscolano, in I Tatti Studies, and an essay on the role of landscape in Principio de Fabricii’s emblem book for Pope Gregory XIII, in Sacred Landscape: Landscape as Exegesis in Early Modern Europe, edited by Denis Ribouillault and Michel Weemans (Olschki, 2011). Nadja’s long-term project on the extraordinary cartographic cycle in the Vatican’s Sala Bologna, financed by the Kress Foundation and realized in collaboration with the Madrid-based studio Factum Arte, has also been completed. It resulted in a volume she co edited with Francesco Ceccarelli, La Sala Bologna nei Palazzi Vaticani: Architettura, cartografia e potere nell’età di Gregorio XIII (Marsilio, 2011), as well as a monumental facsimile of the city map of Bologna for the new Museo della Storia di Bologna. In 2012–13, Nadja will be the Robert Lehman Fellow at Villa I Tatti in Florence, where she will complete a monograph on Bolognese villa architecture and culture in the age of Gabriele Paleotti. [naksamija@wesleyan.edu]
Virginia Bower *77 (M.A.) was active on the lecture circuit in 2011–12, presenting “Trash and Treasure? An Inside Look at Chinese Ceramics” at the Museum of the Red River in Idabel, Oklahoma, in October 2011; “From Mundane to Magnificent: Chinese Ceramics at Home and Abroad,” at the University of Mississippi Museum in Oxford, Mississippi, in January 2012; and “At War, in Peace: The Horse in Ancient China,” at the Norton Museum of Art in West Palm Beach, Florida, in March 2012. In May–June 2012 she was the study leader of a Smithsonian Journeys trip to China. [virginiabower@hotmail.com]

Kaira M. Cabañas *07 is a lecturer and director of the M.A. in Modern Art: Critical and Curatorial Studies (MODA) at Columbia University. Her first book, The Myth of Nouveau Réalisme: Art and the Performative in Postwar France, is forthcoming from Yale University Press. Kaira is guest curator, with Frédéric Acquaviva, of the exhibition Specters of Artaud: Language and the Arts in the 1950s, which will be on view from September 18 through December 12, 2012, at the Museo Nacional Centro de Arte Reina Sofía in Madrid. This is the first exhibition to situate dissident Surrealist Antonin Artaud’s production—in theater, cinema, drawing, and for radio—as a crucial legacy for understanding artistic practices at mid-century. The exhibition will be complemented by a catalogue, edited by Kaira, with nine critical essays and 200 illustrations that track Artaud’s multifaceted legacy in France, the United States, and Brazil. [kc2421@columbia.edu]


Tracy E. Cooper *90 published the articles “Palladio and His Patrons: The Performance of Magnificenza” and “Situating the Spatial Turn in Renaissance Architectural History,” in Annali di architettura. She was an invited panelist at the Embassy of Italy in Washington, D.C., on “Canaletto and Palladio,” at the symposium “Venice Behind the Mask.” Tracy’s work on Palladio also was featured at the Spring Lecture Series of the School of Architecture at the University of Notre Dame. She co-organized the session and gave a paper on “Whose Triumph? Strategic Appropriations in Venetian Ritual Contexts” at the Renaissance Society of America’s annual meeting. In Venice, Tracy lectured on-site for Pratt Institute in Venice and the University of British Columbia. She was also nominated to serve on the advisory council of the Department of Art and Archaeology for a term of 2010–14. [tcoope05@temple.edu]

