Dear students, colleagues, and friends:

Welcome to the 2013–14 academic year!

Our most important news is the arrival of Charles Barber, a distinguished Byzantinist, who comes to us from the University of Notre Dame, where he taught since 1996. His *Figure and Likeness* (2002) and *Contesting the Logic of Painting* (2007) are already classics in the field of Byzantine art and aesthetics, and Charlie is at work on two further volumes that will carry his inquiry into icon and iconoclasm into the 16th century. With his appointment, Princeton becomes a premiere place for Byzantine studies. Very gratifying, too, is that Chika Okeke-Agulu, our Africanist, was promoted to tenure, which makes permanent this key aspect of our curriculum. More good news is the enthusiastic reappointment of Nathan Arrington, our archaeologist of ancient Greece, whose dig (which has produced a popular summer course) is thriving. Our 19th-century expert, Bridget Alsdorf, published her first book—on the group portraiture of Henri Fantin-Latour—to rave reviews, and our new colleague in contemporary art, Irene Small, a Latin American specialist, is off to an excellent start.

We have also had losses. With the retirement of John Pinto after 25 years of service, the University loses a figure of distinguished scholarship and international reputation, inspired teaching and committed mentoring, compassionate collegiality and utter fairness-mindedness. The Howard Crosby Butler Memorial Professor of the History of Architecture since 1996, John is irreplaceable; nevertheless, we will search for a junior scholar in his field of early modern art and architecture. Our medievalist, Nino Zichomelidse, has also departed, for a post at Johns Hopkins, and so we will search in this field as well, again at the junior level. Although depleted in these areas of our curriculum, we welcome a new colleague in Renaissance art and philosophy, Susanna Berger, who comes to us through the Society of Fellows in the Liberal Arts.

The 2012–13 academic year featured another series of stimulating lectures, most of which were cosponsored by the Institute for Advanced Study. In the fall, the Kurt Weitzmann Lecture was delivered by the esteemed Byzantinist Anthony Cutler, who spoke about gift exchange from Late Antiquity through Early Islam, and, in the spring, Sybille Ebert-Schifferer, director of the Bibliotheca Hertziana, lectured on Caravaggio as a case study in art-historical methodology. Other highlights included Jacqueline Lichtenstein of the University of Paris–Sorbonne on 18th-century art theory and David Joselit of Yale on “How to Occupy an Image.” The year was capped by a lecture by Martin Kemp, professor emeritus at Oxford, on problems of attribution in Leonardo. Our Robert Janson-La Palme Visiting Professor last spring, Martin also led a graduate seminar on Leonardo.

Like other humanities departments, Art and Archaeology faces challenges. In partial response, we have simplified distribution requirements—from six areas to three—and have reduced course requirements for majors who combine art history and studio art. We have also revived our basic “History of Architecture” and “Introduction to Archaeology,” which should serve as feeder courses to the department. Further changes in the curriculum will be taken up in an internal review this year. Our plan is to make certain that the Department of Art and Archaeology is the epicenter of art history and visual studies on campus.

Hal Foster, acting chair
Faculty News


Nathan Arrington, on sabbatical in 2012–13, spent much of the year finalizing permit applications and laying the groundwork for Princeton’s new excavation and summer course in northern Greece (see page 31). He also completed his book manuscript, *Ashes, Images, and Memories: The Presence of the War Dead in Ancient Athens*, which is under review at a university press. Arrington gave talks at the “Porters and Painters III” conference at the College of William and Mary (“Fallen Vessels and Risen Spirits: The Vision of the Dead on White-Ground Lekythoi”); at the Sterling and Francine Clark Institute (“The Perceptible and Perceiving Dead in Classical Athenian Art”); at Columbia University (“More Than a Name: Private Responses to the Public Commemoration of the War Dead in Fifth-Century Athens”); at the Ruprecht-Karls-Universität Heidelberg (“The Emergence of the Athenian Public Cemetery”); and at a graduate seminar at New York University. He also delivered the keynote address, “From the Public Cemetery to the Individual Mind: The Memory of the War Dead in Ancient Athens,” at “Spatial Interactions: Exploring the Artistic Environment,” a graduate student conference at the University of Toronto. After teaching the new summer excavation course, he returns to campus this fall as the Class of 1931 Bicentennial Preceptor.

Rachael Z. DeLue completed her second book, *Arthur Dove: Mind, Matter, World*, forthcoming from the University of Chicago Press, and began work on her third book, tentatively titled *At the Limit: Conditions of Picturing in American Art and Visual Culture*, which will consider the myriad ways that artists and other image-makers from a range of disciplines, including the sciences, have confronted limits in the production of visual form, including limits of visibility, perception, space, time, medium, and species. DeLue taught a graduate/undergraduate seminar on that topic in spring 2013, and she presented portions of her preliminary research at Harvard’s Graduate School of Design. She also gave lectures on the criterion of simplicity in art and mathematics, at the CUNY Graduate Center; on Samuel F. B. Morse’s iconic painting *The Gallery of the Louvre*, at the Pennsylvania Academy of the Fine Arts; on American landscape painting, at the Chicago Humanities Festival; and on Arthur Dove and meteorology, at Trinity University in San Antonio, Texas. Two essays by DeLue appeared in the catalogue of the Museum of Modern Art’s exhibition *Inventing Abstraction, 1910–1925: How a Radical Idea Changed Modern Art*, and she authored the catalogue essay for *Animalicious*, an exhibition of work by contemporary artist Mark Steven Greenfield. She also completed her first year as the reviews editor for *The Art Bulletin*, and in that capacity she commissioned a special series of book reviews to celebrate the centennial year of the journal. DeLue also co-taught a new American Studies course, “America Then and Now,” with Professors Anne Cheng (English) and Hendrik Hartog (history). This summer, she again participated in the Freshman Scholars Institute, a program for incoming Princeton freshmen. She also celebrated the first birthday of her daughter, Zane Eliza DeLue, and the fifth birthday of her son, Asher. This fall, DeLue completes a two-year appointment as a Behrman Associate Professor in the Humanities and begins a one-year term as a faculty fellow in Princeton’s Society of Fellows in the Liberal Arts. She will also return to her position as the departmental representative, advising undergraduate majors in art and archaeology. In fall 2013, DeLue’s teaching will include the methodology seminar for junior majors.
Hal Foster received the 2013 Frank Jewett Mather Award from the College Art Association. Specifically citing his recent books *The Art-Architecture Complex* (Verso, 2011) and *The First Pop Age* (Princeton University Press, 2012), the award recognized him as an influential and theoretically sophisticated critic and theorist of modern and contemporary art, whose many publications set a high standard for serious inquiry into the art and culture of our time. With Rem Koolhaas, he published *Junkspace with Running Room* (Notting Hill Editions, 2013), which pairs an updated version of Koolhaas’s celebrated 2001 manifesto “Junkspace” with Foster’s fresh response, “Running Room.” He also contributed essays to the exhibition catalogues *Matt Mullican: Subject Element Sign Frame World* (Skira Rizzoli, 2013) and *English Magic*, Jeremy Deller’s 2013 Venice Biennale exhibition. Other catalogue essays on Richard Hamilton, Louise Lawler, and Richard Serra are forthcoming. In spring 2013, Foster taught a seminar based on the Museum of Modern Art’s show *Inventing Abstraction*, and he is currently collaborating on the Gauguin exhibition that will open at MoMA in 2014. He lectured this year at the Tate Modern in London and the Louisiana Museum in Copenhagen, among other places.

**Thomas DaCosta Kaufmann**, who was on leave in spring 2013, was the Nina Maria Gorrissen Fellow in History at the American Academy in Berlin from January–May. In June, he was the director’s visitor at the German Art Historical Institute in Florence, where he collaborated on global art history projects and conducted seminars. He gave keynote lectures on world art history at a conference cosponsored by the École Normale Supérieure, Paris, and Purdue University; at an international conference on new directions in Latin American art history at the University of Hamburg; and at a symposium at the Schloss in Dresden. Kaufmann delivered the Nina Maria Gorrissen Lecture “Reflections on World Art History” at the American Academy in Berlin, and he spoke on the same topic at the Adam Mickiewicz University in Poznań, Poland, and at the University of Greifswald. He lectured on the “Spirit of the Place” at the University of Göttingen and the Technical University, Berlin. Kaufmann also gave three invited lectures at the Palacký University in Olomouc, Czech Republic.

Organisational prowess of this personage, the authors bequeath to us an invaluable work its evolution. It fills a serious gap in the critical literature on the modernist experience study of modern art must have on the shelf.

The contributions in the dichotomy between artist and architect. Demas Nwoko is a unique figure, in his an intervention from inside the practice of art by experimental artists and thinkers like changes did not come about through a change of heart in narrow art history, but out of ed, and so have names of the artists who have defined its multifarious contours. These Over the last two decades the constitutive history of modernism has irrevocably expand-

Published in 2013, Ezumeezu: Essays on Nigerian Art and Architecture; A Festschrift in Honour of Demas Nwoko, edited by Chika Okeke-Agulu, is an artist and art historian, is co-editor of Studies, Princeton University. He is co-author of Chika Okeke-Agulu, an artist and art historian, is co-editor of St. Lawrence University. He is the author of is an artist, poet and the Charles A. Dana Professor of Fine Arts at

John Pinto, after 25 years of teaching at Princeton, joined the ranks of professors emeriti in July. At a festive gathering in New York, his former students presented a gift in his name to Marquand Library: a first edition of The Works in Architecture of Robert and James Adam (University of Michigan Press, 2012), traces the development of European architecture during a critical period that saw the transformation of both history and archaeology, with Giovanni Battista Piranesi and other architects playing an increasingly crucial role in the recording and visual presentation of ancient art and architecture. Based on his Thomas Spencer Jerome Lectures at the University of Michigan and the American Academy in Rome, the book also investigates the close relationship between the intensifying


Chika Okeke-Agulu was promoted to associate professor with tenure and was appointed Berman Faculty Fellow in the Humanities for 2013–15. He was also appointed associate editor of Callaloo Art and to the editorial boards of the Journal of African American Studies and the Journal of Igbo Studies. With Obiora Udechukwu, he coedited

Impressionism, Fashion, & Modernity

Ezumeezu: Essays on Nigerian Art and Architecture; A Festschrift in Honour of Demas Nwoko, coedited by Chika Okeke-Agulu

Contemporary Art: 1989 to the Present

Chika Okeke-Agulu et al., Contemporary Art: 1989 to the Present

Impressionism, Fashion, & Modernity

Anne McCauley saw the publication of several essays this year, including “Photography, Fashion, and the Cult of Appearances,” in Impressionism, Fashion, & Modernity, the catalogue of an exhibition at the Musée d’Orsay, the Metropolitan Museum of Art, and the Art Institute of Chicago.

“Du spirituel dans la photographie: Coburn, Pound et les vortographes,” in Carrefour Stieglitz: Colloque de Cerisy-la-Salle, edited by Jay Bochner and Jean-Pierre Montier (Presses Universitaires de Rennes, 2012); “Secret Seraglio: Tracking the Female Nude in the History of Nineteenth-Century Photography,” in Histoire de l’art du XIXe siècle (1848–1914): Bilans et perspectives (École du Louvre, 2012); and “Rethinking Woman in the Age of Psychoanalysis: Alfred Stieglitz’s Photographs of the Female Nude,” in American Photography: Local and Global Context, edited by Bettina Gockel (Akademie Verlag, 2012), which was also the subject of her department reunion lecture on May 31, 2013. McCauley also taught two new classes: a 400-level seminar on Pre-Raphaelite painting and photography (see page 20) and a graduate seminar on photography and abstraction, which included a session with Visual Arts faculty member James Welling and guest lecturer Farrah Karapetian discussing their cameraless and abstracted photographic work. During 2013–14, McCauley will be on sabbatical leave, and in spring 2014 she will be a Getty Research Institute Museum Guest Scholar.

What the Madman Said.

Contemporary African Art Since 1980

Chika Okeke-Agulu

Chika Okeke-Agulu et al., Impressionism, Fashion, & Modernity

History (Western Traditions),” in the Oxford Bibliography of the History of Art (online launch 2013), of which he is editor-in-chief. He also published book reviews in Renaissance Quarterly (fall 2012 and summer 2013) and the American Historical Review (April 2013). In addition to serving on various American and European fellowship and appointment committees, Kaufmann continued to serve as an adviser to the Fellowship Committee of the European Research Council. He also was a member of an external committee that evaluated part of the University of Leiden, Netherlands.


What the Madman Said.

Contemporary African Art Since 1980

Chika Okeke-Agulu
archaeological explorations in that period and the development of post-Baroque styles in architecture. In the coming years, Pinto looks forward to working full-time on two research projects: an exhibition on the image of Rome in the 19th century for the Morgan Library and Museum, and a book on architecture and urbanism in 18th-century Rome.

Jerome Silbergeld published two book chapters and an article on Chinese cinema—in relation to family psychology, first and last scenes, and director Ang Lee’s “American trilogy”—as well as four book chapters on early Chinese painting; on the world’s oldest essay about landscape painting, from the 5th century; on 10th- through 14th-century architectural painting in relation to actual architecture; on the rise of literati painting in the Song dynasty; and on the transition from Song to Yuan painting. The 550-page volume *The Family Model in Chinese Art and Culture*, which he coedited with Dora Ching, was published by Princeton’s Tang Center for East Asian Art, in association with Princeton University Press, in July (see page 23); the book includes an introductory essay that he coauthored with his wife, Princeton research psychologist Michelle DeKlyen. Silbergeld is currently coediting a volume titled *The Zoomorphic Imagination in Chinese Art and Culture*; cocurating the exhibition *Inspired by Duinhuang: Re-Creation in Contemporary Chinese Art*, which opens in December 2013 at China Institute in New York; and serving as chief curator for a large exhibition in São Paulo, Brazil: *Formation and Transformation in Chinese Art and Culture* (opening in March 2014). This past year, he also gave eight guest lectures at universities, museums, and conferences, including at the University of Oxford, and he continued to serve as director of the Tang Center.

Andrew M. Watsky spent the past year immersed in ongoing study of the 16th-century chano nu, the Japanese practice of drinking tea, and appreciating the many objects employed in it. His book about those objects is in progress, with a focus on a chano nu treatise written in the 1580s. He also continued preparations for an exhibition centered on one such object, a large jar named Chigusa that appears in the treatise and is now owned by the Freer Gallery of Art and Arthur M. Sackler Gallery in Washington; the exhibition will open at the gallery in 2014. Watsky published aspects of his chano nu research in Japanese and American publications, and the volume he coedited, *Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu*, was published in December (see page 22). Students in his fall 2012 undergraduate seminar on Japanese prints researched, selected, and recommended a print by the 18th-century artist Harunobu for acquisition by the Princeton University Art Museum; the print is now in the museum’s permanent collection (see pages 18–19).

**New Faculty**

Irene V. Small, who teaches contemporary art and criticism with a transnational focus, joined the department in fall 2012. She is an affiliated faculty member of the Program in Latin American Studies and a member of the executive committee of the Program in Media and Modernity. Small received her B.A. from Brown University and her Ph.D. from Yale University, where she was awarded the Frances Blanshard Fellowship Fund Prize for Outstanding Dissertation in the History of Art. From 2009 to 2012, she was assistant professor of art history at the University of Illinois–Urbana-Champaign.

Her book project, *Hélio Oiticica: Folding the Frame*, examines the experimental practice of the Brazilian artist Hélio Oiticica, who worked in Rio de Janeiro, London, and New York in the 1960s and ’70s. The book explores discourses of developmentalism and organic processes of emergence as they intersect in the articulation of a participatory art paradigm in mid-1960s Brazil. The project has been supported by a number of fellowships and grants, including from the Getty Research Foundation, the Dedalus Foundation, and the Creative Capital and Andy Warhol Foundations.


Small is currently at work on two articles: “Passion of the Same: Cacique de Ramos and the Multitude,” which examines the political potential of structures of ecstatic mimicry, and “Text in the Wake of the Technical Image: Mira Schendel’s Datiloscritos,” which considers the typed drawings of the Swiss-Brazilian artist in relation to Vilém Flusser’s notion of the “technical image.”

With Tumelo Mosaka, Small recently cocurated *Blind Field* (2013), an exhibition of emerging and mid-career artists working in Brazil, shown at the Krannert Art Museum at the University of Illinois and the Eli and Edythe

---

**John Pinto, Speaking Ruins: Piranesi, Architects, and Antiquity in Eighteenth-Century Rome**

---

**Jerome Silbergeld et al., New Perspectives on Qingming Shanghe Tu**

---

**Irene V. Small**

---

**Blind Field, catalogue of the exhibition cocurated by Irene V. Small**
Christina Halperin, whose scholarship focuses on Classic Maya art and society, directs the ongoing excavations at Tayasal, Petén, Guatemala. In the summer 2012 season, the project investigated how Pre-Columbian peoples engaged with their own pasts by examining a Terminal Classic period neighborhood that lived in the shadows of ceremonial ruins dating half a millennium earlier. Halperin’s international team included Ellior Lopez-Finn ’12 and graduate student Kin Sum Li, who participated in survey, excavations, and laboratory analysis. Halperin’s new book *Maya Figurines: Intersections between State and Household* is forthcoming from the University of Texas Press in spring 2014. Taking ceramic figurines as its primary focus, the book juxtaposes the realms of the ordinary and the extraordinary to reveal how household objects both resisted and incorporated the religious, gendered, and political discourses of the state into their visual vocabulary and practices. Halperin’s research on ceramic production, figurines, and household interactions at the Classic period (ca. 300–900 C.E.) center of Motul de San José, Guatemala, was featured in *Motel de San José: Politics, History, and Economy in a Classic Maya Polity* (University Press of Florida, 2012), edited by Antonia E. Fojas and Kitty F. Emery, and in the Princeton University Art Museum’s exhibition catalogue, *Dancing into Dreams: Maya Vase Painting of the Ik’ Kingdom*, by Bryan Just (Yale University Press, 2012). This fall, Halperin joins the department’s faculty as a lecturer.

Kate Liszka is an Egyptologist who specializes in the study of ancient ethnicity and identity, with a focus on a Bronze Age Nubian group known as the Medjay. Her forthcoming book on the Medjay and the archaeological culture known as the Pangrave incorporates art, archaeology, textual data, and anthropological theory; the book is under contract with Brill and will appear in the series *Probleme der Ägyptologie*. She has also completed a draft of an extensive article on ancient Egyptian administration and control over Nubia that translates and comments on unpublished texts in the British Museum. In fall 2012, Liszka taught the new course “Understanding ‘Barbarians,’” which examined sources and methodology for understanding groups on the periphery of ancient history. In the spring, she taught a survey of ancient Egyptian art that also examined theoretical approaches to the subject. She also gave lectures at several chapters of the Archaeological Institute of America and the American Research Center in Egypt and spoke at both of their annual meetings. In summer 2013, Liszka received a Mellon Faculty Summer Stipend to study Egyptian objects in the Princeton University Art Museum and incorporate them into her class on ancient Egyptian archaeology this fall. This year, she will also serve as the faculty mentor for the Edwards Collective, a new undergraduate humanities group in Mathey College.


Kate Liszka is an Egyptologist who specializes in the study of ancient ethnicity and identity, with a focus on a Bronze Age Nubian group known as the Medjay. Her forthcoming book on the Medjay and the archaeological culture known as the Pangrave incorporates art, archaeology, textual data, and anthropological theory; the book is under contract with Brill and will appear in the series *Probleme der Ägyptologie*. She has also completed a draft of an extensive article on ancient Egyptian administration and control over Nubia that translates and comments on unpublished texts in the British Museum. In fall 2012, Liszka taught the new course “Understanding ‘Barbarians,’” which examined sources and methodology for understanding groups on the periphery of ancient history. In the spring, she taught a survey of ancient Egyptian art that also examined theoretical approaches to the subject. She also gave lectures at several chapters of the Archaeological Institute of America and the American Research Center in Egypt and spoke at both of their annual meetings. In summer 2013, Liszka received a Mellon Faculty Summer Stipend to study Egyptian objects in the Princeton University Art Museum and incorporate them into her class on ancient Egyptian archaeology this fall. This year, she will also serve as the faculty mentor for the Edwards Collective, a new undergraduate humanities group in Mathey College.


