Dear Students, Colleagues, and Friends:

Welcome to the 2014–15 academic year!

This continues to be an era of rapid change and progress in our curriculum, activities, faculty membership, and departmental outlook. We conducted searches for two new faculty members and wound up hiring three. Carolyn Yerkes, curator of the rare books department of the Avery Architectural and Fine Arts Library at Columbia University, will join the department this year as assistant professor of Renaissance and Baroque architectural history. With a master's degree in architecture from Princeton and a Ph.D. from Columbia, she is a specialist in architectural drawings of that era.

Two other new colleagues also joining the department as assistant professors will delay their arrival by one year in order to complete postdoctoral fellowships. Beatrice Kitzinger, a Harvard Ph.D. who is now a Mellon Fellow at the Stanford Humanities Center, specializes in 8th–10th-century manuscripts, with a special concern for ways in which the spiritual was seen to take on material form. Carolina Mangone, currently a Mellon Postdoctoral Fellow at Columbia University, earned her doctorate at the University of Toronto in Italian art and architecture, with an interest in the rise of a new artistic canon as the Renaissance era made its way into the Baroque. With their arrival, our department will for the first time have a majority of female colleagues.

These three arrivals are matched by three departures. We salute and thank these departing faculty for their many years of fine teaching and research: our former chair and specialist in Islamic studies, Thomas Leisten; Robert Bagley, our specialist in Chinese archaeological studies, who had taught at Princeton since 1985; and Christopher Heuer, our Northern Renaissance colleague. This year, we will conduct at least two searches, seeking to add our first-ever permanent faculty member in Egyptology and partnering with the Center for African American Studies in pursuit of a colleague in that area of art history.

As our faculty is renewed, they bring new energy and vision to our mission and service to the University. This past year we planned a major revision of our introductory coursework, Art 100, to show the art-historical discipline at its most interesting and highlight the strengths of our outstanding faculty. We will also add certificate programs for the benefit of students in other areas who have a strong second interest in our own field, starting with an archaeology certificate and moving with our colleagues in the museum toward a certificate in museum studies. Our curriculum last year was highlighted by a variety of new courses, in some of which our faculty took students abroad for firsthand art-historical and archaeological experiences—Nathan Arrington’s summer course excavated an ancient city in northern Greece; Lia Markey’s class studied Medici art and patronage in Florence; Michael Koortbojian’s seminar examined the great historiated columns in Rome; and a class taught by Thomas Hare of the Department of Comparative Literature and myself experienced gardens in Kyoto and Ise, Japan. Also, Kate Liszka led Princeton’s first-ever archaeological expedition to Egypt.

This is just a small sampling of the many goings-on in the department. This October, the museum will open an exhibition on the art of tea in Japan cocurated by Professor Andy Watsky, and another on Kongo arts from Africa, in which Professor Chika Okeke-Agulu has played a major role.

It was my privilege to serve this past year as acting chair of the department. This year the program will be led by our Romanist colleague Michael Koortbojian.

Jerome Silbergeld, acting chair
Faculty News

Bridget Alsdorf spent the 2013–14 academic year on research leave, with support from an Arthur H. Scribner Bicentennial Preceptorship. She traveled to France and England to conduct research for her current book project, under advance contract with Princeton University Press, on the representation of crowds and gawkers in fin-de-siècle French art, and especially enjoyed plumbing the film archives of the Lumière brothers.

Alsdorf saw the publication of several essays this year: “Vallotton’s Theater of Death,” on Félix Vallotton’s prints, appeared in the catalogue of the 2013 exhibition The Avant-Gardes of Fin-de-Siècle Paris at the Peggy Guggenheim Collection in Venice; “The Art of Association,” an essay promoting her book Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting (Princeton University Press, 2012), was published in Berfrois (berfrois.com, October 24, 2013); “Manet’s Quarrel with Impressionism,” an article on Manet’s Young Woman with a Round Hat in the Princeton University Art Museum, appeared in Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection (Yale University Press, 2013); and “Blowing off Steam,” on the contemporary artist Cyprien Gaillard, appeared in Parkett (June 2014). She also completed a major article on Vallotton—focusing on the relationship between the artist’s novel La Vie meurtrière (1907) and his print production—that is forthcoming in The Art Bulletin, and another on the work of Danish painter Vilhelm Hammershøi.

Alsdorf was invited to give lectures at McMaster University and Emory University. She is putting together an issue of nonsite, an online journal of the humanities for which she is the editor for her current book project, under advance contract with Princeton University Press, on the representation of crowds and gawkers in fin-de-siècle French art, and especially enjoyed plumbing the film archives of the Lumière brothers.

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Rachael Z. DeLue continued work on her third book, tentatively titled At the Limit: Conditions of Picturing in American Art and Visual Culture, which will consider how picture-makers have confronted limits in the production of visual form, including limits of visibility, perception, space, time, medium, and species. She completed essays on the collector Henry Pearlman, on the animal’s-eye view in natural history illustration, and on the relationship between Samuel F. B. Morse’s iconic painting The Gallery of the Louvre and 19th-century science. DeLue presented portions of her animal’s-eye view research in Querétaro, Mexico, at a conference on landscape in the Americas, and delivered the keynote address for the meeting of the Southern Intellectual History Circle at the University of Arkansas, speaking on the question of a “Southern” art history.

As the editor-in-chief of the Terra Research Series, a publication collaboration with the Terra Foundation for American Art, DeLue oversaw the genesis of three conceptually oriented volumes for the series: Scale, edited by Jennifer Roberts (Harvard University); Experience, edited by Alexander Nemerov (Stanford University); and Picturing (edited by DeLue). She also completed her second year as the book reviews editor for The Art Bulletin.

DeLue again co-taught the new American studies course “America Then and Now,” this year with Professors Paul Frymer (politics) and Imani Perry (Center for African American Studies). She also taught a graduate seminar on American modernism before 1945 that was inspired by the centennial of the 1913 Armory Show. This fall, DeLue’s teaching will include the methodology seminar for junior majors, as well as “American Images,” an undergraduate lecture course that offers a sweeping and detailed portrait of American history and culture through the rich, sometimes strange, history of American art and visual culture. DeLue continues to serve as the director of undergraduate studies for the...
Hal Foster published “The Baldessari Effect,” in John Baldessari Catalogue Raisonné, Volume Two: 1975–1986 (Yale University Press, 2014), a critical essay that provides a close reading of selected works and a historical context for understanding the work of the major conceptualist artist during this period. Foster’s essay “The Hamilton Test” appeared in Richard Hamilton (Tate Publishing, 2014), the catalogue of the Tate Modern’s spring 2014 show, the first retrospective to encompass the full scope of the work of one of the founding figures of Pop art. Another essay, “The Primitivist’s Dilemma,” appeared in Gauguin: Metamorphoses, the catalogue accompanying the spring 2014 exhibition at the Museum of Modern Art that highlighted the artist’s little-known prints and transfer drawings, and their relationship to his paintings. Richard Serra: Early Work (Steidl/David Zwirner, 2014), a volume that includes all of the works shown in the critically acclaimed 2013 exhibition at David Zwirner, New York, features Foster’s text “To Support.” In February 2014, Foster engaged in a public debate at the Tate Modern on the future of museum architecture with Jacques Herzog, one of the architects of the Tate Modern (available at tate.org.uk). In April, he and Richard Serra had a public conversation at the New York Public Library on Serra’s early work (available at nypl.org/events).