Margaret D’Evelyn *94 has published Venice and Vitruvius: Reading Venice with Daniele Barbaro and Andrea Palladio (Yale University Press, 2012), which examines the invention of the illustrated architectural book in the Italian Renaissance, and particularly the relationship between Palladio and Barbaro as they explored the medieval and Renaissance fabric of Venice seeking answers to questions about Vitruvius’s ancient text. Drawing on evidence in Barbaro’s preparatory manuscripts for the Commentaries on Vitruvius, Margaret’s book uncovers new aspects of the intellectual culture lying behind the built environment of the city and its mainland. Through a close reading of the three versions of the Commentaries, she demonstrates how Barbaro’s understanding of Vitruvius was at first filtered through the lens of Leon Battista Alberti’s De re aedificatoria and the various versions of Vitruvius published by Fra Gioccondo, Cesariano, Durantino, Caporali, and Philandrier. These texts and images provided common ground on which Barbaro and Palladio could meet. Margaret is associate professor of art history in the Department of Art and Art History at Principia College. [Margaret.DEvelyn@Principia.edu]

Pierre du Prey *73 invites readers to visit his newly completed and redesigned website Architecture in the Classical Tradition, http://act.art.queensu.ca. More than a decade in the making, the website offers 43 online “presentations” that take visitors on guided tours of architecture in the Western world, from the Bronze Age to the present. Overall, the emphasis is on continuity, on links between past and present, and on themes that transcend architectural practice through the ages. Separate chronological, thematic, and theoretical paths provide multiple ways of viewing and studying the development of Western architecture. Visitors can also listen to audio versions of the presentations. The search function facilitates finding images by architect,
building name, country, city, date, etc., and an illustrated glossary helps make architecture easier to appreciate. Pierre welcomes plaudits, corrections, and suggestions for improvement. [pdprey@queensu.ca]

Sabine Eiche *83 has branched out into journalism: since September 2011, she has been writing a column for the Richmond News in Richmond, British Columbia. Though it is purportedly about words and language, she manages to sneak in bits of art history every now and then. Sabine continues to translate art-historical material from Italian into English for the Getty Research Institute, and she is carrying on with her fiction writing. She has also become an avid gardener, growing herbs and heritage tomatoes. She is happiest about her thriving nepitella, a wild herb she used to collect on the hills of Settignano. Visit her website, http://members.shaw.ca/seiche. [sabinedellarovere@yahoo.ca]

J. David Farmer *81, director of exhibitions at the Dahesh Museum of Art, oversees an active, wide-ranging program, including the 2011 Dubai presentation of Reconnecting East & West: Islamic Ornament in 19th-Century Works from the Dahesh Museum of Art and Syracuse University. The accompanying catalogue presents scholarly documentation of traditional Islamic ornament and its influence on 19th-century Western artists and contemporary Middle Eastern architects. The Epic and the Exotic: 19th-Century Academic Realism from the Dahesh Museum of Art was shown at Pepperdine University, January–April 2012. David lectured at the Munson-Williams-Proctor Art Institute, where: The Shadow of the Sphinx: Ancient Egypt and Its Influence, on view through November 25, 2012, includes 35 Egyptian Orientalist works from the Dahesh collection. The Bellarmine Art Museum at Fairfield University will reprise the Dahesh’s 2011 drawing collection exhibition in a show that will run from October 11, 2012, to January 18, 2013. David also serves on the Farnsworth Art Museum’s collections committee and teaches at the University College at Rockland, University of Maine at Augusta, both on campus and at the Maine State Prison. [iffield@roadrunner.com]

Marcy B. Freedman *81 (M.A.) presented her video and performance work at a variety of venues. She spent one week at her local coffee shop, staging a work called Please Interrupt Me, Please. She also surprised the clientele of a local UPS store with a performance called Expect the Unexpected. In Beacon, New York, she spent several days on the street performing Site-Specific Dreams. At the Katonah Museum of Art, Marcy invited museum guests to join her in Hands Dancing Across the Page. She was once again the curator of performance art for the Collaborative Concepts’ annual Farm Project, which included her own piece, Seeking Shades of Green. In collaboration with Gene Pancenko, Marcy organized a screening event, Two Sides to Every Video, which featured works from their 10-year artistic partnership. One of her solo videos was included in the exhibition Inside Joke at the University of Massachusetts–Amherst. Marcy spoke on a range of topics—from contemporary Chinese art to the career of Andy Warhol—at public libraries in New York and California. In the spring, she presented a three-part lecture series titled What’s So Funny? An Exploration of Humor in Western Art at the Katonah Museum of Art. [mb@bestweb.net]