Kate Liszka is an Egyptologist who specializes in the study of ancient ethnicity and identity, with a focus on a Bronze Age Nubian group known as the Medjay. Her forthcoming book on the Medjay and the archaeological culture known as the Pangrave incorporates art, archaeology, textual data, and anthropological theory; the book is under contract with Brill and will appear in the series *Probleme der Ägyptologie*. She has also completed a draft of an extensive article on ancient Egyptian administration and control over Nubia that translates and comments on unpublished texts in the British Museum. In fall 2012, Liszka taught the new course “Understanding ‘Barbarians,’” which examined sources and methodology for understanding groups on the periphery of ancient history. In the spring, she taught a survey of ancient Egyptian art that also examined theoretical approaches to the subject. She also gave lectures at several chapters of the Archaeological Institute of America and the American Research Center in Egypt and spoke at both of their annual meetings. In summer 2013, Liszka received a Mellon Faculty Summer Stipend to study Egyptian objects in the Princeton University Art Museum and incorporate them into her class on ancient Egyptian archaeology this fall. This year, she will also serve as the faculty mentor for the Edwards Collective, a new undergraduate humanities group in Mathey College.
Lecturers

Lia Markey was a fellow at the Folger Library in summer 2012, where she began research on Giovanni Stradan’s Nova Reperta engravings of Post-Classical inventions and novelties. Her recent publications include a Renaissance Quarterly article on Stradan’s American prints (summer 2012), as well as a book review in the same journal (spring 2013). Following the birth of her son, Oren, in August 2012, Markey taught “Italian Renaissance Painting and Sculpture” in the spring semester. This year she also lectured at Villanova University, the University of Cambridge, and the Warburg Institute, where she was an Albin Salton Fellow this summer. She is currently editing her book manuscript on the Medici and the New World, writing an article on Renaissance images of syphilis, researching Italian artists in 16th-century Peru, and completing preparations for the catalogue of Italian drawings in the Princeton University Art Museum, which will accompany an exhibition opening in January 2014.

Joanna S. Smith collaborated with Professor Emeritus William Childs and Michael Padgett, curator of ancient art at the Princeton University Art Museum, to curate the exhibition City of Gold: Tomb and Temple in Ancient Cyprus at the Princeton University Art Museum (see pages 30–31). Together they coedited the accompanying catalogue, City of Gold: The Archaeology of Polis Chrysochous, Cyprus (Princeton University Art Museum, 2012), to which Smith contributed essays and entries on jewelry, seals, pottery, and other objects. The exhibition and other projects for the Princeton Cyprus Expedition were the focus of her work last year. She also contributed the essay “Languages, Scripts, and Administration” and entries about seals and a perfumed oil vessel to the catalogue of the exhibition Ancient Cyprus: Cultures in Dialogue at the Royal Museums of Art and History in Brussels. Smith also published articles on “Resources for the Study of Seals Found on Cyprus,” “Tapestries in the Mediterranean Late Bronze Age,” “Tapestries in the Bronze and Early Iron Ages of the Ancient Near East,” and “Cloth in Crete and Cyprus.” In spring 2013, she taught a new course, “Introduction to Archaeology,” which featured lectures on the history, practices, and theories behind excavation and survey, dating techniques, archaeological ethics, and interpretations of original material sources, drawing on approaches from the humanities and the sciences. Precept meetings and student projects made use of objects, monuments, records, and equipment at Princeton and in area museums.

Emeritus Faculty

Patricia Fortini Brown, far from being “retired,” continues to write, travel, and lecture. She hopes to finish a draft of The Venetian Bride, a microhistory of two families in Venice and its outlying territories, by the end of the year. Her second project, Venice Outside Venice, a book on the art, architecture, and culture of the Venetian empire, is also beginning to take shape. Brown’s lecture venues this year included Save Venice, New York (October 2012), and Oberlin College (November 2012). In April, she chaired a session at the Renaissance Society of America’s annual meeting in San Diego; gave a paper at Santa Clara University in the inaugural Vari Symposium, “Venice and the Renaissance”; and presented a short paper, “Chinoiserie in Eighteenth-Century Venice,” at “Beyond Adriatic Shores: Italy and the East,” an interdisciplinary symposium organized by Princeton’s Department of Music. Brown spent the month of May in Venice, where she served on the advisory board and chaired a session of the interdisciplinary conference “The Church of Santa Maria Gloriosa dei Frari in Venice: Space of Devotion, Images of Piety.” In June, she gave the introductory remarks at “Renaissance Encounters: A Symposium in Honour of Professor Deborah Howard,” at the University of Cambridge. The festschrift Reflections on Renaissance Venice: A Celebration of Patricia Fortini Brown, edited by her former Ph.D. advisees Mary Frank *06 and Blake de Maria *03, was presented to her at the Renaissance Society of America’s annual meeting in April (see pages 8–9). Brown also remains an active board member of Save Venice.

Peter Bunnell edited and wrote the introduction to Aperture Magazine Anthology: The Minor White Years, 1952–1976 (Aperture, 2012). Published on the occasion of Aperture’s 60th anniversary, this is the first anthology of the magazine ever published. It gathers a selection of the best critical writing from the first 25 years of the magazine, the period spanning the tenure of cofounder Minor White. With its far-ranging interests in photography in diverse forms and an adventurous commitment to a broad international range of work, Aperture had a profound impact on the course of fine-art photography. Bunnell, who was White’s protégé and an early member of the Aperture staff, selected all of the texts and visuals in the anthology, which includes essays by Ansel Adams, Henry Holmes Smith, Ruth Bernhard, Frederick Sommer, Harry Callahan, Nancy Newhall, John Szarkowski, and others. Several issues are reproduced in facsimile, and the book also includes a complete index of the first 77 issues and a selection of exceptional cover illustrations. Bunnell also curated the exhibition Two Views: Atget & Friedlander at the Princeton University Art Museum (December 2012–March 2013), a fresh perspective on works by Eugène Atget and Lee Friedlander, two great masters who shared a commitment to examining the social landscape of their own, distinct times. Many of the photographs had never before been exhibited in the museum’s galleries.
documentary produced by lynda.com, Jerry Uelmann & Maggie Taylor: This Is Not Photography, features on-camera interviews with Bunnell. The video can be viewed on the lynda.com photography tutorials webpage. Bunnell was also appointed to the international advisory panel of the Aperture Foundation this year.


Yoshiaki Shimizu was named a fellow of the American Academy of Arts and Sciences in April 2013. Founded in 1780, the academy recognizes exceptional achievement in science, scholarship, business, public affairs, and the arts; its current members include more than 250 Nobel laureates and more than 60 Pulitzer Prize winners. In August 2012, Shimizu traveled to Kyoto to examine a 19th-century Japanese hand scroll by an anonymous painter of the Shijō School depicting the disastrous Kyoto fire of 1788. He presented portions of his research on the Kyoto scroll at the panel discussion “Disasters and Creativity” at this year’s annual meeting of the College Art Association, which he cochaired with Gennifer Weisenfeld ‘97. He also served as chair of the panel “Visualizing Stories of Heian Japan: Go-Shirakawa-In’s Image Repository” at the annual conference of the Association for Asian Studies. Shimizu gave two lectures at the Seattle Asian Art Museum in April 2013: “Art and Nuclear Disaster in the Pacific: Response by Two Painters” and “Iri Žakuču (1716–1800): A Peacetime Painter of Kyoto.” A festschrift honoring him, Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu, which includes essays by 13 of his former students, was published in December (see page 22). In January–June 2014, Shimizu will be a guest scholar at the Getty Research Institute in Los Angeles, where his research topic will be “Transmission and Transformation: The China-Japan Interface in Arts and Other Things.”

John Wilmerding “retired” a second time this year. Since his formal retirement from the University six years ago, he has offered a seminar in the Program in American Studies each year. In the spring 2013 term, he taught his seminar “The Art and Culture of the 1960s” for a final time, taking advantage of the Claes Oldenburg show at the Museum of Modern Art and an exhibition he curated at the Acquavella Galleries, The Pop Object: The Still Life Tradition in Pop Art. During the past year, Wilmerding also gave several lectures around the country, including at the College of the Atlantic and the Portland Museum of Art in Maine, and at Olana Historic Site in Hudson, New York. Other exhibitions he worked on were Wayne Thiebaud: A Retrospective, also at Acquavella, and a Robert Indiana print retrospective that will be on view at the Indianapolis Museum of Art in February–May 2014. Wilmerding continued to write regular columns for the “Masterpiece” series in the weekend edition of the Wall Street Journal, and he hopes to shape them into a focused book of essays. In the coming year, he will complete his terms of service on the boards of the National Gallery of Art and the Guggenheim Museum, but will continue as an active trustee of Crystal Bridges Museum of American Art and the Wyeth Foundation for American Art, both of which plan to expand their programming significantly.

**Volume of Essays Honors Brown**

Patricia Fortini Brown was presented with a collection of essays in her honor, Reflections on Renaissance Venice: A Celebration of Patricia Fortini Brown (Five Continents Editions, 2013; distributed by Harry N. Abrams), at a reception at the Renaissance Society of America’s annual meeting in San Diego in April. She was recognized again in Venice in May, when Mary Frank ’06 gave a lecture on the making of the volume at the Circolo Italo-Britannico, which was attended by Brown and a number of contributors to the volume.

Inspired by Brown’s research and teaching, the copiously illustrated book derives from papers given in her honor at the 2010 meeting of the Renaissance Society of America in Venice and at the symposium “Giorgione and His Times: Confronting Alternate Realities,” held at Princeton on the occasion of her retirement that year. The topics of
the contributions, which reflect the broad scope of Brown’s scholarship, range from the narrative cycles of the late 15th century to the rebuilding of the Campanile in the early 20th century. The essays examine objects, images, and texts, revealing how meaning in Venetian art can be as fluid as the city’s natural environment and providing new reflections on artists as diverse as Mantegna, Bellini, Giorgione, Pietro Lombardo, Veronese, Algarotti, and Piranesi. Brown’s interest in material culture is reflected in essays that address topics including the use of religious objects in the domestic realm, where to shop for antiquities, and the market in gems in Cinquecento Venice.

The book was edited by Frank *06 and Blake de Maria *03, both of whom were Brown’s dissertation advisors. It includes contributions by eight other department alumni—Nadja Akamiya *04, Tracy Cooper *90, Giada Damen *13, Carolyn Guile *05, Anna Swartwood House *11, Frederick Ilchman ’90, Heather Hyde Minor *02, and Deborah Walberg ’04—as well as essays by Bernard Aikema, Luba Freedman, Deborah Howard, Sarah McHam, and other scholars whose work has been shaped by Brown’s scholarship. The book received funding from Princeton’s Barr Ferrree Fund and additional support from Save Venice, Inc., where both Brown and Frank are board members.

**Martin Kemp, 2013 Janson-La Palme Visiting Professor**

**Martin Kemp**, Emeritus Professor in the History of Art at the University of Oxford, was the Janson-La Palme Visiting Professor in the spring 2013 term. Widely known for his work on Leonardo da Vinci, including Leonardo (2004 and 2011) and the prize-winning Leonardo da Vinci: The Marvelous Works of Nature and Man (1981 and 1989), Kemp has also published on a broad range of topics around the theme of the scientific models of nature and the theory and practice of art. Ranging from optics (The Science of Art: Optical Themes in Western Art from Brunelleschi to Seurat, 1990) to natural history and the “hard sciences” (Visualizations: The Nature Book of Art and Science, 2000; Seen/Unseen: Art, Science, and Intuition from Leonardo to the Hubble Telescope, 2006), his books have also investigated the art of the Renaissance (Behind the Picture: Art and Evidence in the Italian Renaissance, 1997), iconic imagery (Christ to Coke: How Image Becomes Icon, 2012), and issues of connoisseurship (La Bella Principessa, with Pascal Cotte, 2010 and 2012). The major exhibitions he has curated or co-curated include Circa 1492: Art in the Age of Exploration (1991) and Seduced: Art & Sex from Antiquity to Now (2007). His current projects include an Internet edition of Leonardo’s Codex Leicester, now in the collection of Bill Gates.

At Princeton, Kemp taught his first-ever graduate seminar devoted exclusively to Leonardo, with a focus on how the scholarship surrounding Leonardo operates. All of the sessions were pre-planned through an innovative collaboration between professor and students. Kemp set the general theme for each meeting, and the students then refined the focus, recommended readings, and created PowerPoints of visuals they felt were crucial, with Kemp shaping the discussions and filling in gaps. Another focus of the seminar was “art history in action,” with a corresponding emphasis on exhibitions and how historical material is viewed in the public domain. Luke Syson, curator at the Metropolitan Museum of Art and organizer of the recent major Leonardo exhibition in London, spoke to the class about the curatorial aspects of presenting historical art to the public. Finally, in a challenge to the students’ scholarly creativity, they were asked to create “lost” Leonardo documents or works that would provide useful information to modern scholars.

Outside the classroom, the seminar traveled to the Morgan Library & Museum to view its Leonardo drawing and sheets from a well-known 16th-century copy of his lost manuscript on the theory of art; to the Metropolitan Museum of Art, where curator Carmen Bambach showed them the museum’s Leonardos and Leonardo-related works on paper; and to the Piero della Francesca show at the Frick Collection. On campus, the class visited the lab of Princeton University Art Museum conservator Normal Muller, where the students were involved in the technical examination of Pinturicchio’s Saint Barbara in the museum.

The results of the project will be published in the Record of the Princeton University Art Museum.

In his Janson-La Palme Lecture, “It doesn’t look like Leonardo: Science, Connoisseurship, and Circumstance in the Attribution of Works of Art,” Kemp tackled the issue of the relationship of the scientific examination of art to the time-honored “judgment by eye” of connoisseurship. In an informal follow-up presentation, he focused closely on the status of the scientific evidence.
Yecheng (Kent) Cao, a first-year student in Chinese art and archaeology, studied bronzes, architecture, and painting with Professors Robert Bagley and Jerome Silbergeld. Seminars with Professor Susan Naquin in history and East Asian studies and Bryan Just, curator of the art of the ancient Americas at the Princeton University Art Museum, sparked his interest in authority construction in the early Qing dynasty and Mesoamerican art. In October 2012, Cao attended the symposium "Beyond the First Emperor’s Mausoleum: New Perspectives on Qin Culture" at the Minneapolis Institute of Arts. This June, he took part in the workshop on Chinese bronzes at the Freer Gallery of Art and Arthur M. Sackerl Gallery in Washington, then traveled to Japan, where he spent the summer studying Japanese. [yecheng@princeton.edu]

Alexis H. Cohen, a sixth-year graduate student, is working on the final stages of her dissertation, "Lines of Utility: Outlines, Architecture, and Design in Britain, c. 1800," which investigates the outline drawing, a graphic idiom that embodies neoclassical aesthetic ideals while aspiring to the precision and utility of the lines of geometers and engineers. Cohen spent the 2012–13 academic year in England, where she conducted research in collections including the Wedgwood Museum and Archives in Barlaston, Stoke-on-Trent, and the archives of the Royal Society of Arts in London. In the spring, she presented aspects of her dissertation research at the symposium "Strange Utility: Architecture Toward Other Ends" at the Portland State University School of Architecture. Cohen returns to London this fall as a junior fellow at the Paul Mellon Centre for Studies in British Art. In the winter and spring, she will continue her research with short-term residencies as a W. M. Keck Foundation Fellow at the Huntington Library and as a visiting scholar at the Yale Center for British Art. [ahcohen@princeton.edu]

Nancy Demerdash is a fourth-year graduate student studying modern architectural history with a focus on the Middle East and North Africa. Her dissertation explores the development of modern architectural practices in Tunisia in relation to the fraught processes of decolonization and nation-building. During the 2012–13 academic year, she conducted research in Paris, where she was affiliated with the Institut national d’histoire de l’art (INHA). Before arriving in Paris, Demerdash traveled to Cairo, where she participated in a workshop, jointly run by the Forum Transregionale Studien in Berlin and the American University in Cairo, on aesthetics and dissent in the Arab world. “Consuming Revolution: Ethics, Art, and Ambivalence in the Arab Spring,” a paper on graffiti and mural arts of the so-called Arab Spring that she presented at the London School of Economics, appeared in the journal *New Middle Eastern Studies* (www.brismes.ac.uk/nmes), published by the British Society of Middle Eastern Studies. Demerdash also published a review of the new Arts de l’Islam wing at the Musée du Louvre, and another book review, both in the *International Journal of Islamic Architecture*. In the 2013–14 academic year, she will continue her dissertation research in Tunisia and Switzerland with the support of a Donald and Mary Hyde Academic Year Fellowship. [ndemerda@princeton.edu]

Allan Doyle held a 2012–13 Jane and Morgan Whitney Research Fellowship at the Metropolitan Museum of Art, where he continued writing his dissertation on the afterlife of Michelangelo in 19th-century French Romantic painting. He also gave a series of tours at the museum on the theme of the aesthetic of the non-finito. In spring 2013, he presented papers on Horace Vernet’s 1833 Salon painting *Raphaël au Vatican* at the Metropolitan Museum and at the annual conference of the Association of Art Historians in Reading, U.K. In addition to continuing his dissertation research, he is currently writing a catalogue essay on the work of the contemporary photographer Lalla Essaydi for a 2014 exhibition of her work at Oakland University. [allanpdoyle70@gmail.com]

Jonathan Fine’s dissertation investigates the changing character of art under colonial rule and in the postcolonial period in Africa, with a particular focus on the Cameroon Grassfields. He spent part of last year in Foumban, the historical capital of the Bamum kingdom. When the city came under colonial domination in the early 20th century, many artists who had worked for the royal family and noble lineages began to make works for tourists and the international art market. Today Foumban remains a center of artistic production. Fine’s research focuses on *pa Mandu Yenu*, magnificent two-figure beaded thrones. These thrones demonstrate how the formal, political, and social registers of new traditional objects relate to and differ from their older counterparts. [jfine@princeton.edu]

Peter Fox presented his dissertation proposal in May. Tentatively titled “Kunstgewerbe als Erzieher: Bernhard Pankok and Others, 1890–1917,” his study situates the work of the German artist Bernhard Pankok and his peers, including Henry van de Velde and Richard Riemenschmid, in relation...
to debates concerning the role of the visual arts in education circa 1900. It considers the widespread movement of painters into the applied arts and architecture at that time, as well as contemporary thinking on the use (and abuse) of art history and art instruction in secondary schools as intertwined phenomena that will shed new light on the brief popularity and peculiar afterlife of Jugendstil.

Fox spent the summer in Germany, sponsored by a summer research grant from the Princeton Institute for International and Regional Studies, where he conducted research in archives and museum collections. [phfox@princeton.edu]

Leslie Geddes participated in the 2012 NEH Summer Institute “Leonardo da Vinci: Between Art and Science,” which took place in Florence and Milan. The program’s theme was a perfect match with the dissertation she is writing, “Leonardo da Vinci and the Art of Water.” In January, she was the keynote speaker on the panel “After the Deluge: Reimagining Leonardo’s Legacy,” at the University of Virginia’s School of Architecture, and in March she was invited to speak at the international conference “Leonardo on Nature” at the Kunsthistorisches Institut in Florence. Geddes also presented her research at the annual meeting of the Renaissance Society of America in April, and she then represented Princeton at the annual Frick Symposium in the History of Art, where she gave a paper titled “Drawing Bridges: Leonardo da Vinci on Mastering Nature.” Throughout the 2012–13 year, she enjoyed serving as leader of the department’s senior thesis writing group, and she even found that the workshops she organized helped her own writing. During summer 2013, she revised her dissertation while working with Laura Giles, curator of prints and drawings at the Princeton University Art Museum, on the museum’s upcoming exhibition of Italian drawings. [lgessed@princeton.edu]

Megan Goldman-Petri, a Ph.D. candidate in Classical art and archaeology, pursued her dissertation research in Rome during the 2012–13 academic year with the support of a Donald and Mary Hyde Academic Year Fellowship. Her dissertation seeks to explain the introduction of the free-standing altar—an altar without an accompanying temple—as a new monumental honor for the first Roman emperor, Augustus. During her stay in Rome, she was affiliated with the American Academy in Rome, where she worked as the intern in the academy’s archaeological study collection. Working with undergraduate students from the Intercollegiate Center for Classical Studies, she supervised the curation of Religious Experience in Ancient Rome, an exhibition of artifacts in the gallery of the academy. She also studied at first hand numerous monuments from the Age of Augustus—temples, arches, theaters, altars, statues, and more—not only in Italy, but also in England and southern France. [mgthree@princeton.edu]

Johanna Heinrichs defended her dissertation, “Between City and Country: Architecture, Site, and Patronage at Palladio’s Villa Pisani at Montagnana,” in January. An essay related to her dissertation research, “Urban Dignity, Villa Delights: The Ambiguity of Villa Pisani at Montagnana,” was published in Reflections on Renaissance Venice: A Celebration of Patricia Fortini Brown, edited by Mary E. Frank *06 and Blake de Maria *03. Heinrichs spent the year as visiting lecturer in the Department of Art at Williams College, teaching courses on the history of landscape and gardens and on the architect Andrea Palladio, as well as discussion sections of the introductory survey. [johanna.heinrichs@williams.edu]

Megan Heuer is a seventh-year student who studies modern and contemporary art. Her dissertation, titled “A New Realism: Fernand Léger 1918–1931,” considers Léger’s engagements with the effects of modern media and technologies in the 1920s. Since September 2011, Heuer has been scholar-in-residence and research associate at the New Museum in New York. In 2013, her projects at the New Museum included research, public programs, and a catalogue essay for the exhibition NYC 1993: Experimental Jet Set, Trash and No Star, which revisited art made or exhibited in New York City over the course of a single year in order to reconsider the cultural landscape of the early 1990s and its legacy in the present. Heuer is also a regular contributor to Art in America. [mheuer@newmuseum.org]

Amy C. Hwang gave a presentation titled “Imperial Treasures in the Hands of a Ming Merchant: Xiang Yuanbian’s Collection” at the University of Oxford in summer 2012; her paper will be published as a chapter in a book forthcoming from Ashgate. Her dissertation, “Properties of Word and Image: Mou Yi’s 1240 Fulling Cloth Handscroll,” focuses on a handscroll that bears two lengthy inscriptions by the artist Mou Yi detailing the source of his inspiration, the circumstances of the work’s creation, and his philosophy, making it the earliest known Chinese painting with such a painterly account on the work itself. She presented part of her dissertation research at this year’s Association for Asian Studies annual conference in San Diego. In June, Hwang participated in “Studies of Asian Arts, Religion, and History,” the 2013 summer research grant from the Princeton Institute for International and Regional Studies, where he conducted research in archives and museum collections. [phfox@princeton.edu]

Leslie Geddes and adviser Professor John Pinto at the Frick Symposium in New York, where she presented a paper

Megan Goldman-Petri at the archaeological site of Glanum in southern France

Megan Heuer et al., NYC 1993: Experimental Jet Set, Trash and No Star
Jennifer Morris examines the high altar at Kloster Ottobeuren in Bavaria.