Thomas DaCosta Kaufmann was awarded the honorary degree Doctor Historiae Artium by the Masaryk University, Brno, at a ceremony on November 12, 2013, attended by representatives of all the universities in the Czech Republic, as well as universities and institutes in Austria, Slovakia, and the Czech Republic. He is the first recipient of this honorary degree. Kaufmann’s speech given at the occasion was published, along with other materials, in a special pamphlet. A book coedited by Kaufmann and Michael North, Mediating Netherlandish Art and Material Culture in Asia, is forthcoming this fall from Amsterdam University Press and the University of Chicago Press. Kaufmann also contributed the essay “Scratching the Surface: On the Dutch in Taiwan and China” and coauthored the introduction, Global Artistic Circulations and the History of Art, which he coedited with Catherine Dossin and Béatrice Joyeux-Prunel, has been accepted for publication by Ashgate. With his coeditors, Kaufmann wrote the introduction, “Reintroducing Circulations: Historiography for a Global Art History,” and he contributed the lengthy essay “Reflections on World Art History,” The Oxford Bibliographies in Art History, for which Kaufmann is serving as editor-in-chief, went online in January 2014. For the initial launch he contributed the essay “Historiography of Art History (Western Traditions).” Kaufmann also recently published: “Leonardo e Dürer” in Leonardo da Vinci: L’uomo universale, the catalogue of an exhibition at the Gallerie dell’Accademia in Venice (Giunti, 2013); a comment, “Notes from the Field: Tradition,” in The Art Bulletin 95,4 (December 2013); and a review of Petr Baita et al., Ars Moriendi: The Loreto Crypts: From the History of Burying in the Capuchin Crypts (Prague, 2012), in Print Quarterly 30,4 (2013). His essay “What Is German about the German Renaissance?” will appear in Rethinking the Renaissance, edited by Ingrid Giulisová (Peter Lang, forthcoming).

Following a trip taken by Kaufmann’s seminar to the Czech Republic, a volume containing essays by Princeton graduate students Jennifer Morris, Abigail Newman, and Elizabeth Petcu, as well as by Czech students, has been published. Central European and American Perspectives on Visual Arts in Early Modern Europe, edited by Ondřej Jakubec (Barrister and Principal, 2014), also includes a foreword by Kaufmann and an introduction by Jakubec.

At the symposium “The Science of Art and the Art of Science” organized by the Max-Planck-Institut für Wissenschaftsgeschichte at the Sammlung Oskar...
Reinhart “Am Römerholz” in Winterthur, Switzerland, in October 2013, Kaufmann gave the lecture “For the Birds: Natural History, Art, and Collections in Dresden.” In May 2014, he spoke on “The Reformation and Architecture” at Schloss Harfenfels in Torgau, Germany, at the conference “Luther and the Princes: The Ruler’s Image and Concept in the Age of the Reformation” organized by the Staatliche Kunstsammlungen Dresden in preparation for an exhibition to be held in 2015; the conference papers will be published in conjunction with the exhibition.

After a decade, Kaufmann concluded his service on the National Committee of the History of Art in 2014. He continues to be involved with preparations for the 2016 International Congress of the History of Art in Beijing.

Michael Koortbojian published The Divinization of Caesar and Augustus: Precedents, Consequences, Implications (Cambridge University Press, 2013), which examines the new institution of divinization that emerged as a political phenomenon at the end of the Roman Republic, addressing the myriad problems related to the complex character of the new imperial system. The book enlists a broad range of political and religious iconography—monumental, epigraphic, numismatic, and social ritual—to elucidate these new Roman institutions, from their slow emergence to their gradual evolution and their eventual conventionalization. Over winter break, Koortbojian took students in his graduate seminar on Roman historical columns to Rome (see page 21). This spring he gave a lecture on the imagery of sacrifice in the Roman world for the Archaeology of the Ancient Mediterranean World Program at the University of Pennsylvania. He was made a corresponding member of the Deutsches Archäologisches Institut this year, and in July he was appointed the M. Taylor Pyne Professor in Art and Archaeology and became chair of the department. He currently serves on the executive committees of two of Princeton’s interdepartmental programs: the Committee for the Study of Late Antiquity and the Program in Italian Studies.


Chika Okeke-Agulu published “Bona Ezeudu: Journeys in Painting,” the catalogue essay in Bona Ezeudu: The Old and the New Testament (Lagos: Didi Museum, 2013); “Ghada Amer: Baisers #1,” in MuMo: Le Musée Mobile (Les presses du reel, 2013), a publication of MuMo, a mobile contemporary art museum that travels by boat and truck to the people of France and Africa; and “Ghada Amer’s New Sculpture,” in Nka: Journal of Contemporary African Art 32 (2013). Okeke-Agulu gave the public lectures “Yinka Shonibare and the Other Victorians,” at the Barnes Foundation in Philadelphia, and “El Anatsui and the Reinvention of Sculpture,” at the Mount Holyoke College Art Museum. He also presented conference papers at the Smithsonian American Art Museum in Washington, D.C.; the Museum of Archaeology and Anthropology at Cambridge University; the Iwalewahaus at the University of Bayreuth, Germany; the Goethe-Institut in Lagos, Nigeria; the Metropolitan Museum of Art in New York; and the Haus der Kunst in Munich. He served as a panel discussant at the School of Art and Art History at the University of South Florida and as a panel moderator for Princeton’s Center for African American Studies. This past year Okeke-Agulu introduced a new undergraduate seminar, “Post-1945 African Photography,” and this fall he will teach the new seminar “Kongo Art,” which will coincide with the Kongo Across the Waters exhibition hosted by the Princeton University Art Museum. Okeke-Agulu was appointed to the board of directors of Princeton in Africa and to the fellowship selection committee of the National Humanities Center. His artwork was included in the exhibition The Art of Translation: The Simon Ottenberg Gift of Modern and Contemporary Nigerian Art at the Newark Museum.

Jerome Silbergeld gave various lectures away from campus throughout the year, including...
one on the tradition of giving names to parts of a Chinese garden—buildings, stones, groves—for the Huntington Library and Gardens, and one on filmmaker Ang Lee's use of color, for a panel at Harvard that included Lee and his screenwriter, James Schamus. With Willow Weihan Hai, Silbergeld curated the exhibition Inspired by Dunhuang: Re-creation in Contemporary Chinese Art, which was on display for the first half of 2014 at China Institute in New York. The show focused on the nature of influence, featuring numerous seemingly unrelated artworks that were all heavily influenced by the artists' own experiences studying the art of China's Buddhist caves at Dunhuang in the remote Gansu province. He organized a workshop at Princeton in June 2014 on the depiction and understanding of perspective systems by Chinese painters before and after the arrival of the Jesuits; the workshop was designed to help the Freer and Sackler Galleries in Washington plan an upcoming exhibition. He is editing a volume titled The Zoomorphic Imagination in Chinese Art and Culture, which he is helping to shepherd through production with the University of Hawai'i Press. Silbergeld continued to serve as director of the Tang Center for East Asian Art and was also acting chair of the Department of Art and Archaeology.

Irene V. Small devoted much of the year to completing her book, Hello Oiticica: Folding the Frame (forthcoming from the University of Chicago Press in 2015), which charts the emergence of a participatory art paradigm in 1960s Brazil. She presented material from the book as part of the Rewald Seminar at the Graduate Center at CUNY and gave a lecture—on pigment, post-painterly practice, and transmodernity—at the Institute for Advanced Study. She also spoke on Oiticica's “subterranean” theorization of gender and sexuality at the Princeton University, Small was a respondent for the Program in the Humanities' symposium on Tino Sehgal's This situation, the Department of Spanish and Portuguese's conference on visual archives, and a student-initiated talkback on censorship, art, and public space called The Surface. She also debuted two new courses: an undergraduate class, “The Artist at Work,” structured around field trips to the studios of artists in New York City, and a graduate seminar, “Theorizing the Archive in Latin American Art.”