John Oliver Hand *78 was involved in planning the major exhibition on Joos van Cleve, the subject of his dissertation, at the Suermont-Ludwig Museum in Aachen (March–June 2011), and he contributed an essay on van Cleve’s altarpieces and, with Micha Leeflang, a biography of the artist to the exhibition’s catalogue. His other recent publications include entries on 15th- and 16th-century paintings in French Paintings of the Fifteenth through the Eighteenth Century, a volume of the Systematic Catalogue of the Collections of the National Gallery of Art (Princeton University Press, 2009), and entries in the exhibition catalogues Van Eyck to Dürer: Early Netherlandish Painting & Central Europe, 1430–1530 (Groeningemuseum, Bruges, 2010) and Glanz und Große des Mittelalters (Schnütgen Museum, Cologne, 2011). John gave a lecture on François Clouet’s A Lady in Her Bath at a seminar on French painting in the Renaissance at the University of Geneva in October 2011. At a symposium in honor of Lorne Campbell’s 65th birthday at the Courtauld Institute, London, in December 2011, he delivered the introductory lecture and gave a talk on “The Iconography of the Holy Family in a Boat,” a topic that originated in a Carracci seminar given by Professor John Martin.

Craig Harbison *72 writes profiles of contemporary artists who exhibit at the nonprofit A.P.E. Gallery in Northampton, Massachusetts (aparts.org/projects). He reports that it has changed the ways he thinks about art history, which is evident in the new afterword, titled “Jan van Eyck, Modern Painter,” written for the second, expanded edition of his book Jan van Eyck: The Play of Realism (Reaktion Books, 2012, distributed in U.S. by the University of Chicago Press). Craig is also writing a large new survey text of Northern Renaissance art. Retired in 2006 after 32 years of teaching at the University of Chicago Press), Craig is also writing a large new survey text of Northern Renaissance art. Retired in 2006 after 32 years of teaching at the University of Geneva in October 2011. At a symposium in honor of Lorne Campbell’s 65th birthday at the Courtauld Institute, London, in December 2011, he delivered the introductory lecture and gave a talk on “The Iconography of the Holy Family in a Boat,” a topic that originated in a Carracci seminar given by Professor John Martin.

Kyriaki Karoglou *05 was appointed assistant curator of Greek and Roman art at the Metropolitan Museum of Art in New York in October 2011. She had previously taught at the University of Toro...
and the College of New Jersey. Kiki also holds a certificate in nonprofit management, and she firmly believes in the commitment of art museums to public service. Her recent book *Attic Pinakes: Votive Images in Clay* (Archeopress, 2010), a revised version of her dissertation, focuses on the painted clay plaques (*pinakes*) that were dedicated in sanctuaries in Attica, notably the Athenian Acropolis, during the Archaic and Classical periods. In addition to presenting the first complete corpus of these significant objects, the book focuses on *pinakes* as a special category of religious offering, placing them in the broader context of Athenian “votive religion” and society by correlating them with other classes of votives dedicated in Attic sanctuaries. By examining the iconography of the genre scenes on Attic *pinakes* in light of contemporary modes of representation of specific social groups, her book also contributes to a sociology of dedication in ancient Greece.