Sol Jung (right) discussing the construction of celadon tea pots with Professor Jeong Hojin at the Gangjin School of Ceramics, Dankook University.

Kin Sum (Sammy) Li (left) and coworker excavating a Pre-Columbian Maya sweat bath at Tayasal, Petén, Guatemala.

Leigh Lieberman at work at the registrar's table of the excavations of the Porta Stabia in Pompeii.
taste, collecting, and art production. She gave talks related to her dissertation at two conferences in the Netherlands in the fall, and in the spring she presented her work at the Renaissance Society of America’s annual conference in San Diego. Newman has received a Fulbright grant to continue her research in Antwerp during the 2013–14 academic year. [adnewman@princeton.edu]

Tessa Paneth-Pollak is writing her dissertation, “‘Definite Means’: Arp’s Cut-Outs, 1911–1930,” which investigates the artist’s commitment to the operations of découpage as the basis for a revised narrative of 20th-century collage. In September 2012, she became co-chair of the Graduate Student Advocacy Committee of the Society of Contemporary Art Historians (SCAH). With this group, she organized a workshop on gender and working conditions in the visual arts involving 21 faculty members, curators, and graduate students from Boston-area institutions, and she continues to convene a contemporary art reading group. Paneth-Pollak’s review of an exhibition of wood reliefs and collages by Arp appeared in Modern Painters (March 2013), and her review of the exhibition Société Anonyme: Modernism for America at the Yale University Art Gallery was published in the same journal in June. She spent the summer in France, Germany, and Switzerland completing her dissertation research on Arp. [tpaneth@princeton.edu]

Peng Peng is a second-year graduate student who works with Professor Robert Bagley. In April, he gave a presentation titled “Was Lost-Wax Casting Practiced in Bronze Age China? A Case Study of the Rim Openwork Appendage of the Bronze Zun-Pan Set in the Tomb of Marquis Yi of Zeng” at the annual meeting of the Society of American Archaeology in Honolulu. The bronze Zun and Pan set discovered in the tomb of Marquis Yi of Zeng (d. 433 B.C.E.) in Suizhou, Hubei Province, in 1978 is a key artifact in the ongoing debate about whether the lost-wax casting technique was known in Bronze Age China. Peng’s paper offered clarification of this hotly contested issue by presenting his detailed research on the openwork of the set, as well as on related bronze vessels. He also published two articles in Chinese journals: one on salt production in Bronze Age China, based on his master’s thesis, and one on the origins of agriculture in the Near East. [pengpeng@princeton.edu]

Elizabeth J. Petcu resided in Munich, where she conducted research for her dissertation, “Orders of Elaboration: Wendel Dietterlin and the Architectura” with the support of a Fulbright Full Research Grant. She presented her work on Dietterlin’s 1598 tract and the relationships between architectural and artistic expertise in early modern northern Europe at the Zentralinstitut für Kunstgeschichte in Munich, the Bibliothek Werner Oechslin in Einsiedeln, and the annual meeting of the Society of Architectural Historians. Petcu published an article on Stuttgart’s Neue Lusthaus and the rhetoric of wonder in Renaissance architectural culture in Parallel Inquiries: Art and Visual Culture in Early Modern Central Europe (Masaryk University, 2013). She also coauthored an article in Karel Škréta (1610–1674): His Work and His Era (Národní Galerie, Prague, 2013). This spring, Petcu co-curated Was war Renaissance? Bilder einer Erzählform von Vasari bis Panofsky, an exhibition at Munich’s Zentralinstitut on the image of the Renaissance in print from circa 1550 to 1960. She also co-edited the exhibition catalogue (Dietmar Klinger Verlag, 2013) and contributed essays on topics from Walther Ryff’s 1548 German translation of De architectura, to Erwin Panofsky’s impact on the methods of cultural history. This year, she begins a two-year Kress Institutional Fellowship at the Zentralinstitut. [epetcu@princeton.edu]

Haneen Rabie has been named an Andrew W. Mellon Research Assistant at the Princeton University Art Museum. Her work there focuses on the Trumbull-Prime Collection of ceramics, the museum’s founding collection, intended to represent “all times and nations.” Rabie will research the history of the collection and its founders and examine a group of Trumbull-Prime objects for potential display in the museum’s galleries. Within her broad interest in modern decorative art, design, and material culture, Rabie’s dissertation will focus on the strategy of reuse in recent design. Her research begins in the early 1990s with a small group of Dutch designers whose reuse of waste material embodied ecological, social, and design-historical concerns. It carries through to a more contemporary second generation of reuse design, while interrogating design’s potential for socio-cultural critique. [hrabie@princeton.edu]
Gregory Seiffert was engaged in writing his dissertation during the 2012–13 academic year, with fellowship support from Princeton’s Program in East Asian Studies. His dissertation examines the use of the album format by three painters active in Nanjing during the mid- to late-17th-century: Hu Yukun, Fan Qi, and Ye Xin. At the annual conference of the Association of Asian Studies in March 2013, he co-organized the panel “Painted Words and Written Worlds: Visual and Literary Representation in Premodern China” and presented a paper, “Poetic Themes in a Seventeenth-Century Nanjing Painted Album Leaf by Ye Xin.” He will complete his dissertation this academic year at the Freer Gallery of Art and Arthur M. Sackler Gallery, with the support of a Smithsonian Institution Predoctoral Fellowship. [gseiff@princeton.edu]

Phil Taylor wrapped up his third year at Princeton by presenting his dissertation proposal: he will investigate the photographic work of Raoul Ubac (1910–85) in the 1930s in the context of French Surrealism. His dissertation topic builds on preliminary research he performed in Paris in summer 2012 with the support of the department’s McCormick Fund. Taylor is the primary author of Various Small Books: Referencing Various Small Books by Ed Ruscha, edited by Jeff Brouws, Wendy Burton, and Hermann Zschiegnner (MIT Press, 2013). His contribution consists of nearly 90 short critical essays on artists’ projects that respond to Ruscha’s deeply influential conceptual photobooks of the 1960s and ’70s. The books are presented in chronological order, with sample images and analysis that reveals their relationship to Ruscha’s works and considers them on their own terms. A related exhibition, Ed Ruscha: Books & Co., which opened in March at the Gagosian Gallery in New York, featured a selection of Taylor’s texts; the exhibition moved to the Museum Brandhorst in Munich, Germany, this summer. In spring 2013, Taylor presented a paper, “Thomas Demand’s Engineering Problem,” at the department’s graduate student symposium, “Why Art History Matters,” organized by Ellen Brueckner and Mirka Doj-Fetté (see page 21). [ptaylor@princeton.edu]

Adedoyin Teriba, a sixth-year graduate student who studies modern architectural history, particularly of the Bight of Benin in West Africa, spent the year writing his dissertation, “Architecture and Afro-Brazilian Ideals of Southwestern Nigeria (1880–1960)” and gave a series of lectures in various venues. In February 2013, he delivered the paper “Beyond the West and the Rest: Teaching the Brazilian Diasporic Architecture of Nigeria in a Western Architectural Program” at the eighth Savannah Symposium, “Modernities Across Time and Space.” Two weeks later, Teriba presented a précis of his dissertation at Harvard University’s Graduate School of Design. He also gave a lecture titled “Architecture in Nigeria in the 18th–20th Centuries: Exhibitions and Their Realities” in a history of modern architecture course at Cooper Union. At a Media and Modernity Doctoral Colloquium organized by Princeton’s School of Architecture in April, he presented a paper arguing that local perceptions of Afro-Brazilian immigrants’ architecture in Lagos led to the miscategorization of all the African immigrant residents in the city as Afro-Brazilians. [ateriba@princeton.edu]

Alex Walthall spent the 2012–13 academic year at the American Academy in Rome, where he was the Dorothy and Lewis B. Cullman Pre-Doctoral Rome Prize Fellow. While in Rome, Walthall completed the final draft of his dissertation, “A Measured Harvest: Grain, Tithes, and Territories in Hellenistic and Roman Sicily,” and prepared for the 2013 season at Morgantina, Sicily, where he directed a new series of archaeological excavations in the city’s Classical and Hellenistic agora. This fall he will join the faculty of the Department of Classics at the University of Oregon, where he will be assistant professor of classical archaeology. [dwalthal@princeton.edu]

Kristen Windmuller-Luna is a third-year graduate student specializing in African art history. She is conducting research for an upcoming special exhibition in the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art, which she began while participating in the museum’s summer 2012 internship program. She returned to Princeton in the fall to study Portuguese while preparing for general examinations, which she passed in January. In October, she married Joseph Luna, a fifth-year graduate student in virology and genomics at Rockefeller University. At Princeton, Windmuller-Luna presented her recent research on the contemporary Egyptian artist Ghada Amer at the Gender and Sexuality Studies Graduate Works-in-Progress Colloquium and gave a gallery talk on the relationship between Kongo, Ethiopia, and Europe in conjunction with the Princeton University Art Museum’s exhibition Revealing the African Presence in Renaissance Europe. Her article “A Nigerian Song Literatus: Chinese Literati Painting Concepts from the Song Dynasty in the Contemporary Art of Obiora Udechukwu,” which appeared in the Rutgers Art Review (June 2013), explores the Nigerian artist’s integration of Igbo and Chinese artistic traditions. [kwindmul@princeton.edu]

New Museum of Modern Art Fellowship

The Museum Research Consortium, a four-year pilot program at the Museum of Modern Art (MoMA) in partnership with graduate students and faculty at Princeton and four other universities, will provide a 12-month fellowship at MoMA
for a graduate student at each of the participating institutions. Supported by the Andrew W. Mellon Foundation, the consortium is intended to facilitate the joint study of key works in MoMA’s collection.

In addition to organizing semi-annual consortium study sessions for the study and discussion of selected groups of objects, the museum will host five full-time graduate fellows, who will work closely with MoMA curators on a variety of projects. The year-long fellowship is designed to provide experience working alongside a curator-mentor on scholarly curatorial projects and programs, including the organization of exhibitions, collection displays, and collection development and interpretation.

Princeton’s first Museum Research Consortium fellow is Frances Jacobus-Parker, who begins her fellowship at the museum this September.

Robert Glass *11 Awarded Jane Faggen Dissertation Prize

The 2013 Jane Faggen, Ph.D., Dissertation Prize has been awarded to Robert Glass *11, who is currently visiting assistant professor of art history at Oberlin College. His dissertation, “Filarete at the Papal Court: Sculpture, Ceremony, and the Antique in Early Renaissance Rome,” supervised by Professor Patricia Fortini Brown, provides an important re-examination of the sculpture of Antonio Averlino, called Filarete (ca. 1400–ca. 1469). Through detailed analyses of Filarete’s major work, the bronze doors for St. Peter’s at the Vatican, and his small sculptures after the antique, Glass’s dissertation provides fundamental new insights into a number of important topics in Renaissance studies, including the relationship between art and ritual, the social ambitions and self-fashioning of the artist, the response—both learned and popular—to the legacy of classical antiquity, and the genesis of the Renaissance medal, plaquette, and statuette.

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 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, Katherine Marsengill *10, and Annie Bourneuf *11.

New Dissertation Topics


Miriam Chusid, “Between Buddhist Temple and Imperial Palace: Reframing the Shōjūraigōji Six Paths Hanging Scrolls” (Andrew Watsky)

Jonathan Fine, “Mandala Venue: Bamum Thrones and the Narratives of African Art History” (Chika Okeke-Agulu)

Peter Fox, “Kunstgewerbe als Erzieher: Bernhard Pankok and Others, 1890–1917” (Esther da Costa Meyer)

John Lansdowne, “The Dead Christ at S. Croce in Gerusalemme in Rome” (Nino Zchomelidse)

Kin Sum (Sammy) Li, “The World of the Chinese Bronze Mirror: Production, Markets, and Exchange, 600–100 B.C.” (Robert Bagley)

Haneen Rabie, “The Ethics and Aesthetics of Reuse in Postmodern Design” (Esther da Costa Meyer)

Phil Taylor, “Raoul Ubac’s Photographic Surrealism and the Dissolution of the Body” (Anne McCauley)

Kjell Wangensteen, “Hyperborean Baroque: European Representations of the Far North, 1644–1716” (Thomas DaCosta Kaufmann and Christopher Heuer)

Dissertations Defended in 2012–13

Nika Elder, “Show and Tell: Representation, Communication, and the Still Lifes of William M. Harnett” (Rachael Z. DeLue)

Johanna Heinrichs, “Between City and Country: Architecture, Site, and Patronage at Palladio’s Villa Pisani at Montagnana” (John Pinto)

Anna Katz, “Hybrid Species: Lee Bontecou’s Sculpture and Drawing, 1958–1971” (Hal Foster)

Jessica Maxwell, “Heterogeneous Objects: The Sculptures of Martin Puryear” (Rachael Z. DeLue)

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

Fellowships for 2012–13

Allan Doyle, Jane and Morgan Whitney Fellowship, Metropolitan Museum of Art

Leslie Geddes, National Endowment for the Humanities Summer Institute Fellowship

Megan Goldman-Petri, Donald and Mary Hyde Academic Year Fellowship

Miri Kim, Smithsonian Predoctoral Fellowship

Abra Levenson, Smithsonian Predoctoral Fellowship

Jennifer Morris, Kress Institutional Two-Year Fellowship (Zentralinstitut für Kunstgeschichte, Munich)

Abigail D. Newman, Donald and Mary Hyde Academic Year Fellowship

Elizabeth J. Petcu, Fulbright Full Research Grant

Alex Walthall, Dorothy and Lewis B. Cullman Pre-Doctoral Rome Prize, American Academy in Rome
Meg Beimfohr ’13 worked with Professor Anne McCauley on a thesis that analyzed public sculptures installed permanently in lower Manhattan during the late 1970s and ’80s. Her thesis focused specifically on Louise Nevelson’s Shadows and Flags (1978), J. Seward Johnson’s Double Check (1982), and Arturo Di Modica’s Charging Bull (1989), ultimately arguing that the selection process for permanent public art displays increasingly ignored the opinions of the art world for the sake of enhancing commercial development and pleasing the general public. Beimfohr interned at Hirschel & Adler Galleries in New York during the summer of 2011. Following graduation, she moved to New York City, where she works in the corporate finance division of Deutsche Bank. [mbeimfohr8@gmail.com]

Tiffany Cheezem ’13 worked with Bryan Just, curator of the arts of the ancient Americas at the Princeton University Art Museum, on a thesis that explored the connections between ancient Maya agricultural practices and Maya iconography. She received a Jay Wilson ’69 Senior Thesis Fund grant, which funded her research trip to Chiapas, Mexico, where she was able to visit both ancient Maya sites and contemporary Maya agricultural communities. Cheezem plans to continue to combine her interests in nature and culture by practicing both art and agriculture in Olympia, Washington. [tcheezem@gmail.com]

Kathryn Dammers ’13 wrote her senior thesis, “Challenging the Edge: Analyzing Trisha Brown’s Museum Commissions at the Whitney Museum of American Art and the Walker Art Center,” under the guidance of Professor Hal Foster. She analyzed how Brown created pieces that explored the intersection between dance and art to contest their supposed medium-specific qualities. Dammers also earned a certificate in dance and presented Sea Change, a work of original choreography for six dancers, in her dance thesis show, Reverse the Tide. On campus she was especially involved with the Princeton University Art Museum, where she led the student tour guides and worked as a McCrindle Intern in Modern and Contemporary Art. She also sang with the female a cappella group Tigressions and worked as choreography research assistant for Professor Mark Morris’s research assistant. During the summer of 2012, she was the Electra Webb Bostwick Curatorial Intern in the Art of the Americas at the Museum of Fine Arts, Boston, where she helped research and curate an exhibition on renowned African American artist Lois Mailou Jones. Dammers plans to pursue a career in curation or museum education. [dammers.k@gmail.com]

Isabel Flower ’13, a visual arts (Program 2) major with a concentration in photography presented her senior thesis show, Altar. She was advised by Professor Sarah Charlesworth, Deana Lawson, and Professor Hal Foster. Altar examined displays of personal photographs, at once presented as intimate devotionals while also consciously curated for the eye of an outsider. Flower visited and photographed a number of such collections, exploring the reverential valance that surrounds the “photo-altar” and considering its place in material culture and the ability of photographs to mediate our perceptions of time, memory, and relationships. She received an E. Ennals Berl ’12 and Charles Waggaman Berl ’17 Senior Thesis Award in Visual Arts to support her thesis project. Flower was a photographer at an analogue-based studio in Princeton from 2006 to 2012. She spent summer 2011 at the photography agency 2b Management, and was an editorial intern at Artforum magazine in New York City from summer 2012 through June 2013, funded by an Edwin F. Ferris Class of 1899 grant. After graduation, Flower joined the editorial staff at Artforum. She plans to continue her photographic practice and will join artist and classmate Lily Healey ’13 in their collaborative project matte. [isabel.flower@gmail.com]

Hana Garfing ’13 wrote her senior thesis, “Vanbrugh’s Ephemeral Style: Analyzing the Tradition of the English Baroque Country House” under the guidance of Professor Michael Koortbojian. Her thesis focused on two English Treasure Houses designed by Sir John Vanbrugh—Castle Howard and Blenheim Palace—examining whether the English Baroque style was fully realized in either estate. A grant from the department’s Jay Wilson ’69 Senior Thesis Fund and funding from the Office of the Dean of the College sponsored her research trip to England during winter break, when she visited Castle Howard and Blenheim Palace. On campus, Garfing worked at the Princeton University Art Museum and Marquand Library, volunteered as a career services peer adviser and residential college adviser for the Department of Art and Archaeology, tutored high school and middle school students, and served as captain of the Women’s Club Soccer team. In July, she moved to New York City, where she works in marketing and merchandising for an Amazon subsidiary. [hgarfing@gmail.com]

Katherine Gregory ’13 wrote her senior thesis, “‘Lack of Location Is My Location.’ The Impossibility of Black Identity in the Text Paintings of Glenn Ligon,” advised by Professor Bridget Alsdorf. She argued that by appropriating canonical works of Black literature but smearing the text into
by a fellowship from Princeton in Asia. He plans to attend graduate school in business or architecture. [gholubar@gmail.com]

**Sarah Magagna ’13** wrote her senior thesis under the guidance of Professor Bridget Alsdorf, exploring the relationship between contemporary photographer Jeff Wall’s *Picture for Women* and its source material, Édouard Manet’s *A Bar at the Folies-Bergère*. With funding from the Office of the Dean of the College, she did research for her senior thesis at the Musée d’Orsay in Paris. She also studied abroad in Seoul during fall of her junior year, and in Paris during the spring semester of her junior year. On campus, Magagna was on the Princeton University Art Museum’s student advisory board. The summer before her senior year, she interned in the East Asian department at the Philadelphia Museum of Art, working with Hyeunsoo Woo, the curator of Korean art, researching objects in the permanent collection, writing wall labels, and conducting research for an upcoming exhibition of Joseon art and doing editorial work for the catalogue. Following graduation, Magagna moved to Morocco, where she teaches art history and studio art at the Casablanca American School. [sarah.magagna@gmail.com]

**Mohit Manohar ’13** worked with Professor Robert Bagley on a senior thesis on the Baburi Mosque in Ayodhya, India, which was demolished by fundamentalist Hindus in 1992 on the grounds that it stood on the birthplace of the deity Rama. Although the destruction of the mosque marked a watershed moment in modern Indian politics, the event received little attention from art historians. Manohar’s thesis filled this void by studying the mosque from the viewpoints of Sultanate and Mughal architecture, Islamic iconoclasm, and the predicament of secular historical writing. He also wrote a second, creative thesis—a collection of stories titled *It’s Always Winter, Somewhere*—advised by Susan Choi and Patrick McGrath. On campus, he was a dancer with Naacho, sang in the Chapel Choir, was a member of the Tower Club, served as an art history peer adviser at Mathey College, and was an editor of the *Nassau Literary Review*. During the summer before his senior year, he interned at the Cleveland Museum of Art. Manohar received a Jay Wilson ’69 Senior Thesis grant, which sponsored his summer research trip to Ayodhya and Delhi. After taking a year off to travel, write, and conduct independent research in India, he plans to earn a doctorate in art history. [mohit.manohar.13@gmail.com]
Elizabeth Metts ’13 wrote her senior thesis, “Beyond the Walls: Locating ‘Community’ in American Muralism since 1930,” under the guidance of Professor Esther da Costa Meyer. Focusing on figurative murals, she showed how the community-based mural movement in the United States has continuously been concerned with community participation—and that the contemporary community-based mural movement would not have been possible without the precedent set by the New Deal and the murals created for historically black colleges. By bringing works produced for official buildings, college campuses, and neighborhood walls into conversation with one another, she showed how the United States appropriated the Mexican mural tradition to develop its own—one focused on civic engagement. On campus, Metts was in the Expressions Dance Company for four years and was artistic director of the company for two years. She was a copy editor for the Daily Princetonian for three years, serving as executive editor for one year. She also helped high school students prepare for the SAT and apply to college. This year, Metts is teaching at a charter school in Boston as part of Princeton’s Project 55 Fellowship Program. She plans to pursue a graduate degree and career in arts advocacy. [elizabethmetts@gmail.com]

Micol Spinazzi ’13, under the guidance of Professor Christopher Heuer, wrote her senior thesis on the 12th-century Church of Monreale in Sicily, which was built during the Norman conquest of southern Italy. Her thesis analyzed how the church and its splendid mosaics mirrored the politics and rule of the Norman king, William II, who commissioned the building and its program of mosaic decoration. Spinazzi interned at the National Gallery of Art in Washington in summer 2011, and at Kelkraft Company, a strategic communications firm in New York City, in summer 2012. She plans to pursue her interests in museum law or management. [mspinazzi@gmail.com]

Ugo Udogwu ’13, a visual arts (Program 2) major, presented a multimedia senior thesis exhibition, titled color | ed, in the Lucas Gallery of the Lewis Center for the Arts. She developed the ideas presented in the show over the past two years under the guidance of several advisers: Martha Friedman, Pam Lins, Professor Joe Scanlan, and Professor Brigid Doherty. color | ed explored imagery, perception, lens, and the relationship of color to forms. The exhibition featured the manipulation of soft lines, such as jute twine, clothesline, yarn, and polyester twine, to create various sculptures. In 2012, Udogwu received a Lucas Summer Fellowship Award that allowed her to take several classes at the Anderson Ranch Arts Center in Snowmass Village, Colorado. At Princeton, Udogwu was deeply involved with the Princeton HighSteppers, serving as their president for a year; under her leadership, the group won its first intercollegiate step competition. During the 2013–14 school year, she will be an assistant language and culture teacher in Spain. Upon her return to the States, she will attend the Icahn School of Medicine at Mount Sinai in New York City, where she has been accepted in the Humanities in Medicine Program. [uudogwu@gmail.com]

Students Select Print for the Princeton University Art Museum

Students in Art 425, “The Japanese Print,” taught by Professor Andrew Watsky, had the opportunity not only to study a wide range of original prints, but also to gain hands-on experience in the world of museum curators, selecting a new acquisition for the Princeton University Art Museum.