Andrew M. Watsky’s long-term project centered on a tea-leaf storage jar named Chigusa bore tangible results this year. Chigusa was long renowned in the context of chanoyu, the Japanese practice of drinking tea and appreciating the many objects employed in it, and several years ago it entered the collection of the Freer and Sackler Galleries of Art in Washington, D.C. An exhibition exploring the ways of appreciating, displaying, using, and documenting this prestigious Chinese antique turned tea jar, Chigusa and the Art of Tea, opened in February at the Sackler, accompanied by the publication of a book with the same title. Watsky collaborated with Louise Cort, curator of Asian ceramics at the Freer and Sackler Galleries, on both the exhibition and the book. A version of the exhibition will be on view at the Princeton University Art Museum from October 11, 2014, to February 1, 2015. In conjunction with the exhibition, Watsky will teach an undergraduate seminar on chanoyu this fall and will host an international conference in November. He also continued work on a book about 16th-century chanoyu this year, with a focus on a 1588 treatise and the objects described in it, both extant and lost. He lectured widely over the past year, including at Columbia University, the University of California–Berkeley, the Asian Art Museum in San Francisco, and the Sackler.
New Faculty

Charlie Barber joined the department as professor in fall 2013. He teaches Early Christian, Byzantine, and post-Byzantine art and has published extensively in all of those fields. Barber received his B.A. (1986) and his Ph.D. (1989) from the Courtauld Institute of Art in London. He has also held fellowships at the Warburg Institute and Dumbarton Oaks.

Since arriving at Princeton, Barber has taught seminars on Byzantine manuscripts and on Iconoclasm, and undergraduate classes on Early Christian art and on Byzantine art. He plans to develop an undergraduate seminar on the icon. In addition to his departmental activities, Barber is currently president of the United States National Committee for Byzantine Studies and serves on the executive committees of the Programs in Hellenic Studies and Medieval Studies and the Mossavar-Rahmani Center for Iran and Persian Gulf Studies at Princeton.

Lecturers

Susanna Berger, the Perkins-Cotsen Post-doctoral Fellow in the Society of Fellows, is preparing a book manuscript, titled Philosophy and Visual Representation in Early Modern Europe, that focuses on the complex interactions between images and forms of philosophical knowledge between the late 16th and the early 18th centuries. She is particularly interested in the crucial interpretive role such images played in relating and challenging ideas of Aristotle and his scholastic commentators. The central thesis of her book is that in the early modern period the production and contemplation of visual art were conceived not merely as supplementary aids, but as essential activities within philosophical thought.

In 2013–14, Berger published “Martin Meurisse’s Garden of Logic,” in The Journal of the Warburg and Courtauld Institutes 76.2 (2013); “The Invention of Wisdom in Jean Chéron’s Illustrated Thesis Print,” in Intellectual History Review 24 (2014); and “Martin Meurisse’s Theater of Natural Philosophy,” in The Art Bulletin 95.2 (2013). In the fall semester she participated in the team-taught Humanistic Studies course “Interdisciplinary Approaches to Western Culture.” In the spring, she taught a new freshman seminar, “Visual Art and the Representation of Knowledge.” Berger received grants from the University Committee on Research in the Humanities and Social Sciences and the William Hallam Tuck ’12 Memorial Fund for travel to London and Paris in July and August 2014 to conduct research for her book and for a course she will teach in 2014–15 on 17th-century painting, architecture, and sculpture. Beginning this fall, Berger will be Mathey College’s faculty member in residence, and she will also teach in Princeton’s Prison Teaching Initiative.
Christina Halperin’s new book Maya Figurines: Intersections between State and Household (University of Texas Press, 2014) takes ceramic figurines as the primary focus of analysis, juxtaposing 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 also published “Circulation as Place-Making: Late Classic Maya Polities and Portable Objects” in the *Journal of American Anthropology* (2014), an article that examines the circulation of polychrome vessels and ceramic figurines to show how the making of polities is not only about the designating of territories in space, but the shifting relationships of people and things at space. Halperin gave a talk on Maya textiles at the 2013 Dumbarton Oaks Pre-Columbian Symposium “Making Meaning, Making Value: *Techné* in the Pre-Columbian World,” and she co-organized the conference session “Vernacular Architecture of the Pre-Columbian Americas” at the 2014 meeting of the Society for American Archaeology. This summer she directed a new archaeological project in Ucanal, Guatemala, where she investigated cosmopolitanism in the wake of Classic Maya political collapse (ca. 800–1000). She welcomed the birth of her daughter, Vivian, in fall 2013. This fall she joins the Department of Anthropology at the Université de Montréal as an assistant professor.

Kate Liszka, the Cotsen Postdoctoral Fellow in the Society of Fellows, led Princeton’s first archaeological mission to Egypt, exploring three archaeological sites at Wadi el-Hudi that are related to ancient mining activity (see page 32). Her coauthored article “Evidence for Administration of the Nubian Fortresses in the Late Middle Kingdom: The Semna Dispatches and P. Ramesseum 18,” which edits and analyzes primary texts in the British Museum that will revolutionize our understanding of the Egyptian administration of Nubia during the Middle Kingdom (ca. 1700 B.C.E.), is forthcoming in *British Museum Studies of Ancient Egypt and Sudan*. She also completed an article titled “Are the Pan-Grave the Medjay?: Towards Reframing Questions about a Nilotic Archaeological Phenomenon,” which questions received ideas about how Egyptology uses art, archaeology, textual data, and theory to understand ancient peoples. She made substantial progress on her book, *From Pastoral Nomads to Policemen: The Evolution and Role of the Medjay in Ancient Egypt and Nubia, c. 2300 to 1250 B.C.E.*, which is under contract with Brill. In fall 2013, students in Liszka’s course “Ancient Egyptian Archaeology” worked on analyzing and identifying unpublished Egyptian scarab-amulets in the collection of the Princeton University Art Museum. With the support of the Andrew W. Mellon Fund for Faculty Innovation at the art museum, Liszka then incorporated the class’s results into the museum’s database. That information will be the basis for a new museum website that will make information about Princeton’s scarabs available worldwide. Liszka is also writing an article that will publish the scarabs. She gave several lectures for the American Research Center in Egypt and the Archaeological Institute of America, including one on fragments of Egyptian pyramids housed in Princeton’s art museum. She co-organized the interdisciplinary Princeton workshop “On the Margins of the Textual Tradition: Works in Progress” and spoke on how we analyze ancient sources to best understand people in antiquity. Liszka is the faculty mentor for the Edwards Collective, a creative humanities group of undergraduate students at Mathey College. Lastly, she gave birth to her first child, Sibyl Kraemer.

Lia Markey taught “Italian Renaissance Painting and Sculpture” in fall 2013 after spending the summer as a fellow at London’s Warburg Institute. In the spring she led Art 101 and taught Art 440, a seminar course on Medici patronage that included a trip to Florence over spring break (see page 20). During the academic year Markey presented papers at and organized panels for the Sixteenth Century Society Conference and the Renaissance Society of America’s conference. Her 2012 publication in *Renaissance Quarterly* received an honorable mention award in Harvard University’s Center for Renaissance Studies’ competition for best essay by a junior scholar. The exhibition *500 Years of Italian Master Drawings*, which Markey helped to prepare with Princeton University Art Museum curator Laura Giles, was on display at the museum from January through May 2014. Yale University Press published the show’s catalogue, which was cowritten by Giles, Markey, and Claire Van Cleave. In summer 2014, Markey collaborated on an interdisciplinary edited volume on the reception of the New World in early modern Italy. This year she will be the Hanna Kiel Fellow at Harvard University’s Villa I Tatti in Florence, Italy.

Emeritus Faculty


In October 2013, Brown was invited to give the *lectio magistralis* for the symposium...
Patricia Fortini Brown et al., *Architecture, Art and Identity in Venice and its Territories, 1450–1750: Essays in Honour of Deborah Howard*

Peter Bunnell, *Walter Chappell: Eternal Impermanence*

Catalogue of the collection of archaeologist Namio Egami, with contribution by Yoshiaki Shimizu


In addition to serving on the board of trustees of Save Venice, Brown serves on advisory committees for “Domestic Devotions: The Place of Piety in the Renaissance Italian Home,” a research project at Cambridge University; for the project “International Network Daniele Barbaro (1514–70): In and Beyond the Text”; for the Venice Gateway Project; and for the Venice Time Machine project.