**Evonne Levy** *93 spent the 2009–10 academic year as a senior fellow at CASVA and the following year doing research in archives in Germany, Switzerland, and Austria, and as guest professor at the University of Frankfurt and the École des Hautes Études des Sciences Sociales in Paris. She recently coedited a special issue of the *Sculpture Journal* on Bernini’s portraits, based on a conference she organized in Toronto, and her essays appeared this year in *October* (on Woelfflin’s politics), the *Wiener Jahrbuch für Kunstgeschichte* (on a correspondence between Meyer Schapiro and Hans Sedlmayr), and the *Zeitschrift für Kunstgeschichte* (on German art historians in World War I). With Kenneth Mills, she coedited *Lexikon of the Hispanic Baroque* (University of Texas Press, forthcoming), and she is now finishing a manuscript tentatively titled *Barock: Art History and Politics from Burckhardt to Sedlmayr* (1844–1945). Forthcoming in the near future is a new translation and critical edition of Woelfflin’s *Principles of Art History*, coedited with Tristan Weddigen (Getty Publications) and a project on the worldwide reception of the book from 1915 to 2015. She welcomes stories from alumni about their experiences reading Woelfflin’s *Principles*. [evonne.levy@utoronto.ca]

**Barbara Lynn-Davis** *98 is a writer who works for Idea Platforms in Cambridge, Massachusetts, developing idea-driven books for the general public, as well as editing catalogues of special exhibitions at the Isabella Stewart Gardner Museum. She also writes fiction and is currently finishing a novel, *Season of Sweet Sighs*, based on Giacomo Casanova’s love affair with a young boarder at a convent in Venice, told from her point of view. [barbara.lynnndavis21@gmail.com]

**Robert S. Mattison** *85 curated and wrote the catalogue for the exhibition *Black Mountain College and Its Legacy* at the Loretta Howard Gallery in New York City in September–October 2011. The show featured 112 works by 36 artists, including paintings, sculptures, drawings, musical compositions, engineering projects, and the book arts. The catalogue explores interactions among artists such as Josef and Anni Albers, Willem de Kooning, Robert Motherwell, Robert Rauschenberg, Cy Twombly, John Cage, Merce Cunningham, and Buckminster Fuller. Bob also curated and wrote the catalogue for an exhibition at Lafayette College that explored Terry Winters’s paintings and their references to the natural and theoretical sciences, especially knot theory. He is currently preparing the exhibition *Franz Kline: Coal and Steel*, which will open at the Allen-town Art Museum in October and then travel to New York City. With 70 works, many of them little-known examples in private collections, the show will relate how the anthracite coal revolution of his youth provided a profound experience on which his later abstractions are partly based. [mattisor@lafayette.edu]

**Margaret M. Miles** *80 is the Andrew W. Mellon Professor of Classical Studies at the American School of Classical Studies, Athens, where she leads the academic program for graduate students in classics, history, and archaeology. She is the editor of *Cleopatra: A Sphinx Revisited* (University of California Press, 2011), a wide-ranging collection of essays that includes surveys of recent research on Cleopatra and of how different epochs have created their own images of the queen. The contributors investigate Cleopatra’s controversial trip to Rome, the role of art in her political agenda, her connections with the cult of Isis, her enigmatic and much-discussed suicide, and the afterlife of her love potions. They view Cleopatra from the Egyptian perspective; discuss the appearance of Egyptian material culture, religion, and architecture in Rome during the early Principate; consider what inspired Egyptomania in early modern art; and examine films made about her. Margie is currently collaborating with Princeton graduate student Jessica Paga on a new study of the Archaic Temple of Poseidon at Sounion. [mmmiles@uci.edu]

**Kevin Moore** *02 moved back to Manhattan, where he continues his curating and consulting work. His
projects this year included an essay for a new monograph on Robert Heinecken, Robert Heinecken: Copywork (London: Ridinghouse, 2012), and curating and authoring the catalogue of Real to Real: Photographs from the Traina Collection, an exhibition of contemporary photography that was on display at the de Young Museum in San Francisco from June 9 to September 16, 2012. Last fall, her interview with Paul Graham, who recently won the Hasselblad Award, was published in the catalogue of the exhibition Paul Graham: Europe, America (Fundación Botín, Madrid), and this spring she was a jurist for the McKnight fellowship, organized by the Walker Art Center in Minneapolis. For more news, visit Kevin’s website, www.fultonstreet.us. [kevin@fultonstreet.us]