The undergraduate seminar focused on the development of printmaking during the Edo period, when woodblock printing burgeoned in both artistic sophistication and popularity. In the first half of the course, students delved into the chronological and thematic evolution of Japanese prints in the 18th and 19th centuries. Each meeting began with discussion in the classroom, then moved to the study area of the Princeton University Art Museum, whose growing collection of Japanese prints allowed the class to study a wide range of originals. Taking advantage of the fact that prints are multiples, this intensive focus on working with original works of art stimulates a deeper level of understanding, as well as generating the intellectual engagement and excitement that comes from dealing with actual works.

The seminar’s curatorial work began when Watsky and Cary Liu, the museum’s curator of Asian art, selected a wide variety of prints that would be welcome additions to the museum’s collection from the stock at a New York Japanese art gallery. The class then traveled to Manhattan, where they met at the gallery and examined the roughly 40 candidates. Knowing the art museum’s holdings at that point, and having discussed the process of building a collection, the class was able to assess the prints with a curator’s eye, considering not only their subject, style, and place within the oeuvre of the artists, but also condition, rarity, and appropriateness for the museum’s collection. The students eventually selected five prints that were sent to Princeton for more detailed scrutiny and discussion.

Some of the prints were eliminated from consideration fairly quickly, but debate about the
remaining contenders was intense as the semester went on, with the students presenting viewpoints based on their understanding of the museum's needs and their sense of each print's historical importance. In a very close vote, the class selected a rare and well-preserved print by Suzuki Harunobu (1725–70), one of the most important early designers of Ukiyo-e (Floating World) pictures. The intimate scene depicts two lovers who are parting after a night together, the woman clinging to the man as he attempts to leave. The elegant setting is embellished with appropriations of earlier pictorial modes and themes, including ink paintings on the wall. With its sinuous lines and multivalent imagery, the print, dated ca. 1767–69, is a superb example of Harunobu's mature work, complementing several earlier prints by the artist in the museum and Firestone Library's Graphic Arts Collection. It also embodies many of Harunobu's innovations, including the exquisitely fine lines seen in the transparent mosquito net, the gracefully curved outlines that delineate the figures, and his characteristic color palette.

Having made their selection, the class then summoned all of their research to provide supporting evidence for the museum's acquisitions review and the committee of the department's Laura P. Hall Memorial Collection Fund for graphic arts, which provided funding for the purchase.

This collaboration between department and museum resulted in a unique learning experience for the students in Art 425, one that afforded them the responsibility of assessing original art and making decisions about building the museum's collection of Japanese prints. The fruit of their collective research and study, a superb print by the master Harunobu, is now in the permanent collection of the Princeton University Art Museum.

2013 Senior Thesis Prizes

Art and Archaeology Senior Thesis Prize

Stella and Rensselaer W. Lee Prize
Katherine Gregory ’13, “Lack of Location Is My Location: The Impossibility of Black Identity in the Text Paintings of Glenn Ligon”

Irma S. Seitz Prize in the Field of Modern Art

Nicholas Placente ’13, “Daring to Breed the Horse with the Cow: The Repaint Shan Shui Series by Zhang Hongtu”

Frederick Barnard White Prize in Art and Archaeology
Grayden Holubar ’13, “The Office of the Digital Age: Contemporary Corporate Campuses as Agents of Organization and Domains of Elite Space”

Frederick Barnard White Prize in Architecture


Lucas Award in Visual Arts
Isabel Flower ’13, Altar (photography)
Laura Preston ’13, Avoid Total Loss (painting and drawing)
Ugo Udogwu ’13, color | ed (multimedia)

Francis LeMoyne Page Visual Arts Award
Lily Healey ’13, Utopian for Beginners (photography and graphic design)
### Art 459 Travels to Shanghai

“Anxious Metropolis: Shanghai’s Urban Cultures, 1842–2012” focused on the evolution of Shanghai to a bustling port, colonialist beachhead, hub of international commerce in the 1930s, and today a major testing ground for contemporary architecture. Team-taught by Professor Esther da Costa Meyer and Cary Y. Liu, curator of Asian art at the Princeton University Art Museum, the seminar examined traditional Chinese architecture, aesthetics, and planning, as well as modern Shanghai’s architecture and vibrant urban culture. One goal was to break away from the increasingly obsolete division between East and West by exploring the metropolis as a crucible for cultural encounters and exchanges.

Central to the course was a week-long study trip to Shanghai, which allowed 16 students to experience at first hand what they had studied in the classroom. Guided study of the city during the day was enriched by collaboration with the Shanghai Study Centre of the University of Hong Kong, whose professors provided tours and lectures. The class saw Shanghai’s old town; the old bazaar with its temples and gardens; traditional lilong-block housing; the site of Expo 2010; the French Concession with its Orthodox churches and leafy streets; and the old Jewish ghetto, where thousands of Jews found refuge from the Nazis and lived alongside the Chinese. In each of these visits, students were able to better understand topics they had discussed in the classroom, such as magic and feng shui, issues of globalization, urban development, and modernization. Outside the city, the class journeyed to Suzhou, the “Chinese Venice,” to study its classical gardens, and to the nearby water town Tongli. On a fascinating trip to the outskirts, the students toured Songjiang and Anting, two of the new themed cities, which are modeled after European towns but remain largely unpopulated. Several of the students’ papers resulting from the trip were published in a special issue of the *Princeton Journal of East Asian Studies* (www.princeton.edu/~pjeas).

The seminar’s trip was made possible by generous support from the Humanities Council’s David A. Gardner ’69 Magic Fund, the Dean of the College’s 250th Anniversary Fund for Innovation in Teaching, the Department of Art and Archaeology, and the Princeton University Art Museum.

### Art 454 Travels to London

Professor Anne McCauley and 10 students from a variety of majors spent the spring 2013 semester exploring the radical “Pre-Raphaelite” movement—formed in 1848 by a group of young British painters who, rebelling against the Royal Academy, were dedicated to “truth to nature”—and the relationship of their art to photography.

The highlight of the course was a trip to London during spring break, where the class studied Victorian painting in the Tate London; East India Company photographs in the British Library (with Henry Fox Talbots thrown in, since the library now contains the Talbot archive); the galleries devoted to the Great Exhibition, and the holdings of Cameron, Hawarden, Fenton, and many other works in the photographic study room of the Victoria and Albert Museum; as well as visiting the Leighton House Museum, home of painter Frederic, Lord Leighton. Non-course-related visits included the National Gallery of Art, the British Museum, and Tate Modern.

The class also spent a day at the University of Oxford, where students toured Christ Church College, including the library and the Deanery garden where Charles Dodgson (Lewis Carroll) made his views of Alice Liddell and her sisters. Students also gave reports on Pre-Raphaelite paintings in the Ashmolean Museum, the decorations of the Oxford Union Building, and early anthropological photographs in the Pitt Rivers Museum. A special pilgrimage was made to see Holman Hunt’s *Light of the World* in Keble College chapel. An additional day was spent at Windsor Castle, where the class toured the building and, after extensive security clearances, was allowed into the Round Tower to view masterpieces from Queen Victoria’s and Prince Albert’s photographic collection, including the royal family albums.

Back in the United States, the seminar ended the term with a trip to Washington, to see the National Gallery of Art’s exhibition *Pre-Raphaelites: Victorian Art and Design, 1848–1900*. Closer to home, they took advantage of Firestone Library’s extensive holdings of Lewis Carroll, Rossetti, and Francis Frith materials.

The seminar’s trips to England and Washington were generously supported by the department’s Fowler McCormick Fund for the History of Photography.
Medieval Patronage: Patronage, Power, and Agency in Medieval Art

October 5–6, 2012

This international conference organized by the Index of Christian Art focused on many aspects of patronage in medieval art—papal, ecclesiastical, female, courtly, secular, royal, and others. The 17 speakers also discussed the various and varying functions of artist, architect, donor, user, and so forth, in the creation of medieval art, examining how they may have overlapped. The papers ranged from high-level syntheses and examinations of the general theory of patronage to closely focused case studies of the patronage of specific monuments.

Reflecting the broad scope of the Index, the speakers examined works of art in many media—metawork, architecture, manuscripts, panel paintings, stained glass, and others—ranging from Byzantium to 13th-century England. From the Bayeux Tapestry to the Baptistry of Parma, the papers revealed often unexpected aspects of medieval art patronage, how much is still to be learned, and how our fixed and sometimes anachronistic preconceptions can interfere with understanding the works themselves.

Some conclusions that emerged very clearly from the two days of papers and discussion is that the entire subject of patronage is an unexpectedly complex and fluid one, and that our traditional understanding of the concepts of agency and artistic intention have to re-evaluated on practically a case-by-case basis.

Art History and Conservation Science

February 8–May 6, 2013

This innovative series of six workshops organized by department graduate student Kin Sum (Sammy) Li was designed to enhance understanding of the technical analysis of objects and how it can contribute to the work of art historians. Fine art conservator Sarah Nunberg demonstrated the conservation of Maya pottery vessels, and Bryan Cockrell ’08 presented his technical research on metal objects from the cenote at Chichén Itza. Princeton University Art Museum conservator Norman Muller discussed how X-radiography and infrared photography are used to detect specific materials and techniques in early Italian Renaissance paintings. Nora Kennedy, conservator of photographs at the Metropolitan Museum of Art, hosted a workshop in her lab at the Met, discussing the analysis, deterioration, and preservation of various papers and coatings. Jennifer Larson, assistant visual resource manager in Arts of Africa, Oceanía, and the Americas, also at the Metropolitan Museum of Art, discussed the stewardship of digital visual materials. The Met’s conservator of Japanese paintings, Jennifer Perry, spoke about the production and preservation of Japanese paintings. The series concluded with a presentation by the department’s Professor Robert Bagley on his experiences collaborating with scientists on the technical analysis of Chinese bronzes.

Why Art History Matters: Politics, Ethics, and Objects

Graduate Student Symposium

March 8–9, 2013

The 2013 graduate student symposium, organized by Ellen Macfarlane Brueckner and Mirka Daj-Fetté, tackled the enormous issue of art history’s function as a discipline within academia and its broad implications in contemporary life. Professor Hal Foster presented the lecture “Critical Stakes” to kick off the event, and Professor James Elkins closed with the keynote address “Unresolved Problems in Global Art History.” A performative lecture by artist Gigi Otalvaro-Hormillosa added to the scope of the symposium, bringing artist and art historians into a direct and productive dialogue about the work of art history. Princeton was represented by speaker Phil Taylor, panel respondents Ashley Lazevnick, Betsy Osenbaugh, and Adedoyin Teriba, and Kristin Poor, who responded to the performative lecture.

The graduate student panelists, who came from schools around the country, presented papers on specific projects in diverse areas as test cases to showcase the many ways art history engages and illuminates objects in historical, scientific, global, political, and social contexts. From these papers the student respondents drew out the underlying themes that answered the question of why art history matters. The symposium drew a large audience of students, professors, and others from Princeton and beyond, all of whom contributed questions and comments. In the final discussion, the presenters and the audience expressed their own investment in the discipline and forged a cooperative answer to the symposium’s fundamental questions.

Maps and Diagrams in Medieval Art

March 15–16, 2013

This two-day conference organized by the Index of Christian Art provided a forum for 13 leading scholars from both sides of the Atlantic to present
Tang Center for East Asian Art

The Tang Center, under director Jerome Silbergeld, the P. Y. and Kinmay W. Tang Professor of Chinese Art History, and associate director Dora C. Y. Ching, focused primarily on publication and research projects during the 2012–13 academic year.

In December 2012, just one year after the release of the Tang Center’s two-volume festschrift in honor of Professor Emeritus Wen C. Fong, the center published a second festschrift, Crossing the Sea: Essays on East Asian Art in Honor of Professor Yoshiaki Shimizu. Shimizu taught Japanese art history at Princeton for more than 25 years and trained many students who have become respected professors and museum professionals. Crossing the Sea gathers essays by 13 of his students in honor of his career as professor at Princeton and elsewhere, and as curator of Japanese art at the Freer Gallery of Art in Washington. With topics ranging from premodern Buddhist, narrative, and ink painting in Japan and East Asia to 20th-century Japanese prints and popular visual images, the essays present innovative research that engages with important works of Japanese art, their historical contexts, and modern interpretations. As a whole, the volume provides a unique and valuable state-of-the-field portrait of Japanese art studies today.

During the spring semester, the Tang Center cosponsored a series of workshops organized by Department of Art and Archaeology graduate student Kin Sum (Sammy) Li. Titled “Art History and Conservation Science,” the workshops aimed to introduce younger art historians to the value of technical studies, emphasizing the importance of understanding how objects were made and the ways art historians can benefit through engagement with up-to-date conservation sciences. Topics included the conservation of Maya vessels and metal objects; methods and materials of early Italian Renaissance paintings; photo conservation; visual resource archives in the digital age; formats, materials, and techniques of Japanese paintings; and technical studies of Chinese bronzes. Some of the sessions were held in conservation laboratories at the Princeton University Art Museum and the Metropolitan Museum of Art, offering a rare opportunity for a hands-on experience with conservation equipment and techniques. These well-attended workshops prompted the participants to consider a broader view of artistic production that encompasses the notion of art not just as creative, original, and aesthetic, but also as the product of technical workshops and skilled collaboration. It also demonstrated the ability of the department’s graduate students to generate high-quality, innovative educational events.

In April, the Tang Center cosponsored the symposium “Enduring Dharma,” which was organized by the Buddhist Studies Workshop and focused on the inscription of Buddhist scriptures on stone. This practice began at least as early as the 6th century, when some Buddhists in north China began to prepare for what they believed would be the apocalyptic end of the Buddhist law (Dharma) by carving the Buddhist canon into stone. Texts carved on stone slabs were set into the walls of caves or displayed with statues of Buddhas on natural cliff faces. This symposium presented recent research on these inscriptions by a multidisciplinary team sponsored by the Heidelberg Academy of Sciences and Humanities. The speakers discussed the results of the project and provided a variety of perspectives on the medieval Chinese practice of inscribing sūtras on stone. For more information about this event, see page 32.

The lectures organized by the Tang Center this year ranged widely in topic—from a close reading of the Poetic Ideas scroll attributed to Mi Youren and Sima Huai of the 12th century to the study of the relationship between texts and depictions of early Chinese cityscapes; convergences among Japanese, Indian, and Mexican art since the late 19th century; and the practice of calligraphy in the ephemeral medium of water brushed onto pavement.

The Tang Center continued work on the Lo Archive project, a multiyear research and publication initiative focused on the archive of photographs of the Dunhuang and Yulin Buddhist caves in China taken by James and Lucy Lo in 1943–44. These photographs not only provide an invaluable historical record, but are also testaments to James Lo’s photographic artistry. This project has also helped foster connections with the Dunhuang Academy, whose members have become regular visitors to Princeton.

As in past years, the Tang Center collaborated with the Princeton University Art Museum in the acquisition of art for the museum’s permanent collection. This year’s joint purchase was a six-panel folding screen, ink on paper, titled Sun and Moon by the contemporary Korean artist Her Suyoung (b. 1972). Her Suyoung has reinterpreted the traditional polychrome monumental Korean landscape tradition by painting a monochromatic screen, a tour de force of brushwork that creates an interplay of ink tonality and texture. This reinterpretation resonates with Chinese brush-and-ink painting and encourages comparisons with traditional Chinese painting and contemporary pieces in the art museum’s collection. The acquisition of this Korean work points to a new direction in the museum’s
collecting, with the potential to build strength in Korean contemporary art.

In July, the Tang Center released another book, *The Family Model in Chinese Art and Culture*. This volume, based on a symposium organized by the center, focuses on family structures and historical patterns of activity, a central feature of social organization and cultural articulation throughout Chinese history, including all facets of the content and style of Chinese art. With contributors drawn from the disciplines of art history, anthropology, psychiatry, history, and literature, this volume explores the Chinese concept of family and its broad, multidimensional impact upon artistic production. In essays ranging from the depiction of children to adult portraiture, from literary constructions of gender through the psychodynamics of cinema, the authors consider the historical foundations of the family—both real and ideal—in ancient China, discuss the perpetuation of this model in later Chinese history and modern times, and analyze how family paradigms informed and intersected with art and literature.

In the 2013–14 academic year, the Tang Center plans to publish *Art and Archaeology of the Erligang Civilization*, a volume developed from a conference on the Bronze Age culture organized by the Tang Center in 2008. The center has a number of other scholarly publications in progress, all of which will be distributed by Princeton University Press (press.princeton.edu). The Tang Center will host its sixth biennial Graduate Student Symposium on East Asian Art, in March 2014, as well as the sixth Tang Center Lecture Series, which will be given in April 2014 by department graduate Professor Yi Song-mi ’83 and will focus on Korean art. For further information about Tang Center events, please visit www.princeton.edu/tang.

**Lectures**

October 4, 2012
* Ari Daniel Levine
University of Georgia
*Read-Write Memory: How to Translate Images of Early Modern Chinese Cityscapes into Texts (and Back Again)*
Cosponsored by the Program in East Asian Studies

November 14, 2012
* Yomi Braester
University of Washington–Seattle
*Digital Effects and Cinephiliac Ethics: Chinese Film under the Sign of Globalization*
Cosponsored by the Program in East Asian Studies

November 15, 2012
* Bert Winther-Tamaki
University of California–Irvine
*Global Convergences: Japanese, Indian, and Mexican Art since 1876*

February 12, 2013
* Peter Sturman
University of California–Santa Barbara
*Family Matters—The Strange Case of the ‘Poetic Ideas’ Scroll Attributed to Mi Youren and Sima Huai*
Cosponsored by the Department of Art and Archaeology

**Film Screening**

February 20, 2013
* Angela Zito
New York University
*Writing in Water: A Film Screening in Chinese with English Subtitles*
Cosponsored by the Program in East Asian Studies, the Committee for Film Studies, and the Department of Religion
T his was an active year for Marquand, directed by Sandra Brooke. The library continues to cultivate its online presence. The Blue Mountain Project, Princeton’s digital library of avant-garde arts journals (http://diglib.princeton.edu/bluemountain), to which Marquand is a major contributor, made substantial progress in the first of a two-year NEH grant cycle. A project manager was hired, and 12 of the 34 journals in phase one are already available for browsing. The library also began digitizing its burgeoning collection of 17th- to 20th-century Japanese ehon (picture books). In December, Marquand hosted a meeting of art and architecture librarians from Ivy League institutions who are working toward cooperative collecting arrangements for global contemporary art and for preserving born-digital art history research materials.