*Peter Bunnell* published an expanded version of his 2000 essay “Walter Chappell: Time Lived” as the main text of *Walter Chappell: Eternal Impermanence* (Skira, 2013), the catalogue accompanying the first major retrospective of the photographer, organized by the Fondazione Fotografia in Modena, Italy. A reprint of Bunnell’s 1975 essay “Can There Ever Again Be a History of Photography?” appeared in *Photographic Theory: An Historical Anthology* (Wiley-Blackwell, 2014), the major anthology edited by Andrew E. Herschberger *01. As part of the feature story “Four Writers Reflect on Exhibitions Due for Reconsideration” in *Aperture* magazine 213 (2013), Mary Stanzer wrote about Bunnell’s 1970 Museum of Modern Art exhibition *Photography into Sculpture*. The article was illustrated with three original installation views taken by Bunnell.

Over the past year *John Pinto* has continued research on his upcoming exhibition at the Morgan Library, *City of the Soul: The Image of Rome in the Nineteenth Century*. He is greatly enjoying the project, dividing his time among four great libraries: the Morgan, the New York Public, the Avery at Columbia, and Marquand.

*Yoshiaki Shimizu* traveled to Tokyo in June 2013, where he gave a paper in Japanese, “Nuclear Disaster and Two Artists: Hirayama Ikuo (1930–2009) and Ben Shahn (1898–1969),” at a conference at Kyoritsu Women’s University. He spoke on the same topic at the Getty Research Institute in March 2014, at the University of Southern California in April, and at the Center for the Study of Political Graphics in Los Angeles in May. In October 2013 Shimizu was inducted into the American Academy of Arts and Sciences, one of the nation’s oldest learned societies whose members include many of the most accomplished scholars and practitioners worldwide. Also in October, he delivered the annual Mildred Schnitzer Lecture on Asian Art at the Portland Art Museum; his talk was titled “Curriculum for the Samurai: The Conflicted World of Medieval Japanese Warriors.” His contributions on rubbings of Chinese and Korean stone steles dating from the 4th to the 10th century from the collection of the late archaeologist Namio Egami appeared in the catalogue of an exhibition at the Kyushu National Museum; in November, he visited the museum to view the newly installed exhibition. From January to June 2014, Shimizu was a guest scholar at the Getty Research Institute, his second residency there in the last three years.
In Memoriam: Sam Hunter

Sam Hunter, historian of modern and contemporary art, died in Princeton on July 27. He was 91. Hunter joined the faculty of the Department of Art and Archaeology in 1969, serving also as the faculty curator of modern and contemporary art for the Princeton University Art Museum.

Born in Springfield, Massachusetts, on January 5, 1923, Hunter graduated from Williams College in 1943, serving in the Navy until 1946. He took up a post as art critic at The New York Times in 1947 at age 24, followed by studies at the University of Florence and the American Academy in Rome.

The trajectory of Hunter’s career reflected his virtually elemental lust for life and unabashed ambition to do work that mattered, not only chronicling art but also playing a potent role in its unfolding. He spent 1955 as associate professor of art history at UCLA and the following year became associate curator of painting and sculpture at the Museum of Modern Art in New York, where he organized the first major museum exhibitions of Jackson Pollock and David Smith. He was tapped by the Minneapolis Institute of Arts to become chief curator and acting director in 1958.

Hunter’s intertwined roles as professor and protagonist of contemporary art aligned in his remarkable achievements as associate professor and founding director of the Rose Art Museum at Brandeis University from 1960 to 1965. The collection he put together there is legendary. With a budget of $50,000—and spending no more than $5,000 on any single acquisition—he organized the first major exhibition of Jackson Pollock and David Smith. He was tapped by the Minneapolis Institute of Arts to become chief curator and acting director in 1958.

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It was our good fortune that Sam shared so generously his expansive realm of contacts—artists first and foremost, but also collectors, curators, dealers, publishers. His students regularly joined him in New York for visits with artists in their studios; those exhilarating forays usually concluded with a good meal and a lot of laughter. It seems no surprise that we two, like many of Sam’s students, took up the banner, writing dissertations on living artists (Francis Bacon, Willem de Kooning). Here Sam’s links throughout the art world were matched by his even more crucial knowledge and uncanny insight. A letter to Francis Bacon, whom Sam had known for 20 years when Hugh began his dissertation, opened the door. And it was Sam’s early research, published in a 1952 article, that set the course for subsequent Bacon scholarship.

Like almost all of Sam’s students, we worked with him on exhibitions and publications. These ranged from the meticulously focused and scholarly Josef Albers (1971) in the Princeton University Art Museum to Monumenta (1974), sprawling across the landscape of Newport, Rhode Island, to Christo: Oceanfront (1975) in the Princeton University Art Museum and Critical Perspectives in American Art in the United States Pavilion at the 1976 Venice Biennale. He gave us great latitude and was unfailingly supportive.

It would not be unusual after an arduous afternoon of having one’s dissertation draft unquestionably improved to follow up with a vigorous, hard-fought game of tennis—where Sam’s tenacity, competitiveness, and sheer enthusiasm came to the fore—leading at last to a gin and tonic and a raucous dinner with conversation ranging all over the art world. Sam made work fun.

Determined to play a powerful role in the dynamics of emerging as well as established art, Sam was pragmatic and dauntless. As scholar, curator, collections adviser, and editor, he anticipated the ways that universities, museums, collectors, and publications would intertwine.

Prescient and prodigious in his work, Sam was equally ardent in his devotion to his family and friends. He worked and lived with conviction, as if there was no time to waste. Sam is survived by his wife, Maia, and their son Harry, by his two daughters, Emmy and Alexa, from his marriage to Edys Merrill, and a granddaughter, Isabella.

Sally Yard *80, Professor of Art History, University of San Diego, and Hugh Davies ’70 *76, Director and CEO, Museum of Contemporary Art San Diego
Alexis Belis, a classical archaeologist, is completing her dissertation, “Fire on the Mountain: A Comprehensive Study of Greek Mountaintop Sanctuaries.” The project, which represents several years of independent fieldwork in Greece, examines the archaeological remains of mountaintop sites as a way of assessing their topographic and religious significance in Greek society. Her work is closely related to the ongoing Mount Lykaion Excavation and Survey Project in Arcadia, where she spent several seasons excavating an ash altar of Zeus. Belis has accepted a position as assistant curator in the antiquities department of the J. Paul Getty Museum, where she is currently working on provenance research, documenting the history of ownership of objects in the collection. [belis.alexis@gmail.com]

Sria Chatterjee was a fellow at the Kunsthistorisches Institut Florenz–Max Planck Institut (KHI) during the 2013–14 academic year as a member of the research group Objects in the Contact Zone. At the KHI, she co-organized, with Eva Maria Troelenberg, the June 2014 symposium “After the Global: Constructions of Historicography in Visual and Material Spaces,” which included her talk “Postglobal Bodies: Some Questions on the Making of Art History in the Anthropocene.” In March 2014, she presented a paper titled “The Portrait Problem: Epistemology and Images in Global Art History” at the conference “What Images Do,” at the Royal Danish Academy of Fine Arts in Copenhagen. Chatterjee’s recent publications include “Writing a Transcultural Modern: Calcutta, 1922,” in The Bauhaus in Calcutta: An Encounter of the Cosmopolitan Avant-Garde, edited by Regina Bittner and Kathrin Rhomberg (Hatje Cantz, 2013), and “The Bauhaus,” in Twentieth-Century Indian Art, edited by Partha Mitter and Parul Dave Mukherjee (Skira, forthcoming). Her essay “Why Hasn’t the Artist Already Disappeared?” appeared as a single essay catalogue accompanying Sudarshan Shetty’s show Every broken moment piece by piece at Gallery Skye in Delhi; some of the works from the show were displayed at Art Basel in June 2014. [sria@princeton.edu]