Véronique Plesch ‘94 is president of the International Association of Word and Image Studies (www.iawis.org) and served on the executive committee for the association’s ninth triennial conference, “L’imagine/ The Imaginary,” that took place in Montreal in August, where she also chaired a series of sessions on “Past Imagined: Monuments and Memorials.” Last fall, Véronique became president of the New England Medieval Conference and participated in the organization of the conference “Medieval Miseries: Responses to Hard Times” at Bates College, where she was one of the keynote speakers. In November, she was invited to give talks at the Warburg Institute, St. Andrews University, and the Sorbonne, where she presented her research on graffiti on frescoes, and at the University of Dundee, where she spoke on word and image in late medieval art and drama. Efficacy/ Efficacité: How to Do Things with Words and Images? (Rodopi, 2011), the volume she coedited with Catriona MacLeod and Jan Baetens, was published last fall. [vplesch@colby.edu]

Sheryl E. Reiss ’92, who teaches in the Department of Art History at the University of Southern California, became editor-in-chief of caa.reviews in July 2011. In October 2011, she participated in a roundtable on early modern women at the Sixteenth Century Studies Conference in Fort Worth, Texas, and in December she presented the paper “Great Expectations, Shattered Dreams: Pope Clement VII and Art in Rome in the 1520s” at the Metropolitan Museum of Art. In March 2012, Sheryl gave a paper titled “Giulio de’ Medici, the World Beyond Europe, and the Visual Arts” at the annual meeting of the Renaissance Society of America, and in June 2012 she presented a paper at the Prado in Madrid at a symposium associated with the museum’s Raphael exhibition. Two of Sheryl’s essays were published last spring: “From ‘Defender of the Faith’ to ‘Suppressor of the Pope’: Visualizing the Relationship of Henry VIII to the Medici Popes Leo X and Clement VII,” in The Anglo-Florentine Renaissance: Art for the Early Tudors (Yale Center for British Art, 2012), and “Pope Clement VII and the Decorum of Medieval Art,” in Rethinking the High Renaissance: The Culture of the Visual Arts in Early Sixteenth-century Rome (Ashgate, 2012). [sherylreiss8@yahoo.com]

William B. Rhoads ’66 ’75’s new book, Ulster County, New York: The Architectural History & Guide (Black Dome Press, 2011), the culmination of a lifetime of study, explores the wide variety of architectural styles at 325 sites in one of New York’s most historic counties. It covers a period of nearly 300 years, from 17th-century Dutch limestone houses of the colonial era through the Federal and Victorian periods, up to the Modernist architecture of the mid-1950s. These historic buildings in the Hudson River Valley and Catskill Mountains represent nearly every major American architectural style, and they include dozens of buildings on the National Register. They range from grand mountain hotels, baronial hunting lodges, and Gilded Age mansions to the modest homes of the poor and the middle class, the bizarre but creative cabins of hermits and eccentrics, and a resort composed largely of retired Kingston trolley cars. The text is enlivened with the histories of the owners, architects, and builders, as well as the social and historical contexts within which the structures were built. [rhoadsw@newpaltz.edu]

Peter Rohowsky ’75 (M.A.) has been appointed executive manager of The Archive at Art Resource, the world’s leading fine art image archive, located in New York. He also serves on the copyright education committee of the Picture Archive Council of America. Peter had previously been executive manager of The Picture Desk (Kobal Collection & Art Archive), a leading specialist picture agency. [psr@artres.com]

Joel Smith ’01 has been curator of photography at the Princeton University Art Museum for nearly seven years. In the spring of 2011, he was appointed the first Peter C. Bunnell Curator of Photography at the museum, the position endowed in the name of his graduate adviser and much honored predecessor. Later that summer, Joel mounted a large exhibition, The Life and Death of Buildings, on the entwined temporalities of photography and architecture, and, alongside it, a smaller
show paying tribute to Peter Bunnell’s three decades of exhibitions at the museum. This fall, after opening his 15th exhibition at Princeton—Root and Branch, on tree forms in art, science, and information design—Joel himself will turn over a new leaf, moving to New York to become the first curator of photography at The Morgan Library & Museum.