Many noteworthy items were added to Marquand’s special collections. In the field of architecture, Professor John Pinto’s retirement was marked with the acquisition of a spectacular first edition, second issue, of Robert and James Adam’s The Works in Architecture (1773–86). The two majestic elephant folios contain 80 full-page engraved plates depicting buildings, architectural details, follies, and ornamental furniture. This purchase was generously supported by the Department of Art and Archaeology. Per la facciata del duomo di Milano (1654–56) is a luxuriously illustrated compendium documenting the debate over the completion of the facade of Milan’s Gothic cathedral. Proposals by three generations of cathedral architects were overtaken by that of the young Francesco Castelli. His neo-Gothic design was endorsed by Gian Lorenzo Bernini, whose report is included.

There were several important additions in landscape architecture. Le thresor des parterres de l’univers . . . (1629), a rare early pattern book of formal gardens and labyrinths, was compiled by Daniel Loris. The magnificent print suite Plans, vues et ornements de Versailles contains some 100 views of the gardens created for Louis XIV by André Le Nôtre and others. It is bound with André Félibien’s Description de la grotte de Versailles (1679), which documents the short-lived but technically brilliant Grotte de Théétys.

A favorite royal residence of King William III of Orange, Het Loo, is commemorated in Romeyn de Hooghe’s Korte beschryving . . . van ‘t koniglyke lusthuis ‘t Loo, a purchase supported by the Elise and Wesley Wright Jr. ’51 Marquand Book Fund. De Hooghe’s 14 etchings of the house and its formal gardens, which first appeared as border designs for a bird’s-eye view of the estate in 1698, were reprinted in 1786 and bound in book form for a later owner. Giovanni Francesco Guerniero’s Delineatio Montis . . . (1749) updates the elaborate plans for the grounds of Schloss Wilhelmshöhe, published in 1705–6. Multiple oversized plates record the astonishing Baroque ensemble at Kassel—a hillside transformed with terracing and dramatic water features, and crowned by a colossal statue of Hercules.

Other early modern purchases included Carlo Ridolfi’s Le maraviglie dell’arte, ovvero de g’illustri pittori veneti . . . (1648), an important early source for 16th- and 17th-century Venetian painting illustrated with 35 artists’ portraits. Des menschlichen Leibes Proportionen (ca. 1690) is Johann Jakob von Sandrart’s German translation of a 1683 text on human proportions by Gérard Audran. It was acquired in tandem with a contemporary manuscript copy of Sandrart’s text (Manuscript Division, Firestone Library) which has red chalk drawings that are mirror images of the printed plates. Kurzze Beschreibung des Fürstl. Lust-Schlosses Salzdahlum (ca. 1704–14) is Tobias Querfurt’s description of the Herzog von Braunschweig-Wolfenbüttel’s country estate. Its specially built picture gallery is depicted in a large fold-out plate, accompanied by the first catalogue of the estate’s notable art collections.

In photography, Marquand acquired 12 extremely scarce issues of the Japanese magazine Hakuyō [White Sun] (1922–26). Documenting the artistic evolution
from pictorialism to expressionism, *Hakuō* is one of Japan’s most historically important photography publications. *Der Akt* (1894–95) is a portfolio of 100 inventive nude photographs by Max Friedrich Koch and Otto Rieh. Male and female models are posed with architectural fragments, and some figures are triplicated with mirrors to create compositions recalling caryatids. *Stephen Shore: The Book of Books* (2012) reproduces in two massive volumes a series of 83 print-on-demand photobooks that Shore originally published in small editions using Apple iPhoto.

Marquand’s major periodical purchases included the extremely rare Soviet satirical magazine *Buzotër* [The Troublemaker] and its successor, *Bich* [The Scourge] (Leningrad, 1924–28). This brilliantly colorful weekly has powerful caricatures by Aleksei Radakov, Nikolai Kupreianov, Dmitriy Moor, and many others. The deluxe Belgian journal *Sélection* (Brussels, 1920–27) promoted avant-garde developments in the visual, literary, and performing arts. *Munka* (Budapest, 1928–39) is a boldly designed Constructivist review created by Lajos Kassák.

In the field of modernism, Marquand purchased the only complete set of *Seikigu* [Century Group], a Japanese avant-garde art magazine that was hand-distributed in 1949–50 by the artistic and literary group Seiki no kai (The Century Association). The seven eclectically produced issues contain original prints influenced by Surrealism and Existentialism. Three books by Gabriele Simeoni. Marquand acquired Edward Gibbon’s own copy of Raphael Fabretti’s *De Aquis et Aquaeductibus Veteris Romae Dissertationes Tres* (1680). Gibbon recommended this text on Roman aqueducts in his *History of the Decline and Fall of the Roman Empire*. *Des Cyclades en Crète au gré du vent* (1919) is one of a series of deluxe books with hand-pulled photogravure plates produced by Frédéric Boissonnas and Daniel Baud-Bovy from their extensive archive of scenes of Greece and its ancient monuments (purchase supported by the Program in Hellenic Studies).

Medieval additions included a facsimile of the St. Alban’s Psalter (Dombibliothek, Hildesheim), a particularly fine English Romanesque manuscript of ca. 1123–35. Thought to have been commissioned by Geoffrey de Gorham, abbot of St. Albans, for Christina of Markyate, a wealthy Anglo-Saxon, its illuminations are a synthesis of Byzantine, Ottonian, and Anglo-Saxon elements, and include a picture cycle of St. Alexius, who, like Christina, abandoned a worldly marriage to live as an ascetic religious. Heinrich Schütz’s *Mantum Bambergense S. Henrici Caesaris* (1754) analyzes the imagery and inscription of the so-called Star Mantle at Bamberg Cathedral. The early-11th-century ceremonial cloak is embroidered with celestrial motifs and scenes from the life of Christ. In *Ravenna dominante sede d’Imperadori, Re’ et Esarchi . . .* (1715), Teseo dal Corno gives an extensive account of the antiquities that Charlemagne looted in the 8th century for his capital at Aachen.

Substantial Chinese acquisitions included *Negotiating Difference: Contemporary Chinese Art in the Global Context; Buddha of Golden Days* [Chinese Garden Paintings of Antiquity]; and two studies of vernacular architecture, *Xinan min ju and Fujian tu lou*. Materials reintroduced into the Far Eastern art teaching collection from off-site storage, like the figure transporting a Taihu garden rock from the set *Barbarians Offering Precious Articles of Tribute*, were catalogued, and reference photos were taken, to be incorporated into the online catalogue.

Additions in ancient art include *Illustratione de gli epitaffi et medaglie antichi* (1558), an early illustrated study of Roman funerary inscriptions and medals by the itinerant Florentine antiquary Gabriele Simeoni. Marquand acquired Edward Gibbon’s own copy of Raphael Fabretti’s *De Aquis et Aquaeductibus Veteris Romae Dissertationes Tres* (1680). Gibbon recommended this text on Roman aqueducts in his *History of the Decline and Fall of the Roman Empire*. *Des Cyclades en Crète au gré du vent* (1919) is one of a series of deluxe books with hand-pulled photogravure plates produced by Frédéric Boissonnas and Daniel Baud-Bovy from their extensive archive of scenes of Greece and its ancient monuments (purchase supported by the Program in Hellenic Studies).

Medieval additions included a facsimile of the St. Alban’s Psalter (Dombibliothek, Hildesheim), a particularly fine English Romanesque manuscript of ca. 1123–35. Thought to have been commissioned by Geoffrey de Gorham, abbot of St. Albans, for Christina of Markyate, a wealthy Anglo-Saxon, its illuminations are a synthesis of Byzantine, Ottonian, and Anglo-Saxon elements, and include a picture cycle of St. Alexius, who, like Christina, abandoned a worldly marriage to live as an ascetic religious. Heinrich Schütz’s *Mantum Bambergense S. Henrici Caesaris* (1754) analyzes the imagery and inscription of the so-called Star Mantle at Bamberg Cathedral. The early-11th-century ceremonial cloak is embroidered with celestrial motifs and scenes from the life of Christ. In *Ravenna dominante sede d’Imperadori, Re’ et Esarchi . . .* (1715), Teseo dal Corno gives an extensive account of the antiquities that Charlemagne looted in the 8th century for his capital at Aachen.
The 2012–13 academic year was a time for looking forward, planning renovations, and beginning new projects, under the direction of Trudy Jacoby. Preparations for the rearrangement of the Visual Resources facility included drawing up a new floor plan that will allow more open access and better scanning stations. Weeding of the 35-mm slide collection also began. Many duplicates and copy stand photographs are being removed, particularly images that have records in the database, so that source information will be retrievable.

As a result of a reduction in the cost of Shared Shelf, the hosting service provided by ARTstor, Visual Resources will implement Shared Shelf as a means of making the department's images available in the ARTstor platform. Having the department's image collections in the same environment as the ARTstor collection offers many advantages, including the ability to search both collections with a single search. Princeton's current systems, such as Almages, will also be maintained.

In July 2012, Visual Resources hosted a meeting—with representatives from Dumbarton Oaks, the University of Virginia, the Institute of Fine Arts, and Princeton—to refine data fields for a new data standard for describing archaeological materials and collections. One goal of the project, called ArchaeoCore, is to give scholars who work with archaeological data the ability to preserve information on context and site. This data format will be available in Shared Shelf. Jacoby and Jenni Rodda, curator of digital media services and image archive at the Institute of Fine Arts, organized sessions at three conferences—College Art Association, Art Libraries Society of North America, and Visual Resources Association—on how digital projects are improving access to archaeological collections.

One new area for collection growth this year was ancient Egypt, with course images being assembled from both print and vendor sources. Faculty image collections in the process of being added to the database include those of Professors John Pinto and Thomas DaCosta Kaufmann. Visual Resources also began collaborating with the Cape Ann Museum in Gloucester, Mass., digitizing images taken by Professor Emeritus John Wilmerding, which are being used in research for the museum’s online Fitz Henry Lane catalogue raisonné.

Visual Resources was given the slide collection of the late Professor Emeritus Robert Judson Clark, who was largely responsible for the revival of the study of the Arts and Crafts movement, partly through his groundbreaking 1972 exhibition *The Arts and Crafts Movement in America, 1876–1916*. The gift consists of more than 10,000 slides covering architecture and decorative arts of the 19th and 20th centuries. Visual Resources also received a gift of selected slides from the collection of the late Lois Drewer, a Byzantinist who for many years was a reader in the Index of Christian Art. Alec Hartill, a longtime vendor, donated a series of prints of architectural subjects.

The Visual Resources website, princeton.edu/visualresources, continues to be a well-used resource. The Research Photographs web page had 3,276 visits from 2,172 unique visitors, about 65 percent of them new visitors. This was roughly a 1,200 percent increase from the previous year, reflecting the value of the addition of thousands of thumbnail images to the website's Antioch database in April 2012. There was also a substantial increase in visits in December 2012 following Jacoby's presentation on the Antioch archives at the Louvre's Antioch symposium.

Michele Mazeris joined Visual Resources this spring as senior image cataloguer and support specialist. She had previously worked on the metadata team at ARTstor, where she analyzed and mapped contributor data to records in the ARTstor Digital Library. She helped to increase the discoverability of a wide variety of source collections within the ARTstor Digital Library, including the Réunion des Musées Nationaux and the Getty Research Institute Photo Archive. She also assisted in the legal analysis of contributed images, including those by artists who are represented by rights agencies such as VAGA or ARS. Before relocating to the East Coast, Mazeris worked in the Collections, Information, and Access Department of the San Francisco Museum of Modern Art, where she created descriptive metadata for collections in the
museum’s digital asset management system. She holds a B.A. in art history from Barnard College and a master’s degree in library and information science from San Jose State University.

David Connelly collaborated on equipment specifications for the department’s new excavations of Stryme, Greece, directed by Professor Nathan Arrington, and worked on publication images for faculty. Marilyn Hansen continues to serve as the media specialist for department classes and lectures, as well as the Index of Christian Art, the Tang Center, and the art museum, when needed. Jacoby participated in a symposium at the Louvre on the mosaics of Antioch in December 2012, discussing the Antioch materials in the Research Photographs Collection in Visual Resources. With Colum Hourihane, she co-organized the conference, “The Digital World of Art History: From Theory to Practice” in June 2013 (see page 32).

**Research Photographs**

A major project completed by Research Photographs this year, under the supervision of curator Shari Kenfield, was the scanning of the field notebooks from the excavations of the ancient city of Antioch in 1932–39. Written in the field by the trench masters, these small books preserve eyewitness documentation of the trenches as they were excavated and the finds as they were discovered. An invaluable resource for scholars who are studying the site, these digitized field books will now be available to the members of an international committee working on a comprehensive publication of this major urban center, much of which remains unpublished.

Research Photographs collaborated again this year with the American excavations of Sardis, capital city of the ancient Lydian Empire in western Turkey. The current project, directed by Nicholas Cahill of the University of Wisconsin, involves a re-evaluation of the great Temple of Artemis, particularly its little-known later life in the Late Roman and Byzantine periods. Research Photographs contributed to this initiative by providing scans of numerous photographs from its Sardis archives that document the original excavations of the temple in 1910–12.

The first official website of the Morgantina excavations, morgantina.org, was launched in summer 2012 by the codirector of the dig, Carla Antonaccio ’87 of Duke University. Excavations of this important city in eastern Sicily were initiated by the department in 1955, and Research Photographs holds extensive archives documenting the first 25 years of excavation. The new website, which features many images furnished by Research Photographs, provides an overview of the site and its history, reports on the current excavations, profiles of staff members, and other news.

The Ananda K. Coomaraswamy collection of photographs of the arts and architecture of India and Southeast Asia was the focus of conservation, cataloguing, and digitization this year. This project involved the scanning and cataloguing of numerous images from the collection, which includes documentary photographs of architecture, painting, sculpture, drawings, and minor arts of India and Southeast Asia. Marilyn Hansen assisted in the conservation effort, which included rehousing photographs in archival sleeves, folders, and boxes. Many of the photographs in the Coomaraswamy archive were produced by the India Office and Archaeological Survey of India, established in 1861 to assist in the preservation and study of monuments in India and Southeast Asia. Coming full circle, Research Photographs is now preserving these images, which, like the monuments they document, are fragile.

Kenfield and image cataloguer Amanda Smith collaborated with Professor Emeritus William Childs on an exhibition of photographs by the late Elisabeth Childs, *People and Landscapes of the Chrysochou Valley*, which was shown in the gallery space of McCormick Hall.

After a stint doing technical object photography for the department’s excavations at Polis Chrysochou on Cyprus, Childs turned her photographic eye to the people and landscapes of the region. Her vivid photographs capture the contours and colors of the striking Cypriot landscape, and evoke the personalities and lives of the people of Polis and the Chrysochou Valley. Childs’s Cypriot portfolio was published in the book *People and Landscapes of the Chrysochou Valley & the Princeton University Excavations, 1983–2008* (Moufflon Publications, 2012). The McCormick Hall exhibition, which coincided with the Princeton University Art Museum’s major exhibition on the Polis excavations (see pages 30–31), can be viewed online at www.princeton.edu/researchphotographs/exhibitions.
The Index, under the direction of Colum Hourihane, had a prodigious year, organizing four conferences, publishing two books and a journal, acquiring several major image collections, and forging ahead with ongoing cataloguing and digitization projects.

In October 2012, the Index hosted the international conference “Medieval Patronage: Patronage, Power, and Agency in Medieval Art,” which brought together 17 speakers from both sides of the Atlantic to discuss fundamental issues of patronage—what it in fact meant in the medieval period, the many ways in which it functioned, and how it has been understood and misunderstood by scholars. The Index also organized and hosted the December meeting of the Delaware Valley Medieval Association, which featured papers by both local and visiting scholars. “Maps and Diagrams in Medieval Art,” an Index conference that took place in March 2013, focused on an area that has long been ignored by art historians, who have viewed these works as having mostly scientific importance. The 13 speakers presented recent research showing that there is in fact a great deal of art-historical value embedded in medieval maps and diagrams. In June, the Index collaborated with the department’s Visual Resources Collection in organizing “The Digital World of Art History 2013: From Theory to Practice,” which focused on open-access images and their impact on scholarship and research. The Index’s next major conference, “Manuscripta Illuminata: Approaches to Understanding Medieval and Renaissance Manuscripts,” will take place on October 25 and 26. For more information on these conferences, see pages 21 and 32 and the Index’s conferences webpage ica.princeton.edu/conference.php.

The Index’s publications program continued this year in both paper and electronic formats. From Minor to Major: The Minor Arts in Medieval Art History (Penn State University Press, 2012) focuses on the broad range of artistic production that ever since Vasari has been classified as “minor”—carved ivory, stained glass, enamels, tapestries, goldsmiths’ work, and so on. The 16 essays, originally presented as papers at a conference organized by the Index, demonstrate how these fascinating objects are being integrated into the study of medieval art. Continuing its series of resources from its archives, the Index published Abraham in Medieval Christian, Islamic, and Jewish Art (Penn State University Press, 2013). Featuring the data from the Index’s extensive files on Christian objects depicting this pivotal Old Testament figure, the volume also includes catalogues of Jewish images of Abraham from the Bezalel Narkiss Index of Jewish Art and of Islamic depictions, as well as nearly 200 illustrations, mostly in color. The 34th volume of Studies in Iconography, the journal edited at the Index and published by the Medieval Institute of Western Michigan University, also appeared this year.

With the electronic publication of the late Lois Drewer’s Calendar of Saints in Byzantine Manuscripts and Frescoes (ica.princeton.edu/drewer/intro.php), the Index has provided a comprehensive and unparalleled reference work on saints represented in illustrated church calendars. The core of the work is a browsable calendar with day-by-day listings of saints, along with references to the standard corpuses and lists of depictions of each saint. Researchers can also access several alphabetical listings with live links to the calendar—all of the saints by name; salient iconographic narrative elements in their depictions; and subsidiary motifs, including costume, poses, attributes, objects, and other accessory details. Other electronic publications that appeared this year include the papers given at the “Digital World of Art History” conferences in 2012 and 2103.

A major ongoing project this year was the cataloguing of the images in the illustrated Western manuscripts in the rich collection of the New York Public Library. The project began when the department’s Professor Emeritus James Marrow generously donated roughly 13,000 color slides of the library’s...
manuscripts to the Index. All of those images, which cover some 300 Western European manuscripts dating from the 10th through the mid-16th century, have been scanned, and additional digital photography will be done, if needed, to provide comprehensive coverage. Detailed cataloguing, based in part on Marrow’s notes, is now being added to the Index’s subscription database and is also available to patrons at the New York Public Library.

The Index is also cataloguing and adding to its database more than 3,000 illuminations in 113 medieval manuscripts produced in Flanders from the 13th through the 16th century and now in the collection of the Walters Art Museum in Baltimore. A highlight of the project, which is being funded by an NEH grant to the Walters, will be the digitization of 80 Books of Hours—prayer books of personal devotion that are often sumptuously illuminated in gold and were painted by some of the leading masters of the time.

Two substantial image collections were added to the Index’s free offerings this year. John Plummer, the former Princeton professor and curator at the Morgan Library in New York, donated his personal collection of nearly 3,000 slides of manuscript illuminations, with an emphasis on works of the later 14th through the 16th century. Assembled during more than 60 years of travel and research, the archive is particularly valuable for its unparalleled coverage of manuscripts in private collections that are almost unknown to the scholarly world. The images are being added to the Index’s database with full iconographic cataloguing, but are now available to the public with short-format data. The other addition to the free resources section is the Lars-Olof Albertson collection of more than 2,000 high-resolution images of medieval murals, baptismal fonts, crucifixes, and altarpieces in Swedish churches, with especially strong coverage of the typically elaborate wall paintings, some by known masters. The addition of these two collections brings the total of freely available images to roughly 65,000, including 35,000 that can be published.

The Cloisters Museum in New York has given its extensive collection of slides of medieval stained glass assembled by the late Jane Hayward, a curator at the Cloisters who was a leading American scholar in the field of stained glass studies. The unparalleled collection of nearly 13,000 slides includes extensive documentation of stained glass in major centers, including Germany, Austria, and Belgium, but also extending to lesser-known examples as far east as the Holy Land. The Index will offer full publication rights for all of the images in this sumptuous collection.

A gift of 1,000 color slides from Evelyn Thomas will provide the nucleus of what will become the world’s largest archive documenting opus anglicanum, the exquisite and expensive embroidery created in England primarily between the late 12th and the mid-14th century. Thomas assembled the archive of images during many years of travel to museums and church treasuries throughout Europe. There has recently been a great revival of interest in the study of these luxurious textiles, which were often exchanged as diplomatic gifts and show striking similarity to contemporary English manuscript illumination. The end result of the Index’s project will be an updated digital edition, with color images, of English Medieval Embroidery, the classic 1938 work on the subject by A. G. I. Christie. In a parallel project, the Index’s extensive card file records on textiles are being added to the database.