Miriam Chusid spent the 2013–14 academic year in Tokyo affiliated with Gakushuin University and supported by a Fulbright IIE grant, conducting archival research for her dissertation on paintings of hell and the underworld in medieval Japan. Her project investigates the relationship between textual accounts of Buddhist hells and their visual manifestations in painting, and looks at how viewing context can shift the meaning of images over time. She was invited to give a talk on her research at the conference “Image and Text: Towards a Metamorphosis of the Classics in Japanese Visual Culture,” held in Paris this spring. She also presented her work at the Asia Future Conference held in Bali, Indonesia, in summer 2014. She is currently serving as the Japan Art History Forum’s (JAHF) graduate representative, and she organized a graduate panel held during the forum’s business meeting at the annual meeting of the Association of Asian Studies. [mchusid@princeton.edu]

Alexis H. Cohen is completing her dissertation, “Lines of Utility: Outlines, Architecture, and Design in Britain, c. 1800,” which explores how the outline drawing, one of Neoclassicism’s most iconic graphic idioms, participated in a larger intellectual history of utility in the 18th century. The final stages of her research and writing have been supported by fellowships at the Paul Mellon Centre for Studies in British Art, the Yale Center for British Art, and the Huntington Library. Her article “Domestic Utility and Useful Lines: Jean-Charles Keraut’s and Thomas Hope’s Outlines” was published in the Journal of Art Historiography 9 (December 2013; arthistoriography.wordpress.com), and her entry “R is for Ruling Pen” appeared in Ink or “V is for Vermillion as Described by Vitruvius: An A to Z of Ink in Architecture, edited by Michelle Fornabai (Columbia University, 2013). [alexis.h.cohen@gmail.com]

Nancy Demerdash, with the support of a 2013–14 Hyde Academic Year Fellowship, traveled to Tunisia in fall 2013, where she conducted research at the Archives Nationales de Tunisie in Tunis and surveyed the architectural and urban vestiges of the French colonial imprint. She also presented preliminary work from her dissertation at the Ruhr-Universität in Bochum, Germany, and at the annual conference of the Association of Modern and Contemporary Art of the Arab World, Turkey, and Iran (AMCA). In February she gave presentations in two panels at the annual meeting of the College Art Association. In May she participated in two more scholarly forums: at the Institut für Kunstgeschichte, Johannes Gutenberg-Universität Mainz, Germany, and the annual American Institute for Maghrib Studies (AIMS) Dissertation Workshop, held at Yale University. One chapter of her dissertation has been provisionally accepted for publication by the journal Middle East—Topics and Arguments. In spring 2014, she returned to France, where she finished much of her archival research at the Centre des Archives Diplomatiques de Nantes. This summer Demerdash participated in an institute
at Oregon State University, sponsored by the National Endowment for the Humanities, on Maghrebi cultural production in the post-independent period. [ndemerda@princeton.edu]

Allan Doyle is completing his dissertation, “A Rule without Measure: Michelangelo and French Romantic Painting, 1814–1848,” which focuses on the afterlife of Michelangelo in the first half of the 19th century in France. In fall 2013, Doyle’s essay “The Photographic Harem” appeared in Lalla Essaydi: Writing Femininity, Writing Pleasure (Oakland University Press), the catalogue of an exhibition of work by the Moroccan-American artist. In spring 2014, he presented the paper “Rumble à Roma: Horace Vernet, Quatremère de Quincy, and the Reform of the Villa Medici circa 1829,” at the “Shifting Pedagogies” conference at the University of British Columbia. [allanpdoyle70@gmail.com]

Amy Hwang spent the 2013–14 academic year as a visiting fellow at the Institute for Advanced Studies on Asia at the University of Tokyo, where she continued work on her dissertation and enjoyed her first banami (flower-viewing). In March 2014, she presented a paper titled “Wang Wei and Su Shi have nothing on Mou Yi: Reconsidering the Canon of Literati Painting” as part of a panel she organized for the 2014 annual conference of the Association for Asian Studies. She gave a public lecture titled “A New History of Early Chinese Literati Painting” at the University of Tokyo in May, and in June she presented her work at the “Middle Period China” conference at Harvard; her paper, “An Un-literati Literati Painting: Mou Yi’s 1240 Pulling Cloth,” will appear in the conference proceedings. Her essay on imperial collections and the Ming collector Xiang Yuanbian will be published in Early Modern Merchants as Collectors (Ashgate, forthcoming). [amyhwang@princeton.edu]

Miri Kim currently resides in Washington, D.C., and is working on her dissertation, which examines what it meant to think about recent art as already old in the United States during the late 19th century. She spent the 2012–13 academic year researching and writing as a predoctoral fellow at the Smithsonian American Art Museum, where she delivered a public talk in May 2013. The following summer, Kim had the opportunity to develop her work further by participating in the Terra Summer Residency in Giverny, France. During the 2013–14 academic year, she conducted research at the Library of Congress, the Cleveland Museum of Art, and the New Bedford Free Public Library. She also presented a paper titled “Time Out of Joint: Albert Pinkham Ryder and Art History” at the 19th Annual Graduate Student Symposium at the Philadelphia Museum of Art in spring 2014. This fall, Kim begins her residency at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C., as the 2013–15 Wyeth Fellow. [mirikim@princeton.edu]

Ashley Lazevnick completed her second year of coursework, concentrating on early-20th-century American art and working with Professor Rachael Delue. As Lazevnick develops her dissertation proposal, she is increasingly interested in the intersections of Precisionist painting, Modernist poetry, and philosophic Pragmatism. In summer 2013, she attended the Cornell School of Criticism and Theory, taking a seminar on phenomenology and architecture with Julia Lupton. During the 2013–14 academic year, she presented a paper on representations of the Brooklyn Bridge at the annual Rutgers University graduate student art history symposium and published two essays: one on Brancusi and Mina Loy’s poem “Brancusci’s Golden Bird,” in the journal Word & Image 29.2 (2013), and the other on Charles Sheeler’s Classic Landscape, in Athanor 31 (2012), the journal published by the Art History Students’ Organization of Florida State University. She also taught as a preceptor in American Studies 101, “Then and Now,” at Princeton and, with her department graduate student colleague Sonia de Laforcade, she co-organized the series “The Matter of Writing” (see page 22). [ashleyl@princeton.edu]

Laura Lesswing successfully proposed her dissertation, “The Histories of Greek Cult Statues outside of Ritual,” which will consider evidence for the non-ritualized use of cult statues. Unlike ritualized actions (like bathing, feeding, and adorning), which are motivated by tradition and bound by a ritual calendar, non-ritualized actions (like renovation, replacement, replication, and multiplication) represent particular, historically discrete interventions into the histories of cult statues. In the past, ritualized actions have been interpreted fruitfully through the application of theories and methodologies developed for the study of ritual and Greek religion. Non-ritualized actions, however, do not have an obvious theoretical counterpart and have...
Laura Lesswing’s dissertation project focuses on the non-ritualized use of ancient Greek cult statues.