**Robert Weir** *98 has been promoted to associate professor at the University of Windsor, Canada. During his half-year sabbatical, he will continue his work on publications of the coins excavated by Canadian projects at the ancient Greek cities of Mytilene and Stymphalos. Robert’s recent publications have dealt with coin forgery in Roman Egypt and the interpretation of iconography on Classical Greek coins. By way of branching out, he is currently studying a copy of Giambattista Benedetti’s Speculationum Liber (Venice, 1599), now in a private collection, with annotations that may be in the hand of Galileo Galilei. [rweir@uwindsor.ca]

After 18 years as director of the Walters Art Museum in Baltimore, **Gary Vikan** *76 will step down in June 2013 or when a successor is in place. During his tenure as director, Gary led many transformative initiatives at the Walters, including: eliminating the general admission fee and nearly doubling the museum’s attendance; completing two major building renovation and collection reinstallation projects; raising more than $65 million in capital and endowment funds; developing greatly expanded school and family programs; initiating an ambitious program of publications, with nearly three dozen titles since 2000; expanding the museum’s website open-source art offerings, resulting in a more than five-fold increase in online visitors; adding to the museum’s collections of the arts of Asia, the ancient Americas, Russia, and Ethiopia; creating the Center for the Arts of the Ancient Americas, with a $7.25 million endowment; and initiating an innovative exhibition partnership with Johns Hopkins University’s Brain Science Institute exploring the emerging field of neuroaesthetics. The next chapter in his career will include two books that are currently looking for publishers. [gvikan@thewalters.org]

**Gennifer Weisenfeld** *97’s new book, Imaging Disaster: Tokyo and the Visual Culture of Japan’s Great Earthquake of 1923, will be published by the University of California Press this fall. Focusing on a landmark catastrophic event in the history of an emerging modern nation—the Great Kantō Earthquake that devastated Tokyo and surrounding areas in 1923—the book examines the history of the visual production of the disaster. The Kantō earthquake triggered cultural responses that ran the gamut from voyeuristic and macabre thrill to the romantic sublime, media spectacle to sacred space, mournful commemoration to emancipatory euphoria, and national solidarity to racist vigilantism and sociopolitical critique. Looking at photography, cinema, painting, postcards, sketches, urban planning, and even scientific visualizations, Gennifer’s book argues that visual culture has powerfully mediated the evolving historical understanding of this major national disaster, ultimately combining mourning and memory into modernization. Imaging Disaster was awarded a grant from the Graham Foundation for Advanced Studies in the Fine Arts. Gennifer is associate professor and director of graduate studies in the Department of Art, Art History and Visual Studies at Duke University. [gennifer.weisenfeld@duke.edu]

**Justin Wolff** *99 has been awarded tenure and promoted to associate professor of art history at the University of Maine. His most recent book, Thomas Hart Benton: A Life (Farrar, Straus and Giroux, 2012), is partly an art-historical analysis of Benton’s art seen through the lens of his era, particularly the Depression years, and the landscapes and cultural circles that inspired him, and partly a definitive biography that places him in the context of his tumultuous historical moment. A populist when populism was out of fashion, Benton was essentially a folk artist among Modernists. But Justin’s research revealed that the artist was much more complex than his reputation suggested, and showed how Benton’s philosophy of “experience” shaped his paintings. Even as Benton became the most celebrated painter in America—with his heroic murals featured in galleries, statehouses, universities, and museums—he was often scorned by critics who found him too nationalistic and his art too regressive. Benton fought back, and the backlash foreshadowed many of the artistic debates that dominated the ensuing decades. Justin’s book provides insights into Benton’s art, his philosophy, and his family history, and rescues a great American artist from myth and hearsay. [justin.wolff@maine.edu]
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.