Another significant image donation this year came from the Metropolitan Museum of Art’s Image Library, which gave its collection of approximately 35,000 color slides assembled by the late William Keighley. Keighley had a prominent career in theater, radio, and film, and directed many well-known films, including The Adventures of Robin Hood (1938) and The Man Who Came to Dinner (1942). His archive includes superb documentation of art and architecture in key cities throughout Europe. Of particular note are approximately 1,000 images documenting the art of the pilgrimage routes to Santiago de Compostela.

In June 2013, the Index welcomed Catherine Fernandez, who earned a Ph.D. in art history in 2012 at Emory University in Atlanta, where she studied with Elizabeth Carson Pastan. Her dissertation on the medieval afterlife of the Augustan cameo known as the Gemma Augustea traces its historical and cultural trajectory from its creation in 1st-century Rome to its veneration as a Charlemagne object at Saint-Sernin in Toulouse. Fernandez worked for several years at Emory’s Manuscript, Archives, and Rare Book Library, where she aided visiting researchers and helped process the Josephine Baker papers. She also taught several art history courses at Georgia State University. Fernandez is currently revising her dissertation for publication as a monograph and writing an article on the display and function of the Godescalc Evangelary at Saint-Sernin. Since coming to the Index, she has worked on cataloguing the images from the Jane Hayward archive of stained glass.

David playing the harp on an early-14th-century example of opus anglicanum, photograph by Evelyn Thomas

Effigy of Pedro Fernández de Velasco, Burgos cathedral, 1535–42, photograph from the collection of William Keighley

The prophecy of Sibyl, stained glass in Altshausen Castle, 1380–90, photograph from the Jane Hayward collection
Excavations

The Princeton Cyprus Expedition celebrated more than a quarter century of fieldwork and research with an exhibition at the Princeton University Art Museum, *City of Gold: Tomb and Temple in Ancient Cyprus* (October 20, 2012–January 20, 2013). This exhibition told the story of the ancient cities unearthed by Princeton in Polis Chrysochous: Marion, founded in the 8th century and destroyed in 312 B.C.E., and Arsinoe, founded ca. 270 B.C.E. and inhabited until the 16th century C.E.

The exhibition catalogue, *City of Gold: The Archaeology of Polis Chrysochous, Cyprus* (Princeton University Art Museum, 2012), featured essays on the history of the excavations and the ancient cities of Marion and Arsinoe, and entries on objects written by several team members, including cocurators Professor Emeritus William Childs, Joanna Smith ’87, and Michael Padgett, the museum’s curator of ancient art. They were joined by Nancy Serwint ’87, Mary Grace Weir ’96 (M.A.), Tina Najbjerg ’97, Amy Papalexandrou ’98, Nassos Papalexandrou *98, and Alan M. Stahl, curator of numismatics at Firestone Library.

The opening lecture by Childs, “How Vivid Is the Joy in Strangeness,” emphasized how abstraction and naturalism come together in Cypriot sculpture of the 6th and 5th centuries B.C.E., contrasting with the ideal forms of ancient Greece. This prepared the audience for the striking arrangement of the first gallery, which drew viewers in through a dromos, or passageway, leading into a reconstruction of a tomb cut into the earth. Cypriot and Greek sculptures once placed in such a passageway were positioned on stepped platforms along the edges and at the end of a path leading to an enlarged photograph of the interior of a Classical period tomb.

The 110 objects on display all came from Marion or Arsinoe. The Department of Antiquities of Cyprus loaned 93 pieces, including 59 that were found by the Princeton team. A further 15 objects were loaned by the British Museum, and two by the Musée du Louvre. Along with the discoveries made by the Princeton team, the exhibition featured objects from tombs unearthed by Max Ohnefalsch-Richter in 1885–86, the Cyprus Exploration Fund in 1889–90, the Swedish Cyprus Expedition in 1929, and the Department of Antiquities of Cyprus from 1960 onward. The Swedish excavator was Erik Sjöqvist, who was professor of classical art and archaeology at Princeton from 1951 to 1969.

The cocurators worked closely with the designer of the exhibition, Dan Kershaw, to draw on the archaeological contexts of the objects in the show, evoking the exhibition’s subtitle. The last gallery took the form of a three-aisled Christian basilica, the form of the churches in which the objects from Byzantine and medieval Arsinoe were discovered. In addition, a 10-minute film, *City of Gold: Reconstructing the Buildings of Marion and Arsinoe*, incorporated 3-D models of four buildings from the excavations to complement the exhibition’s contextualized design and create a greater sense of how one moved inside and around the featured buildings. This film is available on YouTube in English and Greek.

The 3-D models were created by Princeton students in a seminar co-taught in spring 2012 by Smith and Professor Szymon Rusinkiewicz of the Department of Computer Science, “Special Topics in Computer Science: Modeling the Past—Technologies and Excavations in Polis, Cyprus.” Their paper reporting on the results of the seminar won the Best Project Paper award at the EuroMed 2012 International Conference on Cultural Heritage and was published in the conference proceedings. A longer version of the paper, “Modeling the Past for Scholars and the Public,” appeared in the *International Journal of Heritage in the Digital Era* (2013).
The students were asked to create models demonstrating both what we think we know and where questions remain about the buildings. For example, in modeling the Classical period temple of 5th- and 4th-century B.C.E. Marion, the students developed four options, because the roofing structure is uncertain. During a visit by expedition member Weir to the seminar in March 2012, she advised the class about this building, which is the subject of her dissertation research. As a result of the students’ modeling work, Weir altered her ideas about the form of the roof.

The 3-D scans of objects from the excavations, reported in last year’s newsletter, augmented the building models by adding details of their architectural sculpture. In addition, animated scans of objects found in and around the buildings helped the film convey ideas about how people used them in the past. For example, a female statuette once dedicated in the Archaic sanctuary of 6th-century B.C.E. Marion was ritually killed by the twisting and pulling out of its head before it was buried. The film also showed how a male statue nearly three meters in height fell when the Classical temple was destroyed. Additional 3-D object scans enhanced displays in the exhibition, including fragments of a meter-wide Ionic column capital from a porticoed building of Hellenistic period Arsinoe that were displayed in a custom-milled mount modeled on an ideal form generated from the scans.

In a fall 2012 Barrett Family Freshman Seminar, funded by Milton A. Barrett Jr. ’56 and taught by Smith, “City of Gold: Archaeology and Exhibition,” students had the opportunity to meet with the curators, designer, registrar, preparators, and mount makers during the installation of the show and use the exhibition as a laboratory for discussing the relationship between art and context in public displays. For their group project, they created a plan for an exhibition about the legacy of archaeologist Howard Crosby Butler, Class of 1892. The plan featured his survey work at Seia in Syria, his later excavations at Sardis in Turkey, and the discoveries at Antioc-on-the-Orontes—an excavation seen as a continuation of Butler’s work in Syria after his untimely death in 1922.

Nassos Papalexandrou, Serwint, Smith, and Weir were among those who spoke on the topic of the city of Marion at the 2012 annual meeting of the American Schools of Oriental Research in Chicago. The multipart session, “City of Gold: Archaeological Excavations at Polis Chrysochoi,” was organized by Smith, who explored the earliest form of the city of Marion. Papalexandrou discussed the form and interconnections of the Archaic period palace; Weir presented a new interpretation of the Classical period sanctuary; and Serwint reviewed the terracotta sculpture. Other speakers included Alain Plattner, a postdoctoral fellow in the Department of Geosciences who is working with Smith and Professors Adam Maloof and Frederik Simons on a geophysical survey of Polis.

In summer 2012, Mary Thierry ’12 assessed much of the ancient glass from Polis, and Childs organized more than 100 samples from limestone and terracotta objects, architectural stones and mortars, and metallurgical waste, which were then sent to Princeton for study.

In 2012–13, Professor Nathan Arrington received permission from the American School of Classical Studies at Athens and the Greek Ministry of Culture to conduct a five-year survey and excavation of a city on the north coast of Greece currently identified (tentatively) as ancient Stryme. Financial support is being provided by the Department of Art and Archaeology, the David A. Gardner ’69 Magic Project, and the 250th Anniversary Fund for Innovation in Undergraduate Education.

The project is a cooperation (synergasia) between Princeton University and the 19th Ephoria in Komotini. In addition, Professor Thomas Tartaron of the University of Pennsylvania will coordinate the surface survey, and senior staff from Thessaloniki, Athens, and Xanthi will study the site’s shells, geomorphology, and ceramics. Princeton undergraduates, together with graduates and postdocs from Princeton and other universities, will work to uncover the port city that seems to have been founded by Thasos in the 7th century B.C.E., formed a vital link in an Aegean trading network, and was destroyed in the second half of the 4th century B.C.E., perhaps by Philip II of Macedonia. Geophysical survey, coring, and SONAR investigation are already providing new information about the extent, form, and function of the city. Daily updates on the dig can be found on Twitter @PrincetonDigs.
their research on a topic that is currently emerging as a significant area of investigation in medieval art. Art historians had in the past viewed maps and diagrams as being of primarily scientific and technical importance, but ongoing research is demonstrating that they are in fact key art-historical documents that reveal much about medieval conceptions of space, visualization, ethnicity, religious and social beliefs, and cosmology. The drawings, legends, deliberate distortions of scale, and other artistic strategies that often brought maps to life make them more communicative documents than simply topographical records.

Moving into a new area for the Index, this conference included contributions from two contemporary artists whose work has been inspired by medieval cartography: Joyce Kozloff, the well-known New York–based artist who has long used mapping as a structure for her passions of history, geography, popular arts, and culture; and Gulam Mohammed Sheikh, a major figure in the world of Indian art for more than four decades whose recent work has been inspired by the 13th-century Ebstorf Mappamundi. Both artists engaged in fascinating public conversations about their work with prominent art critic, writer, and educator Irving Sandler, connecting the medieval world with contemporary artistic practice.

**Enduring Dharma**

April 20, 2013

Organized by the Buddhist Studies Workshop and cosponsored by the Tang Center, this symposium focused on the inscription of Buddhist scriptures on stone. At least as early as the 6th century, some Buddhists in north China began to prepare for what they believed would be the apocalyptic end of the Buddhist law (Dharma) by carving the Buddhist canon into stone. In the most massive project, completed around the 12th century at Yunju Si (Cloud Dwelling Monastery) in Fangshan district, near Beijing, texts carved on stone slabs were set into the walls of a cave or buried underground or in vaults. Similar projects throughout China combined words and images, arranging sūtras amid statues of Buddhas and natural cliff faces to form multimedia ritual environments.

Since 2005, a multidisciplinary team sponsored by the Heidelberg Academy of Sciences and Humanities has been researching Buddhist stone inscriptions in China. This symposium was designed to present the work of that project, as well as to provide a variety of perspectives on the medieval Chinese practice of inscribing sūtras on stone. Lothar Ledderose, director of the Heidelberg group, presented his group’s findings, while John Strong provided commentary on Indian Buddhism, Robert E. Harrist, Jr. ’89 on Chinese art, and D. Max Moerman on Japanese Buddhism. More than 100 people attended the symposium.

Co-organizer Trudy Jacoby (center) with some of the speakers at “The Digital World of Art History 2013” conference (left to right): Joaneath Spicer, Diane Zorich, Catherine Larkin, Richard Knipel, Barbara Rockenbach, Jessica Savage, Virginia (Macie) Hall, Genevra Kornbluth

**The Digital World of Art History 2013: From Theory to Practice**

June 26, 2013

This one-day conference, co-organized by Colum Hourihane, director of the Index of Christian Art, and Trudy Jacoby, director of the Visual Resources Collection, followed the successful conference “The Digital World of Art History” held at Princeton in summer 2012. This year’s program covered a variety of aspects of digital art history, ranging from user surveys to the world of Wikipedia. The speakers examined some high-level current methodologies and theory, as well as highlighting specific case studies. While the emphasis at last year’s event was on preservation and best practice policies, this year the focus was on the image and its changing role in the field. If any theme was brought to the fore at this year’s conference, it was the policy of open access images for academic publishing. This highlighted yet again the independent nature of digitization in the field of art history and the need for greater communication. Even though standards and best practice policies are available, it is also clear that much replication is taking place. The organizers are grateful to all the speakers for the intellectually stimulating day and for agreeing to allow online publication of their research. The papers from both the 2012 and 2103 conferences can be found at ica.princeton.edu/digitalbooks.php.
Undergraduate Alumni

Joel Babb ’69’s paintings are the subject of a new book, Nature & Culture: The Art of Joel Babb (University Press of New England, 2012), the first overview of his work. The volume, authored by Carl Little, features a full complement of Joel’s major paintings of Boston, Maine, Rome, and elsewhere, created over the course of his career. His work ranges from street views and large-scale cityscapes to 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 some of Joel’s major commissions, including his depiction of the world’s first successful kidney transplant, at the Harvard Medical School. [joelbabb@megalink.net]

Hovey Brock ’80 had a solo exhibition of paintings and works on paper at Studio 7D in Chelsea, Manhattan, in January 2013. He will have a show of paintings at Pocket Utopia, on the Lower East Side of Manhattan, in January 2014. Hovey’s works on paper are also represented by Muriel Guépin in Manhattan, and by Pierogi 2000 and Kentler International in Brooklyn. To see an overview of his earlier work, visit his website, hoveybrock.com/home.html. [hoveyb@gmail.com]

Lex Brown ’12 attended the Skowhegan School of Painting and Sculpture after graduation, where she was the youngest resident in the nine-week program. She then moved to Los Angeles, where she worked in the studio and on her apparel and accessory brand, Baloney. She also held internships at the Museum of Contemporary Art (MOCA) and at the up-and-coming Night Gallery, and she has written for KCET Artbound. This summer, Lex was the coordinator of the children’s workshop at Thomas Hirschhorn’s Gramsci Monument at Forest Houses in the Bronx. Funded by Dia Art Foundation, the 11-week project featured Hirschhorn and his crew living on-site and facilitating daily and weekly activities that included philosophy seminars, a radio show, and lectures by renowned poets and philosophers. Lex ran the art workshop and created the programming for children from ages 7 to 14. In October, she will exhibit her video and sculpture in Washington, alongside photographer Gusmano Cesaretti. The show is the second component of Extended Play, a series of temporary exhibitions curated by Dana Eitches ’10. [lex@lexbrown.com]

Jamie V. Crapanzano ’00 lives in Manhattan, where she works as a portfolio manager at Guggenheim Partners. On March 28, 2013, Jamie and her partner, Amy Rose ’00, welcomed the birth of their son, Alex. [jvc212@gmail.com]

Rowena Houghton Dasch ’97 completed her dissertation, “Now Exhibiting: Charles Bird King’s Picture Gallery, Fashioning American Taste and Nation, 1824–1861,” at the University of Texas–Austin in December 2012. King’s Washington gallery featured his paintings across a variety of genres as well as more than 100 copies of European paintings. Rowena’s research revealed how the resulting display and reactions to it challenge the prevailing narrative of 19th-century American art history that privileges American exceptionalism. [houghton@alumni.princeton.edu]

Richard Dupont ’91 had two solo shows in New York in May–June 2013: Going Around by Passing Through, at the Carolina Nitsch Project Room, and Shadow Work, at Tracy Williams Ltd. Both shows consisted entirely of new works in various media, including altered vacuum-formed rubber and vinyl topographical relief maps, sculptural enlargements of small handmade burlap paintings, and poured and peeled silicone rubber reliefs. The silicone reliefs were made by brushing rubber over a positive form based on a scan of Richard’s head, peeling it away, assembling the reliefs on wood panels, and then brushing and pouring on additional silicone. One of Richard’s large sculptures will be included in Out of Hand: Materializing the Postdigital, a major exhibition at the Museum of Arts and Design (MAD) in New York that will explore the many areas of 21st-century creativity made possible by advanced methods of computer-assisted production known as digital fabrication. The show will run from October 15, 2013, through July 6, 2014. For more about Richard’s work and upcoming exhibitions, visit his website, www.richarddupont.com. [info@richarddupont.com]

Tracy Ehrlich ’87 published the essay “City and Country: A System of Properties,” in Display of Art in Roman Palaces, edited by Gail Feigenbaum ’84 (Getty Research Institute, 2013). She also cochaired the session “Perception and Experience in the Italian Garden, 1500–1750” at the annual conference of the Society of Architectural Historians in April. [auchingirls@gmail.com]

Christopher Green ’12 spent the year after graduation working at Christie’s Auction House in New York, concentrating on contemporary digital art and writing. He recently wrote the catalogue essay for the exhibition Augustus Francis: Natural Abstraction, which opened in June at the Foundation Fernet Branca in Saint-Louis, France. The first
solo museum exhibition devoted to this artist, it investigated his work as the expression of the legacy of abstract painting. Francis, who is the son of Abstract Expressionist painter Sam Francis, rejects the notion that abstraction is dead, and his work is dedicated to the continued exploration of abstract painting. This fall, Chris returns to the study of modern and contemporary art as a graduate student at the Graduate Center of the City University of New York. [kait.e.hay@gmail.com]

Kaitlyn Hay ’10 teaches first grade at the National Cathedral elementary school in Washington and thoroughly enjoys incorporating art, history, and architecture into her lessons. When not at school, Kaitlyn works on her own art and plans to show it at galleries in the Washington area. Her current series of mixed media collage on masonite board incorporates themes such as the British royal family, mortality, and motifs of Renaissance portraiture and Dutch still lives. [kait.e.hay@gmail.com]

Frederick Ilchman ’90 cocurated the Ringling Museum’s major exhibition Paolo Veronese: A Master and His Workshop in Renaissance Venice (December 2012–April 2013), working alongside Virginia Brilliant, the Ringling’s Searing Curator. The first proper survey of the Venetian painter in North America since 1988, it brought together 30 paintings and 20 drawings by Veronese and his assistants and followers from museums and private collections in the United States and Canada, supplemented by reproductive prints after Veronese and rare books and luxury Renaissance textiles. The catalogue, coedited by Frederick, included contributions by him and a variety of specialists on Renaissance art, including Blake de Maria ’03. At the exhibition’s symposium, Frederick’s paper “Veronese’s Religious Narrative Painting” accompanied presentations by Tracy Cooper ’90, C. D. Dickerson ’98, and Susannah Rutherglen ’12. Now the Mrs. Russell W. Baker Curator at the Museum of Fine Arts, Boston, Frederick is working on the largest exhibition of Francisco Goya in North America in 25 years. The nonchronological approach will combine Goya’s paintings, prints, and drawings in thematic groupings. The exhibition opens in Boston in October 2014. Frederick also supervised the MFA internship of Omer Ziyal ’08, now a Harvard Ph.D. student. [f.lilchman@mfa.org]

Lexi Johnson ’12 begins the Ph.D. program in American art at Stanford this fall, and will work primarily with Richard Meyer and Alexander Nemerov. She plans to focus on the intersection of 20th-century American art and gender and sexuality studies, a topic she first explored in her senior thesis on George Bellows and the question of “gay art.” Last year, she worked with the Youth Art Board at the Hyde Park Art Center, creating a mural at a local high school, and then on administrative and curatorial projects at the Terra Foundation for American Art. [lexibardjohnson@gmail.com]

Eik Kahng ’85 is assistant director and chief curator at the Santa Barbara Museum of Art, where Delacroix and the Matter of Finish, the exhibition she curated, will be on view from October 27, 2013, through January 26, 2014. The show will feature approximately 35 paintings that reveal the surprising variety of painterly finishes in the practice of Delacroix, whose groundbreaking Romanticism is normally associated with a jewel-like palette and loose, sketchy brushwork. This will be the first presentation to dramatize the clear distinction between Delacroix’s hand and that of his best-known students, reopening questions of authenticity that have dogged some works of art, sometimes unjustifiably. Eik also edited and contributed to the accompanying catalogue, distributed by Yale University Press. A symposium and scholars’ day in conjunction with the show will take place on November 3 and 4, 2013. [portmandu@gmail.com]

Donella Lay ’78 has been committed to the field of sculpture ever since she took classes with Professor Joe Brown and then worked as his assistant. After setting up her first sculpting studio in the early 1990s, she has continued to sculpt, teach, enter shows, and win awards. Donella has taught art and sculpture in museums, middle schools, high schools, and adult art education facilities, and her work has been exhibited in a number of galleries, as well as shown at the Pen and Brush Exhibition and the Catherine Lorillard Wolfe Art Club in New York and at the Sculpture in the Park show in Colorado. One of her designs is the International Award of Excellence in Conservation medallion awarded annually by the Botanical Research Institute of Texas. Donella continues to support the arts, including children’s art organizations and museums in her hometown of Fort Worth, Texas, at Brookgreen Gardens in South Carolina, and through the National Sculpture Society (NSS). She was recently elected to the board of directors of the NSS, and she looks forward to serving the sculpture community in her new role. [donellalay@charter.net]