Leigh Lieberman, a classical archaeologist, was the 2013–14 Broneer Traveling Fellow at the American Academy in Rome. Her dissertation, “The Persistent Past: Refoundations in Sicily during the 5th and 4th Centuries BCE,” explores the persistence of cultural memory and the tenacity of collective identity at a group of Sicilian settlements during a period of significant political and social turbulence in Sicilian history. This academic year, she presented a paper at the Associazione Internazionale di Archeologia Classica in Rome and a poster at the annual meeting of the Archaeological Institute of America. This summer, Lieberman continued her work in the field for the American Excavations at Morgantina’s Contrada Agnese project in Sicily, where she supervised the management of data and small finds from the excavation of a city block at the western end of the ancient town. She also served another season as the project manager for the Pompeii Archaeological Research Project: Porta Stabia, where the team is preparing material for final publication. [leighlieberman@gmail.com]

Ellen Macfarlane’s dissertation proposal, “Seeing Plus: Group f.64 Photography and the Political,” was approved in December 2013. “Seeing Plus” investigates the ways in which Group f.64, a San Francisco–based photography collective founded in 1932, endeavored to create “straight” art photography that also possessed political value. Ultimately, her project radically transforms how we might think of socially significant American photography during the Great Depression, and how the familiar dichotomies between abstraction and figuration, the aesthetic and the political have greatly simplified the motivations behind artistic production during periods of crisis and hardship. This summer Macfarlane was the Edward Weston Family Fellow at the Center for Creative Photography at the University of Arizona in Tucson, where she performed extensive dissertation research. She also made research trips to the Amon Carter Museum in Fort Worth, Texas, and the Imogen Cunningham Trust in Seattle. Macfarlane will spend this academic year in residence at the Smithsonian American Art Museum in Washington, D.C., where she is a predoctoral fellow. [ebrueckn@princeton.edu]

Abigail D. Newman, following a year of archival research in Madrid funded by Princeton’s Donald and Mary Hyde Academic Year Fellowship for Research Abroad in the Humanities (2012–13), received a Fulbright grant and a fellowship from the Belgian American Educational Foundation. The grants are supporting her stay in Antwerp, Belgium, from September 2013 until December 2014, where she is conducting research in the Rubenianum, the FelixArchief, and the library of the Universiteit Antwerpen. In January 2014, she gave an overview of her research to the staff of the Rubenianum—her first academic presentation delivered in Dutch—and in September she will present a longer public lecture at the Rubenianum. In April she delivered a paper at a conference at the Museum Boijmans van Beuningen in Rotterdam. [adnewman@princeton.edu]

Peng Peng, a third-year graduate student who works with Professor Emeritus Robert Bagley, gave a presentation titled “Rethinking Lost-Wax Casting in Bronze Age China” in a special joint seminar at Lehigh University in April 2014. The seminar was sponsored by Lehigh’s Departments of

Imogen Cunningham’s Water Hyacinth, late 1920s, one of the works by Group f.64, the focus of Ellen MacFarlane’s dissertation research (© 2014 The Imogen Cunningham Trust)
of Materials Science and Engineering; Art, Architecture, and Design; and Sociology and Anthropology; and the Asian Studies Program and Lehigh University Art Galleries. The event included a panel discussion of lost-wax casting in early China, the subject of Peng’s dissertation, with Lehigh faculty members Michael Notis, Constance Cook, and Dongning Wang, and the former head of conservation at the Freer Gallery of Art, Tom Chase. Peng also conducted scholarly interviews with Dr. Laurent Olivier (National Museum of Archaeology, Saint-Germain-en-Laye, France) and Professor Nicola Di Cosmo (Institute for Advanced Study, Princeton), which will be published in the journal Nanfang Wenu (Relics from South).

Elizabeth J. Petcu spent the academic year as a Samuel H. Kress Institutional Fellow at the Zentralinstitut für Kunstgeschichte in Munich, where she is completing her dissertation, “Orders of Elaboration: Wendel Dietterlin and the Architecture.” She presented papers based on her dissertation research at a number of conferences, including the Sixteenth Century Society Conference “Palatium: The Interior as Embodiment of Power” and the annual meeting of the Renaissance Society of America. Her article “A particularly artful artificio: Staging Wonder in the Great Hall of Stuttgart’s New Lusthaus” was published in Central European and American Perspectives on Visual Arts in Early Modern Europe (Barrister & Principal 2014); another article, “Anthropomorphizing the Orders: ‘Terms’ of Architectural Eloquence in the Northern Renaissance,” appeared in The Anthropomorphic Lens: Anthropomorphism, Microcosmism, and Analogy in Early Modern Thought and Visual Arts (Brill, 2014).

Haneen Rabie is interested in the history and theory of the decorative arts and design in the modern period. Her dissertation project on reuse design looks at recent Western work incorporating existing (waste) objects in its broader relationship to post-1960s socially engaged design. In February she presented aspects of her research at the Savannah College of Art and Design’s Fifth Biennial Art History Symposium and at the annual meeting of the College Art Association. Her paper at Savannah addressed the palimpsestic function of memory in reuse design. At the College Art Association, she examined reuse designers’ use of patina and the signs of use and wear as ornament, a move that carries broad implications. Also in February, at the Furniture History Society’s annual study day at the Metropolitan Museum of Art, Rabie shared her earlier research on the decorative arts during Louis-Napoléon Bonaparte’s Second Empire. In the spring, she traveled to London, Paris, and sites in the Netherlands for dissertation research. [hrabie@princeton.edu]

Emily L. Spratt delivered the lecture series “The Byzantine Nachleben: Resiliency, Nostalgia, and the Visual Culture of Early Modern Orthodox Communities” at Ca’ Foscari University in Venice last spring and gave a tour of the Museum of Icons at the Hellenic Institute of Byzantine and Post-Byzantine Studies to the seminar participants. She then traveled to Sicily, where she researched the island’s Orthodox communities, and then to Budapest to present a paper at the Central European University conference “‘Post-Byzantine’ Art: Orthodox Christian Art in a ‘Non-Byzantine’ World.” Spratt completed her primary dissertation research in Greece this summer, focusing on the north Aegean islands, the Mani, and the Ionian islands. In spring 2014, she taught a graduate seminar at Rutgers University on global heritage and the history of the museum, and developed an associated lecture series. She is coauthoring a paper on the intersections of aesthetic theory and artificial intelligence with Ahmed Elgammal, associate professor of computer science at Rutgers, and she presented aspects of the project at the annual conference of the Theoretical Archaeological Group at the University of Illinois–Urbana–Champaign. Her article, “Toward a Definition of ‘Post-Byzantine’ Art: The Angleton Collection at the Princeton University Art Museum,” was published in the Record of the Princeton University Art Museum 71-72 (2014).

Phil Taylor is doing research for his dissertation, “Raoul Ubac’s Photographic Surrealism.” Support from the department’s McCormick Fund in summer 2013 enabled his initial foray into archives at the Bibliothèque nationale de France, the Bibliothèque Kandinsky, and the collection of the Centre Pompidou, as well as the private Ubac family archive in Paris. In the fall semester Taylor served as a preceptor for Art 213, “Modernist Art,” taught by Professor Hal Foster, and delivered the lecture on surrealist photography.

Abigail D. Newman at the Rubenianum / Rubenshuis in Antwerp, Belgium, where she is conducting research

Designers Piet Hein Eek’s restaurant in Eindhoven, Netherlands, an example of reuse design being studied by Haneen Rabie

Raoul Ubac, Le Triomphe de la stérilité (1937), a key image in Phil Taylor’s research on Ubac’s photography
Along with colleagues Erica DiBenedetto, Peter Fox, and Kristin Poor, Taylor again coordinated the “Framing Practices” series of workshops with contemporary artists (see page 22). In April, as part of Princeton's Program in Media + Modernity's series of doctoral colloquia, he delivered the paper “Raoul Ubac and the ‘Other Side of the Face’ of Our Time,” which addressed material from a chapter of his dissertation. Taylor has been awarded the David E. Finley Fellowship for 2014–17 by the Center for Advanced Study in the Visual Arts at the National Gallery of Art. During the first two years of the fellowship, he will be based in Paris, with research trips around Europe. [pdtaylor@princeton.edu]


Stephanie H. Tung, a fourth-year graduate student, continued her research into the history of photography in China this year. After completing her general exams in spring 2013, she interned in the Asian art department of the Princeton University Art Museum, where she curated a display case of South and Southeast Asian bronze sculptures. In fall 2013, she was a preceptor for Professor Hal Foster's course “Modernist Art.” She began dissertation research in Shanghai, in March 2014, under the auspices of a yearlong Fulbright scholarship. Her dissertation, tentatively titled “Truth in Translation: Discourses of Photography in Republican Era China,” explores the development of art photography in amateur societies in the early 20th century. She plans to return to Princeton in spring 2015 to finish writing. [stung@princeton.edu]