Elliot Lopez-Finn ’12 is currently researching Classic Maya ceramic styles as a graduate student at the University of Texas–Austin. In summer 2013, she traveled to Antigua, Guatemala, to assist in ceramic...
David Maisel ’84 has a solo show, Black Maps: American Landscape and the Apocalyptic Sublime, at the University of Colorado at Boulder Art Museum in February–May 2013. The exhibition surveyed four chapters of his ongoing series of large-scale aerial landscape photographs of areas of the American West that have been transformed by the physical and environmental effects of industrial-scale water diversion projects, open-pit mineral extraction, and urban sprawl. His work was included in Landmark: The Fields of Photography at Somerset House in London in March–April 2013, a groundbreaking exhibition featuring the work of more than 70 highly regarded photographers from North and South America, Africa, Europe, and Asia. David also published Black Maps: American Landscape and the Apocalyptic Sublime (Steidl, 2013; www.steidlville.com), the first in-depth survey of his major aerial projects, whose images of radically altered terrain have transformed the practice of contemporary landscape photography. The volume features more than 100 photographs that span his career, presenting a hallucinatory worldview that encompasses stark documentary and tragic metaphors, exploring the relationship between nature and contemporary humanity. [david@davidmaisel.com]

George McNeely ’83 has been named vice president for strategic and international affairs at the World Monuments Fund (WMF), a New York–based nonprofit organization dedicated to preserving and protecting endangered ancient and historic sites around the world. After graduating from Princeton, George earned an M.B.A. from the Columbia University Graduate School of Business. Until recently, he was a senior vice president in the chairman’s office at Christie’s, responsible for getting top-level business, overseeing Christie’s regional offices in North and South America, and other activities. Prior to joining Christie’s in 1998, he was with the Solomon R. Guggenheim Museum and also worked in management consulting. George regularly speaks around the country on topics related to the art and auction business, restitution, decorative art, and the history of architecture. He has also served as a charity auctioneer for hundreds of charity events throughout the United States, and his auctioneering skills have led to television appearances, including on the television series Law & Order: Criminal Intent. [gmcneely2@nyc.rr.com]

Sarah Hermanson Meister ’94 has been curator in the Department of Photography at the Museum of Modern Art (MoMA) since 2009. Her recent exhibition, Bill Brandt: Shadow and Light, was on view at the museum in March–August 2013. The first show to emphasize the beauty of Brandt’s finest prints and trace the arc of their evolution, it included both his iconic pictures of wartime London and the series of nudes, developed primarily between 1945 and 1961, which are his crowning artistic achievement. Another exhibition Sarah organized, Picturing New York: Photographs from The Museum of Modern Art, was shown at the Art Gallery of Western Australia, Perth, in January–May 2013. She also contributed an essay to the 75th anniversary edition of Walker Evans: American Photographs (Museum of Modern Art, 2013) and prepared an installation of Evans’s work that opened at MoMA in July. Her article on Eugène Atget’s 1912 photograph Pendant l’Eclipse appeared in Osmos, as the cover story of the magazine’s premier issue. [sarah_meister@moma.org]

Brody Neuenschwander ’81 created the video installation A chair, an empty room for the Gruthuse Manuscript from about 1400. Brody’s installation, conceived to show how a medieval manuscript can still inspire modern artists, was a video diptych featuring his libretto, which combined medieval texts with his own thoughts on the emptiness of the heavens in a secular age. The text was set to music by composer Jeroen D’hoe and sung by the well-known soprano Annelies Van Gramberen, who was known for her master’s thesis, she will focus on linking the distinctive style of elite ceramics at El Zotz with its historical context. Her other research interests include epigraphy and the blending of text and image in Maya calligraphy, as well as how other cultures negotiate issues of presenting language in a visual form. During the 2013–14 academic year, she will serve as a research assistant at the UT–Austin’s Mesoamerican Center. [elliot.lopezfinn@gmail.com]

Bill Brandt: Shadow and Light, catalogue of the exhibition curated by Eik Kahng ’85
Robert M. Peck ’74, curator of art and artifacts and senior fellow of the Academy of Natural Sciences, continued his research on a wide range of topics, with a particular focus on natural history and exploration. His 2012 publications included A Glorious Enterprise: The Academy of Natural Sciences of Philadelphia and the Making of American Science (University of Pennsylvania Press, 2012), coauthored with Patricia Stroud, a 200-year history of America’s oldest natural history museum; two essays on the natural history paintings of the 19th-century British artist Edward Lear (in the Harvard Library Bulletin and the Australian Museum’s journal Explore); and an essay on 19th-century British artists who painted in the Arctic (in the Journal for Maritime Research). In September 2012, he presented papers on Edward Lear at Jesus College, Oxford, and at the Linnean Society in London, and in January and February 2013 he was a visiting scholar at the American Academy in Rome, where he was able to witness firsthand the first resignation of a pope in 600 years.

Lisa Podos ’86 was appointed director of strategic projects for the Fine Arts Museums of San Francisco. As head of the newly formed Department of Strategic Projects, she serves as a member of the senior management team and is responsible for special initiatives to further the perception and reach of the museums. Lisa was previously the founding director of public programs at the Bard Graduate Center in New York, and has also worked at the Cooper-Hewitt National Design Museum, the Metropolitan Museum of Art, and, most recently, the San Francisco Fall Antiques Show, where she was executive director. She currently sits on the board of directors of the California Alliance for Arts Education and ArtTable. [lpodos@famsf.org]

Roger Rothman ’89 published Tiny Surrealism: Salvador Dalí and the Aesthetics of the Small (University of Nebraska Press, 2012), which deals with one of the most popular artists of the 20th century, who has paradoxically been regarded as peripheral to the dominant practices of modernism. Roger’s book argues that this marginal position was in fact a coherent response to modernism, and that Dalí’s practice was organized around the logic of the small and the inconsequential, both the literally small (ants, sewing needles, breadcrumbs, blackheads, etc.) and the metaphorically small (the trivial, the weak, the superficial, the anachronistic). He demonstrates that Dalí’s style, long derided as antimodernist and kitsch, was itself a strategy of the small aimed at subverting the dominant values of modern painting. Dalí was also a prolific and complex writer, and this new study draws on his public pronouncements and private correspondence to elucidate his deliberate subversion of modernist orthodoxies. Roger is associate professor of art history at Bucknell University. [roger.rothman@bucknell.edu]

Allan W. Shearer ’88, who teaches at the University of Texas–Austin, was listed as one of the “30 Most Admired Educators 2013” by Design Intelligence, which ranks design programs. He was cited for bringing a rare combination of interests to the design professions, along with an intellectual depth that is leading the discipline of landscape architecture into new territory in environmental security. The citation also singled out his writing and teaching, which has brought the professions together, with conversations between military theorists and planners, geographers, and designers to deal with environmental changes. [ashearer@alumni.princeton.edu]

Mark Sheinkman ’85’s work was included in the exhibition Approaching Infinity: The Richard N. Green Collection of Contemporary Abstraction, shown at the Crocker Museum in Sacramento in January–May 2013, and in Black Abstraction at Gallery Joe in Philadelphia in May–June. During the past year, his art was also included in exhibitions in Berlin and Bonn, Germany; Philadelphia; and New York. Mark’s work is in the collections of the Museum of Modern Art in New York, the National Gallery in Washington, the Metropolitan Museum of Art, and 20 other museums in Europe and the United States. For more information about his current and upcoming exhibitions, visit www.marksheinkman.com. [info@marksheinkman.com]

Jeremy Spiegel ’92, M.D., is a psychiatrist and medical director of Casco Bay Medical, with offices in the greater Boston area; Portland, Maine; and at the DiMele Center for Psychotherapy in New York City (www.cascobaymedical.com). Jeremy’s recent book Art Healing: Visual Art for Emotional Insight and Well-Being (Seishin Books, 2011) explores how and why painting and sculpture can provide catharsis, unlocking thoughts and feelings and leading to personal transformation and a more productive life. The book was the winner in the general art category of the 2011 USA Best Books Awards, sponsored by USA Book News. Jeremy recently appeared in

Lisa Podos ’86 was appointed director of strategic projects for the Fine Arts Museums of San Francisco. As head of the newly formed Department of Strategic Projects, she serves as a member of the senior management team and is responsible for special initiatives to further the perception and reach of the museums. Lisa was previously the founding director of public programs at the Bard Graduate Center in New York, and has also worked at the Cooper-Hewitt National Design Museum, the Metropolitan Museum of Art, and, most recently, the San Francisco Fall Antiques Show, where she was executive director. She currently sits on the board of directors of the California Alliance for Arts Education and ArtTable. [lpodos@famsf.org]

Roger Rothman ’89 published Tiny Surrealism: Salvador Dalí and the Aesthetics of the Small (University of Nebraska Press, 2012), which deals with one of the most popular artists of the 20th century, who has paradoxically been regarded as peripheral to the dominant practices of modernism. Roger’s book argues that this marginal position was in fact a coherent response to modernism, and that Dalí’s practice was organized around the logic of the small and the inconsequential, both the literally small (ants, sewing needles, breadcrumbs, blackheads, etc.) and the metaphorically small (the trivial, the weak, the superficial, the anachronistic). He demonstrates that Dalí’s style, long derided as antimodernist and kitsch, was itself a strategy of the small aimed at subverting the dominant values of modern painting. Dalí was also a prolific and complex writer, and this new study draws on his public pronouncements and private correspondence to elucidate his deliberate subversion of modernist orthodoxies. Roger is associate professor of art history at Bucknell University. [roger.rothman@bucknell.edu]

Allan W. Shearer ’88, who teaches at the University of Texas–Austin, was listed as one of the “30 Most Admired Educators 2013” by Design Intelligence, which ranks design programs. He was cited for bringing a rare combination of interests to the design professions, along with an intellectual depth that is leading the discipline of landscape architecture into new territory in environmental security. The citation also singled out his writing and teaching, which has brought the professions together, with conversations between military theorists and planners, geographers, and designers to deal with environmental changes. [ashearer@alumni.princeton.edu]

Mark Sheinkman ’85’s work was included in the exhibition Approaching Infinity: The Richard N. Green Collection of Contemporary Abstraction, shown at the Crocker Museum in Sacramento in January–May 2013, and in Black Abstraction at Gallery Joe in Philadelphia in May–June. During the past year, his art was also included in exhibitions in Berlin and Bonn, Germany; Philadelphia; and New York. Mark’s work is in the collections of the Museum of Modern Art in New York, the National Gallery in Washington, the Metropolitan Museum of Art, and 20 other museums in Europe and the United States. For more information about his current and upcoming exhibitions, visit www.marksheinkman.com. [info@marksheinkman.com]

Jeremy Spiegel ’92, M.D., is a psychiatrist and medical director of Casco Bay Medical, with offices in the greater Boston area; Portland, Maine; and at the DiMele Center for Psychotherapy in New York City (www.cascobaymedical.com). Jeremy’s recent book Art Healing: Visual Art for Emotional Insight and Well-Being (Seishin Books, 2011) explores how and why painting and sculpture can provide catharsis, unlocking thoughts and feelings and leading to personal transformation and a more productive life. The book was the winner in the general art category of the 2011 USA Best Books Awards, sponsored by USA Book News. Jeremy recently appeared in
multiple episodes of the National Geographic Channel’s Taboo, and he is a regular co-host of the radio program The Positive Mind with Armand DiMele on WBAI, 99.5 FM, discussing a wide range of topics, including obsessive-compulsive disorder, mid-life transitions, viewing art as therapy, and body-dysmorphic disorder. He is also a regular speaker at the Creativity and Madness Conference in Santa Fe, New Mexico, and recently led a two-part webinar workshop on art healing for the American Medical Student Association’s Humanities Scholars program. [jeremy@casobaymedical.org]

Cynthia Stamy ’85 earned M.Phil. and D.Phil. degrees at Oxford after graduating from Princeton and then published Marianne Moore and China: Orientalism and A Writing of America (Oxford University Press). Her book brought together her study of Chinese art at Princeton and her graduate work in English and American modernist literature, examining Marianne Moore’s poetry as a basis for analyzing the tradition of American orientalism, which focused on China. Cynthia’s research revealed how Moore used the Far East to express her own dissatisfaction with contemporary trends in the writing of poetry, and how she employed features of the ancient Chinese fu technique, as well as Chinese painting theory, philosophy, and linguistic techniques. Cynthia lives in London, where she works as a specialist reader for The Literary Consultancy. Her articles and reviews have appeared in the web journal The Global Dispatches: Expert Commentary and Analysis.

Adam Tanaka ’11 spent a year in Japan, teaching preschoolers through the Princeton in Asia program. He is now a second-year student in the Ph.D. program in architecture and urban planning at Harvard’s Graduate School of Design, where he is enjoying being part of an extraordinarily diverse group of students—planners, architects, urban designers, landscape architects, real estate developers, and others. He intends to concentrate on the politics of post-1970s urban development and the "globalization of urbanization." [adam.tanaka@gmail.com]

Miya Tokumitsu ’03 earned her Ph.D. in art history from the University of Pennsylvania in 2012. Her dissertation, on the German Baroque sculptor Leonard Kern (1588–1662), was supervised by Larry Silver and Michael Cole ’99. Her research was supported by a grant from the Fulbright Commission, which sponsored a year in residence at the University of Heidelberg, where she worked closely with Dagmar Eichberger. She also received a predoctoral fellowship from the Center for Advanced Study in the Visual Arts. Miya and her husband, Seth Dunipace ’03, welcomed their first child, Harald, last May. [miyatokumitsu@gmail.com]

Alex Toledano ’04 completed his Ph.D. dissertation, “Sharing Paris: The Use and Ownership of a Neighborhood, Its Streets, and Public Space, 1950–2012,” in the Department of History at the University of California—Berkeley in December 2012. He currently lives in Paris, where he is writing a book based on his dissertation, playing jazz guitar, and running an art and interior design company, VISTO Images (www.vistoimages.com). His firm specializes in the curating of art collections for hotels, offices, and private residences. [toledano@gmail.com]

David Van Zanten ’65, the Mary Jane Crowe Professor in Art and Art History at Northwestern University, curated the exhibition Drawing the Future: Chicago Architecture on the International Stage, 1900–1925, at Northwestern University’s Block Museum of Art in April—August 2013. The show focused on key architectural competitions and exhibitions in the United States, Australia, and Europe in the pre- and post–World War I era, highlighting the extensive international connections between architects and city planners during that period. The 50 objects displayed—including drawings, large-scale architectural renderings, plans, sketches, and rare books—traced the dynamic conversations between Chicago-based and progressive European architects about the building of the modern city. The international optimism about creating a city of the future was exemplified by the 1913 competition for a plan for the new city of Canberra, Australia, which was won by the American architect Walter Burley Griffin. The exhibition highlighted these dialogues and collaborations, tracing the flow of ideas and their written record through drawings and city plans. David also contributed to the accompanying full-color catalogue, published by Northwestern University Press, which offers analysis of the designing of city environments in the early 20th century. [d-van@northwestern.edu]

Graduate Alumni

Gerald Ackerman ’64 was awarded two honors this year: Officier de l’Ordre des Arts et des Lettres, awarded by France’s Ministry of Culture and Communication, and the inaugural Trailblazer Award from Fine Art Connoisseur Magazine in recognition of “outstanding contributions to the study and understanding of historical and contemporary realist art worldwide.” His edition of the Charles Bargue Drawing Course, first printed in 2003, now has more than 10,000 copies in print. Long retired from teaching at Pomona College, Jerry is now writing a book of essays on academic painting, painters, and theory, and their usefulness to contemporary realist painters. [gma04747@pomona.edu]

Linda (Klinger) Aleci ’91 received the 2013 National Planning Excellence Award for Urban Design from the American Planning Association (APA) for her work on a historic structure report and planning guide for the Lancaster Central Market in Lancaster, Pennsylvania, the subject of the award-winning report by Linda Aleci ’91.
Market. Her comprehensive study of the Lancaster, Pennsylvania, market and its site, which have functioned as a municipal market continuously since 1730, is the first such report on a historic operating market and urban working district. The APA award, its first ever for urban design, recognizes the study for integrating architectural preservation, urban development history, and cultural conservation as a framework for planning and development decisions for the site. Ann C. Bagley, FAICP, the 2013 APA awards jury chair, commended the study as exemplary, writing that “because of the study and resulting guidebook, advanced architectural and preservation planning may soon become a universal planning and development principle.” Linda teaches in the Department of Art and Art History at Franklin & Marshall College and is an affiliated scholar with the Local Economy Center of the Floyd Institute of Public Policy at Franklin & Marshall. [laleci@fandm.edu]

Patricia Blessing *12 was appointed executive officer for international visitors programs at the Stanford Humanities Center and lecturer in art and art history at Stanford University. Earlier this year, she also joined the editorial team of the International Journal of Islamic Architecture. She is currently working on a book titled Rebuilding the Lands of Rûm: Islamic Architecture in Anatolia after the Mongol Conquest, 1240–1330. Her next project will investigate cultural practices surrounding death and burial in medieval and early modern Islam, based on a study of shrines and mausoleums. Patricia’s work has recently appeared in Studies in Travel Writing (October, 2012) and the Encyclopedia of the Bible and Its Reception (De Gruyter). Her article on building inscriptions in medieval Anatolia is forthcoming in Calligraphy in Islamic Architecture: Space, Form and Function, edited by Irvin Clem Schick and Mohammad Gharipour (Edinburgh University Press).

Patricia gave talks at the University of California—Berkeley and the University of California—Davis this year, and at the 2012 Byzantine Studies Conference she participated with Katherine Marsengill *10, Jelena Bogdanović *08, and Maria Cristina Carile in a panel sponsored by the International Center for Medieval Art. [pblessin@stanford.edu]

Jelena Bogdanović *08 joined the Department of Architecture at Iowa State University in fall 2012 after five years as assistant professor of architectural history at East Carolina University (ECU). Her students at ECU were admitted to a number of competitive graduate programs in art history, and one of them published a paper in the peer-reviewed National Conference for Undergraduate Research Proceedings for 2012. Jelena’s recent publications have appeared in Spatial Icons: Performativity in Byzantium and Medieval Russia, edited by Aleksandar Ljilj (Indrik, 2011); Dvorijevi Stupovi and the Eparchy of Budimlja, edited by Branislav Todić (Šužbeni Glasnik, 2012); and The Oxford Dictionary of the Middle Ages (Oxford University Press, 2010); Egypt: Middle East in Focus, edited by Mona Russell (ABC-Clio, 2013); and in the journal Byzantinistische Zeitschrift. Her entries on architecture and art are forthcoming in The Cambridge World History of Religious Architecture and the Encyclopedia of the Bible and Its Reception (De Gruyter). With Maria Cristina Carile of the University of Bologna, Patricia Blessing *12, and Katherine Marsengill *10, Jelena co-organized the panel “Perceptions of the Body and Sacred Space in the Medieval Mediterranean” at the 2012 Byzantine Studies Conference. [jelenab@iastate.edu]

Virginia Bower *77 (M.A.) lectured on “Trade and Treasure: The Silk Road on Land and Sea” at the Museum of Anthropology at Wake Forest University in February 2013, as part of the celebration of a donation of Chinese ceramics to the museum. [virginiabower@hotmail.com]

Jonathan Brown *64 published Murillo: Virtuoso Draftsman (Yale University Press, 2012), a thoroughly revised edition of his 1976 book Murillo & His Drawings, with additions to the catalogue of authentic works, up-to-date bibliography, and revised entries. The volume demonstrates that Murillo, though known primarily as a great painter, was also one of the best draftsmen of the 17th century. Jonathan presented a series of lectures, “Spanish Painting of the Golden Age: A Personal Perspective,” at the Museo Nacional del Prado in May and October 2012. The six lectures were part of program at the Catedra del Museo Nacional del Prado, which included a seminar for advanced students. With Guillaume Kientz, Jonathan was the cocurator of the exhibition Le Mexique au Louvre: Chefs-d’œuvre de la Nouvelle Espagne, XVIIe et XVIIIe siècles, on view at the Musée du Louvre in March–June 2013. He also contributed to the accompanying volume, which provides an overview of the major Latin American works in French museums. His foreword appeared in Lisa A. Banner, Spanish Drawings in the Princeton University Art Museum (Yale University Press, 2012). Jonathan is the Carroll and Milton Petrie Professor of Fine Arts at the Institute of Fine Arts, New York University.

Kaira M. Cabañas *07 published The Myth of Nouveau Réalisme: Art and the Performative in Postwar France (Yale University Press, 2013). Her monograph is a critical reassessment of the work of the “Nouveaux Réalistes,” the important neo-avant-garde movement founded in Paris in 1960. Their work incorporated consumer objects and new media in response to the postwar period’s painterly modes and its burgeoning consumer and industrial society. Kaira lectured at various institutions this year, including the Pontificia Universidade Católica do Rio de Janeiro, the Museo de Arte Contemporânea da Universidade de São Paulo, and the Museo Nacional Centro de Arte Reina Sofía in Madrid. She is currently working on a book-length study of
the relationship between art and psychiatry and the reception of the art of the mentally ill in Brazil, for which she was awarded a 2012–13 Getty Scholar Grant. [kairacabanas@gmail.com]

James Clifton *87’s most recent publication is the essay “The Annunciation to the Shepherds in the Netherlands around 1600,” in “Wading Lambs and Swimming Elephants: The Bible for the Laity and Theologians in the Medieval and Early Modern Era,” edited by W. François and A. A. den Hollander (Peeters, 2012). Jim is director of the Sarah Campbell Blaffer Foundation and curator of Renaissance and Baroque painting at the Museum of Fine Arts, Houston. [jclifton@mfah.org]

Robert Conway *82 (M.A.)’s new book A Meticulous Serenity: The Prints of Clinton Adams, 1948–1997: A Catalogue Raisonné (University of New Mexico Press, 2012) surveys the work of the artist, scholar, writer, and educator who is recognized as one of the most important influences on the development of fine-art printmaking in America. One of the founders of the renowned Tamarind Institute, which was instrumental in reviving the art of lithography, Adams was a prolific printmaker who had more than 30 solo exhibitions, and whose work is in the collections of major museums around the country. This catalogue raisonné covers all of his work and traces the varieties of techniques and the collaborations that make lithography a particularly complex medium to assess. It also includes comments from the artist about the genesis of his work, the technical challenges he and his printers faced, and his own assessments of quality and significance. Bob also published “American Life: Drawing, Illustration, and Lithography, 1912–1924,” in George Bellows (National Gallery of Art, 2012), the catalogue of an exhibition at the Metropolitan Museum of Art, the National Gallery of Art, and the Royal Academy of Arts, London. [bc54@earthlink.net]

Mary E. Frank *06 has been busy with all things Venetian. With Blake de Maria *03, she coedited Reflections on Renaissance Venice: A Celebration of Patricia Fortini Brown (Five Continents Editions, 2013). The book comprises 21 essays drawn from the 2010 Renaissance Society of America sessions in Brown’s honor, as well as from the Giorgione symposium held the same year at Princeton to honor Brown (see pages 8–9). As vice president of Save Venice and a member of their projects committee, Mary has been actively raising funds for the ongoing restoration of the church of San Sebastiano. In September 2012, she gave a talk in Venice titled “More than a Movie Set: 500 Years of Art and Culture at the Palazzo Barbaro,” in honor of Save Venice’s gala events at the historic palazzo. Her work on the family in Renaissance Venice continued with her essay in Reflections on Renaissance Venice, “The Power of Portraits: Reuniting the Family at the Villa Barbaro.” Mary’s article “The Badoer-Giustinian Portrait Busts: A Visual Ricordanza of a Noble Venetian Family” was published in Visual Resources: An International Journal of Documentation (March 2012). [mary@mefrank.com]

Marcy B. Freedman *81 (M.A.) focused on video and performance art this year, but also curated exhibitions and collaborated with other artists. Her one-on-one, face-to-face interactive performances included For the Love of Dogs, Circumcising Beauty, When Farm Animals Sing, Free Not Free, Let Me Feed You, The Letter Project, Where on Earth Are You From?, and Junket Is Nice. They were presented in coffee shops, on a farm, at a community college, on Governors Island, and at the Hammond Museum. Her video work with Gene Panczenko was featured in the exhibition He Shot, She Shot at the Ortinger Program Room in Croton-on-Hudson, N.Y. For a gallery in Yonkers, N.Y., Marcy curated a video exhibition called Up and Downs, and she developed a program of performance art for Saunders Farm in Garrison, N.Y. As a member of the curatorial team for the Peekskill Project V, she helped to select artists for the Hudson Valley Center for Contemporary Art and other venues in Peekskill. Her collaborative endeavors included a performance with dancer Marsi Burns at the Katonah Museum and a live painting performance with the group EYE. Marcy also hosted a film series for the Chappaqua Library. Her website is www.marcybfreedman.com. [mbf@bestweb.net]

Kevin Hatch *08 works in New York as an independent art historian and provenance researcher. She has conducted both general and World War II–era provenance research for the International Foundation for Art Research (IFAR), the Commission for Art Recovery, and the Database of Art Objects at the Jeu de Paume. She is the in-house provenance researcher and art historian for Grossman LLP, an art law litigation boutique in Manhattan, conducting research relating to art authentications and other aspects of art cases. She also contributes regularly to the firm’s art law/art news blog. In December, Victoria spoke about provenance research as it relates to art law at the Art Law Committee Meeting of the New York City Bar Association. She recently began a seven-month position as the provenance research assistant for the Cleveland Museum of Art, where she is researching the ownership histories of paintings in the museum’s American and European collections. The results of her research will be made available to the public on the museum’s website later this year. [jennifer@fine-arts.org]

Jennifer Hardin *00 celebrated her 18th year at the Museum of Fine Arts, St. Petersburg, Florida, where she is now the Hazel and William Hough Chief Curator. The collection holds nearly 19,000 objects, thanks largely to the donation of approximately 14,000 photographs from the Ludmila Dandrew and Chitranee Drapkin Collection. In June 2012, the curatorial department, which Jennifer leads, received a $2 million endowment from Mr. and Mrs. William R. Hough, allowing the museum to engage Katherine Pell, formerly of the Kemper Museum of Art in Kansas City, as new assistant curator of art after 1950. With guest curator Patterson Sims, Jennifer co-organized the most comprehensive exhibition ever of the art of Philip Pearlstein, and she also edited the exhibition catalogue. Having completed a new wing in 2008, the museum is now renovating and reinstalling its original galleries. Jennifer and her colleagues are collaborating on the project with Jeff Daly, formerly chief of design at the Metropolitan Museum of Art. She has also begun work on two exhibitions based on major paintings in the museum’s collection. [jennifer@fine-arts.org]

Kevin Hatch *08 published Looking for Bruce Conner (MIT Press, 2012), a revised version of his Princeton dissertation and the first book-length study of Conner, whose immense and elusive body of artistic work refused to be constrained by medium or style. Conner took up genres—found-footage films, hallucinatory ink-blot graphics, enigmatic collages, assemblages from castoffs—as quickly as he abandoned them, and this new book traces the course of his enormously influential but insufficiently understood career and convincingly situates his remarkable and idiosyncratic output at the forefront of transformative practices in postwar art. Kevin is assistant professor in the art history department at Binghamton University, as is his wife, Julia Walker. He is currently at work on a new project dealing with cinema and new media art. [khatch@binghamton.edu]

Andrew E. Hershberger *01’s new book Photographic Theory: An Historical Anthology will be published by Wiley-Blackwell this fall. A comprehensive collection of scholarly writings on photography, it includes 86 texts by a wide variety of authors covering the entire history of photography, from the camera obscura and camera lucida to digital imaging. The readings, which include critical texts first published in Alfred Stieglitz’s seminal journal Camera Work, capture the frequently dramatic debates about the history, nature, and status of photography. Other texts examine interdisciplinary issues, such as photography’s relationships to vision, identity, and memory. Andrew is associate professor of contemporary art history and chair of the art history program at Bowling Green State University, Ohio. [aehersh@bgsu.edu]

R. Ross Holloway *60 was the keynote speaker at a symposium in honor of Sarantis Symeonglou at Washington University in St. Louis in January 2013. Last year he published The Hand of Daedalus: Lectures on Ancient Greek Art and Architecture (CreateSpace, 2012), and his article “A Little Noticed Synchronism in Livy and the Working Methods of the Annalists” appeared in the journal Klio (2012). [r_holloway@brown.edu]

Mark J. Johnson *86 published The Byzantine Churches of Sardina (Reichert Verlag, 2013), the first comprehensive study of these structures, most of which date to the 6th or 7th century. His book presents a comprehensive survey of the buildings and traces the development of the domed cruciform type—the architectural form employed in most of the Sardinian churches—from the 6th through the 6th century, noting that it is usually employed for funerary churches and martyria. In 2012, Mark presented a paper on that subject at a conference held at the University of Cagliari, and another paper, “The Mausoleum of Bohemund at Canosa and the Architectural Setting of Ruler Tombs in Norman Italy,” at the conference “Romanesque and the Mediterranean,” sponsored by the British Archaeological Association and held in Palermo; the
proceedings of that conference will be published. Mark is professor of art history at Brigham Young University. [mark.johnson@byu.edu]

Elizabeth Langridge-Noti *93 is professor at the DEREE, The American College of Greece, and assistant director of the Nemea Center for Classical Archaeology for the University of California–Berkeley. In May 2013, she and Mark Stansbury-O’Donnell held the first workshop of the Pottery Research Network at the University of London, where she was a visiting fellow. She then served as Gertrude Smith Professor at the American School of Classical Studies at Athens, leading one of the school’s summer sessions. This fall, she will be a fellow in Duke University’s Humanities Writ Large initiative, working with Sheila Dillon to craft parallel courses that will involve students in the United States and Greece connecting via videoconferencing and working together on projects across their institutions. [langridgenoti@acg.edu]

Barbara Lynn-Davis *98 is currently teaching in the art department at Wellesley College, thanks to Jacki Musacchio *95. In addition to teaching art history and art history/writing, she works as an editor of exhibition catalogues for the Isabella Stewart Gardner Museum in Boston. She is also writing a novel set in 18th-century Venice. [barbara.lyndavis21@gmail.com]

Robert S. Mattison *85 curated the exhibition Franz Kline: Coal and Steel and wrote the accompanying catalogue. The exhibition, which was shown at the Allentown Art Museum and the Sidney Mishkin Gallery of Baruch College in New York City, featured 65 rarely seen works, including early paintings and drawings that Kline made in the coal country of Pennsylvania and in New York City. The exhibition and catalogue connected Kline’s mature black-and-white abstractions to his early experiences in the midst of the anthracite coal revolution. Bob also completed essays on Robert Rauschenberg’s Sleep for Yvonne Rainer and Pyramid Series for the San Francisco Museum of Modern Art’s online Rauschenberg catalogue, funded by the Getty Foundation. He is currently beginning research for a book on the sculptor Ronald Bladen. [mattisor@lafayette.edu]

Tine L. Meganck *03 is a researcher at the Royal Museum of Fine Arts of Belgium in Brussels, where she is working on paintings by Pieter Bruegel the Elder. Among other projects, she is finishing a book manuscript titled Pieter Bruegel the Elder’s Fall of the Rebel Angels (1562): Art, Knowledge, and Politics on the Eve of the Dutch Revolt. With Koerenaad Jonckheere and Sabine van Sprang, she is co-organizing the symposium “Two Sides of the Same Coin? Nature and History at the Time of Pieter Bruegel and Michiel Coxcie (c. 1540–1585),” which will take place on December 13–14, 2013, at M–Museum, Leuven, and the Royal Museum in Brussels. [tine.meganck@fine-arts-museum.be]

Heather Hyde Minor *02’s book The Culture of Architecture in Enlightenment Rome (Penn State Press, 2010) won the 2013 Honorable Mention for the Alice Davis Hitchcock Award from the Society of Architectural Historians. During the 2013–14 academic year, she will be a fellow at the National Humanities Center in Research Triangle Park, North Carolina. Heather is associate professor in the School of Architecture at the University of Illinois–Urbana-Champaign. [heatherhyde@gmail.com]

Elizabeth J. Moodey *02 has been assistant professor of medieval art at Vanderbilt University since 2006. Her new book, Illuminated Crusader Histories for Philip the Good of Burgundy (Brepols, 2012), begins by exploring the strong interest in writing regional history and in updating medieval romances at the court of the bibliophile Duke. It then focuses on two illuminated histories, roughly classed as “crusade literature,” in his library. One manuscript concerns the First Crusade hero Godfrey of Bouillon and his conquest of Jerusalem, and the other celebrates Charlemagne, who at the time was believed to have conquered Constantinople and Jerusalem. When the manuscripts were commissioned, in the mid-1450s, Philip was organizing support for a crusade in response to the fall of Constantinople, staging an elaborate banquet at which he vowed to go on the crusade himself. Elizabeth’s book considers both manuscript commissions alongside the duke’s various crusading projects before and after the events of 1453. The two manuscripts’ texts, miniatures, decoration, and even layout encourage readers to see their heroes, Godfrey and Charlemagne, as ancestors/forerunners of the duke and as part of a Burgundian crusade tradition. [elizabeth.j.moodey@vanderbilt.edu]

Kevin Moore *02 taught at Parsons The New School for Design in fall 2012, lectured in Paris at the Université Paris Diderot, and was part of MoMA’s Platform series at Paris Photo. His most recent publication is Elena Dorfman: Empire Falling (Damiani, 2013), a series of photographs of abandoned and active quarries in Indiana, Kentucky, and Ohio executed over the course of several years. A French edition of Kevin’s first book, Jacques Henri Lartigue: The Invention of an Artist (Princeton University Press, 2004), was published this year as Jacques Henri Lartigue: L’invention d’un artiste, translated by Thomas Constantinesco (Editions Textuel, 2012). The new edition is part of a series of theoretical works on photography edited by Clément Chéroux, curator of photography at the Centre Pompidou. [fultonstreet.us@gmail.com]

Peter Morrin *74 (M.A.), director of the Center for Arts and Culture Partnerships at the University
Amy Ogata *96’s book Designing the Creative Child: Playthings and Places in Midcentury America was published by the University of Minnesota Press in May. The volume focuses on the postwar cult of childhood creativity, exploring how the idea of children as imaginative was constructed, disseminated, and consumed in the United States after World War II, and how educational toys, playgrounds, middle-class houses, schools, and children’s museums were designed to cultivate imagination in the growing cohort of baby-boom children. Amy, who is associate professor at the Bard Graduate Center in New York, is now working on a book on the materiality of metal in Second Empire France. [ogata@bgc.bard.edu]


Steven F. Ostrow *’87 recently published “Paul V, the Column of the Virgin, and the New Pax Romana,” in the Journal of the Society of Architectural Historians (2010); (Re)presenting Francesco I d’Este: An Allegorical Still Life in the Minneapolis Institute of Arts,” in Artibus et Historiae (2011); and “The Fire of Art? A Historiography of Bernini’s Bocgetti,” in Bernini: Sculpting in Clay, the catalogue of an exhibition shown at the Metropolitan Museum of Art in New York and the Kimbell Art Museum in Fort Worth (Yale University Press, 2012). With Anthony Colantuono, he coedited and contributed an essay to Critical Perspectives on Early Modern Roman Sculpture (Penn State University Press, 2013). Steven presented papers on Bernini’s bocgetti at the University of Iowa, the University of Toronto, the Kimbell Art Museum, and the 2013 annual conference of the Renaissance Society of America (RSA); on sculptors’ signatures in Seicento Rome at the 2012 annual conference of the RSA; and on the cartellino in Spanish Golden Age painting as the George Levitine Lecture at the 2011 Middle Atlantic Symposium in the History of Art. Steven is professor and chair of the Department of Art History at the University of Minnesota. [ostro133@umn.edu]

Jessica Paga *’12 defended her dissertation, “Architectural Agency and the Construction of Athenian Democracy,” in September 2012. She was visiting assistant professor in the Classical Studies Department at William & Mary in 2012–13, and she has been awarded a two-year Andrew W. Mellon post-doctoral fellowship in Modeling Interdisciplinary Inquiry at Washington University in St. Louis for 2013–15. Jess has also accepted a tenure-track position at William & Mary, which will begin in the fall of 2015. She is currently involved in the architectural study of the Sanctuary of the Great Gods on Samothrace, where she is working on the Altar Court. Her article on the Southeast Fountain House in the Athenian Agora is forthcoming in the journal Hesperia, and her entries on the Greek theater and Attic sanctuaries will appear in the Blackwell Companion to Greek Architecture, edited by Margaret Miles *’80. Jess also contributed to the forthcoming Handbook of Greek Architecture (De Gruyter reference series) and the proceedings of the conference Theory in Ancient Greek Archaeology. She is currently collaborating with Josiah Ober on an edited volume of articles on democracy and archaeology from the journal Hesperia. [jess.paga@gmail.com]

Sheryl E. Reiss *92 teaches in the Department of Art History at the University of Southern California and is editor-in-chief of caa.reviews. Two of her articles were published this spring: “A Taxonomy of Art Patronage in Renaissance Italy,” in A Companion to Renaissance and Baroque Art (Wiley-Blackwell, 2013), and “Beyond Isabella and Beyond: Secular Women Patrons in Early Modern Europe,” in The Ashgate Research Companion to Women and Gender in Early Modern Europe (Ashgate, 2013). The paper
she presented last June at the Museo Nacional del Prado in Madrid, “Raphael, Pope Leo X, and Cardinal Giulio de’ Medici,” is forthcoming in the proceedings of the museum’s late Raphael symposium (Brepols). In February 2013, Sheryl was named executive vice president of the Italian Art Society. [sherylreiss8@yahoo.com]

Shelley Rice *’76, arts professor at NYU, served as an invited blogger for the Jeu de Paume museum in Paris in 2012, posting personal essays and reviews of contemporary exhibitions, books, and performances seen at home or during her travels. With Mike Nash and Jonno Rattman, she curated the exhibition The View from Left Field, a selection of images from the photo morgue of the Daily Worker, the newspaper published for much of the 20th century by the American Communist Party, whose archives were donated to NYU’s Tamiment Library in 2006. The exhibition was on view in the university galleries throughout the academic year. Shelley was named a Fellow in the NYU Humanities Initiative for the academic year 2012–13; the grant supported research for her ongoing book project “Local Space/Global Visions: Archives, Networks, and Visual Geography around 1900.” She will complete the book in spring 2014, when she will serve as NYU’s Remarque Fellow at the École Normale Supérieure in Paris.

On a more contemporary note, during the spring 2013 semester she taught the graduate and undergraduate seminar “Global Issues in Contemporary Art History” with curator Okwui Enwezor, who was Global Distinguished Professor in NYU’s Department of Art History. [sr29@nyu]

Daniel Strong *’93 (M.A.) has been at the Faulconer Gallery of Grinnell College in Iowa for 14 years and is now associate director and curator of exhibitions. He is primarily a curator of contemporary art, with a focus on photography. In January–March 2013, he gave the noted architectural and editorial photographer Robert Polidori his first career retrospective in the United States. The accompanying full-color, hardcover catalogue, Robert Polidori: Selected Works, 1985–2009, copublished by Steidl, features 100 of Polidori’s color photographs from sites around the world, including Amman, Beirut, post-human Chernobyl, Havana, New Orleans, New York, Varanasi, and the Palace of Versailles. Daniel’s next exhibition will be the American debut of John Scott, one of the most important, but little-known, Canadian artists. [strongdj@grinnell.edu]

Ulrike Meyer Stump *’96 (M.A.) was appointed affiliated researcher at the Collegium Helveticum, a cross-disciplinary institute of advanced studies run jointly by the Swiss Federal Institute of Technology and the University of Zurich. The second edition of her 2002 book on Karl Blossfeldt’s contact print sheets, Arbeitscollagen, was published last year by Schirmer/Mosel, and her essay on the photo book appeared in a volume on the history of The Most Beautiful Swiss Books Award. She was also appointed photography expert for Pro Helvetia, the Swiss Arts Council, and served as a member of the jury of the Swiss Federal Design Award for 2013. Ulrike participated in two rounds of the Photobook Quartet at the Fotostiftung Schweiz, as well as in a panel discussion at the Ludwig Fleck Zentrum. She is currently completing her dissertation on Karl Blossfeldt’s photo book Urformen der Kunst. [meyerstump@collegium.ethz.ch]

Joshua P. Waterman *’07 and coauthor Maryan W. Ainsworth published the catalogue German Paintings in the Metropolitan Museum of Art, 1350–1600 (Metropolitan Museum of Art, distributed by Yale University Press, 2013). This new volume presents the most comprehensive collection of early German, Austrian, and Swiss paintings in the United States, including major works by Albrecht Dürer, Lucas Cranach the Elder, and Hans Holbein the Younger, as well as important examples by lesser-known masters. Joshua is now a research associate at the Germanisches Nationalmuseum, Nuremberg, where he is collaborating on a collection catalogue of the museum’s late medieval paintings. [joshua.waterman@gmail.com]

Marta Weiss *’08 curated the exhibition Light from the Middle East: New Photography, which was on view November 2012–April 2013 at the Victoria and Albert Museum (V&A), where she is curator of photographs. The first major museum exhibition of contemporary Middle Eastern photography, it drew more than 300,000 visitors. Marta authored the accompanying catalogue (Steidl, distributed by Thames & Hudson, 2012), which included essays by Venetia Porter, Stephen Deuchar, and Kate Best. She also curated a small exhibition, Making It Up: Photographic Fictions, which displays 19th-century and contemporary staged photographs from the V&A’s permanent collection. The show will be on view though March 18, 2015. Marta contributed to the book Photography: The Whole Story (Thames & Hudson, 2012) and spoke at the colloquium “Photography and the Arab Crossroads” at NYU Abu Dhabi in May 2012. She is currently doing research for an exhibition and catalogue on the Victorian photographer Julia Margaret Cameron, which will open in 2015, the bicentenary of Cameron’s birth. [m.weiss@vam.ac.uk]
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 email artnews@princeton.edu.