Kristen Windmuller-Luna is a fourth-year graduate student specializing in African art history. In summer 2013, she conducted archival, museum, and site-based research in Ethiopia, Portugal, and Italy for her dissertation, “Building Faith: Ethiopian Art and Architecture during the Jesuit Interlude, 1557–1632.” The visits to nearly 80 churches involved hiking, fording rivers, dodging tourists . . . and consuming lots of espresso. While in Lisbon, she gave the paper “Spheres of Worship: Transcultural Christian Objects in the Kingdom of Kongo” at the conference “Colonial (Mis)understandings: Portugal and Europe in Global Perspective, 1450–1900.” Her research on contemporary art in Addis Ababa was presented at the Arts Council of the African Studies Association Triennial Symposium in March 2014. She continued her research in Italy and Portugal this summer with the support of a Hyde fellowship. Windmuller-Luna also holds an Andrew W. Mellon research assistantship at the Princeton University Art Museum and is a graduate intern in the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art, where she is contributing to an upcoming exhibition and regularly lectures in the African galleries. Her exhibition review of Zwelethu Mthethwa’s New Works appeared in Nka: Journal of Contemporary African Art 33 (fall 2013). [kwindmul@princeton.edu]

Hannah Yohalem co-organized the roundtable discussion series “At Work with Artwork” with fellow graduate student Elizabeth Osenbaugh (see page 23). The series featured curators and museum directors from the Princeton University Art Museum, the Frick Collection, and the Solomon R. Guggenheim Museum discussing their previous and current work, what they see as intellectual and professional opportunities in art history in the museum field, and where they envision art history going in relation to museums in the future. A great success during its first semester, the series will continue during the upcoming academic year with more museum professionals from across specialties adding their voices. This summer, Yohalem prepared for her general exams and did preliminary research for her dissertation at the J. Paul Getty Museum Archive and the Gemini G.E.L. print studio in Los Angeles. [yohalem@princeton.edu]
2014 Faggen Prize

The 2014 Jane Faggen, Ph.D., Dissertation Prize has been awarded to Johanna Heinrichs ’13. Her dissertation, supervised by Professor John Pinto, is titled “Between City and Country: Architecture, Site, and Patronage at Palladio’s Villa Pisani at Montagnana.” A study of Villa Pisani at Montagnana, built in 1553–54 by Andrea Palladio (1508–80) for the Venetian nobleman Francesco Pisani, it analyzes Villa Pisani’s hybrid architectural form in light of its original suburban context and multiple functions. Her dissertation argues that, contrary to the prevailing definition of a villa as a second home, this country estate served as the patron’s principal residence. Heinrichs was a visiting lecturer in art history at Williams College from 2012 to 2014.

New Dissertation Topics

Nicole Brown, “Constructing the Countryside: The Preservation, Incorporation, and Monumentalization of Rus in Urbe in Roman Visual Culture” (Michael Koortbojian)

Wai Yee Chiong, “A Medley of Brushes: Painting Collaborations in Eighteenth-Century Japan” (Andrew Watsky)

Erica DiBenedetto, “An Aesthetic of Ethics: Reconsidering the Art of Sol LeWitt” (Brigid Doherty)

Laura Lesswing, “The Histories of Greek Cult Statues outside of Ritual” (Michael Koortbojian)

Ellen Macfarlane, “Seeing Plus: The Photography of Group f.64” (Anne McCauley)

Kristin Poor, “The Sculptural Prop and the Activation of the Object, 1960–1979” (Hal Foster)

Kristen Windmuller-Luna, “Building Faith: Ethiopian Art and Architecture during the Jesuit Interlude, 1557–1632” (Chika Okeke-Agulu)

Dissertations Defended in 2013–14

Dazhi Cao, “The Loess Highland in a Trading Network” (Robert Bagley)

Elena Filipovic, “The Apparently Marginal Activities of Marcel Duchamp” (Hal Foster)

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

Marius Hauknes, “The Image of the World in Thirteenth-Century Rome” (Charles Barber; Nino Zchomelidse, Johns Hopkins)

Jennifer King, “Michael Asher and the Art of Infrastructure” (Hal Foster)


Michelle Lim, “Navigating Floating Worlds: Curatorial Strategies in Contemporary Chinese Art, 1979–2008” (Jerome Silbergeld)

Todor Petev, “A Study of the Transition from Hand-Produced to Printed Images in the Late Middle Ages: A Middle Dutch Prayer Book on the Life and Passion of Christ (Kortrijk, SB MS. 26)” (James Marrow)

Alex Walthall, “A Measured Harvest: Grain, Tithes, and Territories in Hellenistic and Roman Sicily (276–31 BCE)” (William Childs)

Fellowships for 2013–14

Emmelyn Butterfield-Rosen, David E. Finley Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art

Miriam Chusid, Fulbright Grant, Japan

Alexis H. Cohen, Paul Mellon Centre for Studies in British Art Scholarship

Nancy Demerdash, Donald and Mary Hyde Academic Year Fellowship

Michael Hatch, Marilyn A. Papp Graduate Scholarship for Study in Chinese Art and Culture

Megan Heuer, Jane and Morgan Whitney Fellowship, Metropolitan Museum of Art

Frances Jacobus-Parker, Museum Research Consortium Fellowship, Museum of Modern Art

Miri Kim, Wyeth Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art

Leigh Lieberman, Oscar Bronner Traveling Fellowship, American School of Classical Studies at Athens

Abra Levenson, Smithsonian Predoctoral Fellowship, National Portrait Gallery

Jennifer Morris, Kress Fellowship, Zentralinstitut für Kunstgeschichte, Munich

Abigail D. Newman, Fulbright grant, Belgium, and Belgian American Educational Foundation Fellowship

Elizabeth J. Petcu, Kress Fellowship, Zentralinstitut für Kunstgeschichte, Munich

Stephanie H. Tung, Fulbright grant, China
Meghan Angelos ’14 wrote her senior thesis, “Caught in the Window: A Photographic Study,” under the guidance of Professor Rachael DeLue. She explored the changing role of the window in photography by focusing on three series: Robert Doisneau’s Romi Gallery, Shizuka Yokomizo’s Stranger, and Arne Svenson’s The Neighbors. Angelos also earned a certificate in dance, performing a new work in this year’s dance thesis show, Re[verb] that was choreographed for her and another dancer by John Hegimbotham. On campus, Angelos danced with eXpressions Dance Company and was a study abroad peer adviser following a semester abroad in Paris during the spring of her junior year. The summer before her senior year, Angelos interned in the prints and drawings department at the Art Institute of Chicago, where she conducted research and was able to handle original artwork. During her senior year she was a McCrindle intern in photography at the Princeton University Art Museum, helping curate an exhibition on the history of photography that drew on the museum’s collection. Angelos plans to pursue a career in curation, and following graduation she began an internship at the MacLean Collection in Mettawa, Illinois. [meghangelos@gmail.com]

Katie Dubbs ’14 examined two landmark social documentary photography books and homelessness. As the 2013 recipient of the Sachs Global Scholarship, she is spending this year in Vienna studying late-19th-century classical art song. [katdubbs14@gmail.com]

Hilary Edelstein ’14 wrote her senior thesis, “Photographing Peripheral Communities: A Critical Analysis of Mary Ellen Mark’s Ward 81 and Danny Lyon’s Conversations with the Dead,” under the guidance of Professor Rachael DeLue. Her thesis examines two social documentary photography books, which had not previously been studied extensively in the scholarly literature, focusing on both their merits and goals and the larger art-historical discourse on the intersection of photography and the politics to which they relate. She also earned a certificate in East Asian studies, doing extensive coursework focusing on China and Japan. On campus, she worked for the Princeton Student Events Committee, planning campus-wide events as a program assistant, and served on the student committee that oversaw and ran Communiversity. After graduation, Edelstein returned to her hometown, New York City, where she plans to pursue a career in either communications or development. [hmedelstein@gmail.com]

Maritza Juarez ’14 worked with Professor Jerome Silbergeld on a thesis that analyzed the presentation and role of the child in Japanese animation during times of war. Her thesis focused on two animation series, Gundam 00 and Now and Then, Here and There, which were chosen for their use of post-World War II conflicts. On campus, Juarez worked in the microforms division and as a special collections assistant at Firestone Library. She was also a member of the Princeton Quadrangle Club, serving as store chair and activities chair.

Mary Lou Kolbschlag ’14 hails from Los Angeles, where she was a professional actor in film and television before entering Princeton. In addition to majoring in art and archaeology, she earned a certificate in theater at Princeton. Her senior thesis, “From Wheat Paste to the World Wide Web: The Genealogy of Activist Art and the Development of Artist-as-Brand,” examined the techniques used by activist artists over the last four decades, with case studies of ACT-UP, Keith Haring, Banksy, and Ai Weiwei. Outside the classroom, Kolbschlag enjoyed singing in the a cappella group Princeton Neighbors, working on a25th Annual Putnam County Spelling Bee and the.
Xiao Lu’s reinterpretation of modernist tropes in her performance piece Dialogue is the focus of Megan Lui ’14’s senior thesis. Her thesis focused on female performance artist Xiao Lu’s performance work, Li Xingmo and He Chengyao; the curator of Taikang Space, Tang Xin; and the editor of Meishu Tongmeng, Wu Hong. On campus, she volunteered at the Princeton University Art Museum, held the position of creative director for Stripe fashion magazine (stripemag.com), and served as a leader in various student business organizations. Following graduation, she moved back to her native New York City to work in the institutional equity/equity sales and trading division of Morgan Stanley. [megantesslui@gmail.com]

The resulting series of nine oil paintings and a sculptural installation explored cultural identity, inheritance, and associated anxieties, while simultaneously playing with art history in both Western European and Chinese traditions. Meng received a Lucas Summer Fellowship Award to fund her summer studies in figurative painting and drawing. In addition to her academic work, she was an intern in the Office of Sustainability and illustrated various sustainability projects. After graduation, Meng returned to her native Los Angeles to continue her artistic education, and she hopes to work in the entertainment industry doing visual development for film, animation, or video games. [julia.p.meng@gmail.com]

Michell’s thesis work responded to two questions: How can the politics of public space be leveraged to address social inequalities? And how can the rest of us reappropriate space to reap the benefits of an activity dominated by young men and boys? The resulting series of post-functional assemblages aimed to disrupt systems of communication and consumption. With support from the Alex Adam ’07 Award, the Peter B. Lewis Summer Fund, and the Panama Canal, under the guidance of Fia Backström, Joe Scanlan, Professor Hal Foster, and Amy Yao. The multimedia exhibition—which included sculptures and assemblages, collage, and a staged coffee house—explored exclusivity and privatization in urban public spaces. Inspired by skateboarders’ ability to reappropriate and democratize public spaces, Michell’s thesis work responded to two questions: How can the politics of public space be leveraged to address social inequalities? And how can the rest of us reappropriate space to reap the benefits of an activity dominated by young men and boys? The resulting series of post-functional assemblages aimed to disrupt systems of communication and consumption. With support from the Alex Adam ’07 Award, the Peter B. Lewis Summer Fund, and the
Anna Nilles ’14’s senior thesis explores the identity of the artist in early American society

Dina Murokh ’14 wrote her senior thesis under the guidance of Professor Rachael DeLue. In “The Face of Painting: Images of the Artist in Early America,” she explored the different realms of the artist’s identity in late colonial and early American society, arguing that the artist was both a real and imagined figure, both a social personage and an individual person. Through case studies of portrait and self-portraiture—arguably the dominant mode of artistic production at the time—Murokh considered the dualities of artisan/gentleman and novel/traditional that both constrained and defined the portraits and self-portraits produced by the artist, and thus his or her identity. On campus, Murokh sang with the Princeton University Glee Club and the Princeton University Chamber Choir for four years and worked at the Mendel Music Library. She was a member of the Princeton Katzenjammers, serving as music director in 2013, and was also a member of the early music group Contrapunctus XIV. Each summer, Murokh worked at the Leukemia and Lymphoma Society. She also held internships at the Santa Monica History Museum in 2012 and 2013. This fall she begins the master’s program in urban planning at Harvard’s Graduate School of Design. [cemichell14@gmail.com]

Cara Michell ’14 in her studio working on her senior thesis exhibition Panama Canal

Maura O’Brien ’14 wrote her senior thesis under the guidance of Thomas DaCosta Kaufmann on a senior thesis that examined the development of paintings of church interiors as a niche genre in the context of the Dutch art market during the 17th century. In elucidating the genre’s growth and evolution, her work took into account both contemporary innovations in perspectival technique and the expansion of the Dutch economy resulting from the establishment of a proper banking system and engagement with international territories through the Dutch East India Company. Riccardi traced the development of the genre from shortly after the Protestant Reformation, seeing it as a reflection of the Republic’s patriotism during the revolution against Spain, through its decline due to the weakening of the economy and the resulting decrease in art buying and collecting. She elucidated the evolving composition of the paintings by analyzing works by Emanuel de Witte, Pieter Jansz Saenredam, and others.
Lexi Saunders ’14 wrote her senior thesis, “Andrew Wyeth and the Matter of Time,” with the guidance of Professor Rachael DeLue. She analyzed Wyeth’s fixation with and representation of time in his pictorial works, focusing specifically on his hyper-realistic portraits and landscapes. In preparation for her thesis, and with funding from the department’s Teresa and Luther King Family Senior Thesis Research Fund in American Painting and Sculpture, Saunders traveled to the Farnsworth Art Museum in Rockland, Maine, and visited the Olson property made famous by Wyeth’s painting Christina’s World. During her four years as an undergraduate, she was a member of the varsity women’s squash team and helped lead the team to an Ivy League championship during her junior year. In July, she moved to Philadelphia, where she is enrolled in a post-baccalaureate premedical school program at the University of Pennsylvania and volunteers at the Children’s Hospital of Philadelphia. [lsaunders91@gmail.com]

Pew Wutilertcharoenwong ’14, a visual arts (Program 2) major with a concentration in sculpture, presented a senior thesis exhibition of web and printed materials and sculptural works titled Man think thai lady make house clean work love somuch cook every time smile. Her advisers were Martha Friedman, Demetrius Oliver, and Professor Irene Small. The show explored her interests in formalism, materials and process, and the economies of the female body. Wutilertcharoenwong grew up in Thailand, where she saw the impact of the sex tourism industry, which, while technically illegal, is not consistently policed because of the vast amount of revenue it brings into the country. Posing as a Thai woman seeking men through online sites, she collected quotes reflecting stereotypes and fantasies about Thai women, who are sought out by men worldwide for both sex and marriage. One of the quotes provided the title for her show. In summer 2013, Wutilertcharoenwong studied traditional Thai woodcarving in Chiang Mai, Thailand, sponsored by the 2013 Lawrence P. Wolfen ’87 Senior Thesis Award. She carves, assembles, and manipulates found wood into abstract forms, exploring the possibilities of abstraction as representation. After graduation, she moved to Beijing, where she is continuing her practice in sculpture. [natthamonw@gmail.com]

2014 Senior Thesis Prizes

Art and Archaeology Senior Thesis Prize
Lexi Saunders ’14, “Andrew Wyeth and the Matter of Time”

Stella and Rensselaer W. Lee Prize
Bernard Lagrange ’14, “Painting from the Caves: Joan Miró and Prehistoric Cave Painting”


Irina S. Seitz Prize in the Field of Modern Art
Meghan Angelos ’14, “Caught in the Window: A Photographic Study from the Other Side of the Glass”

Hilary Edelstein ’14, “Photographing Peripheral Communities: A Critical Analysis of Mary Ellen Mark’s Ward 81 and Danny Lyon’s Conversations with the Dead”

Frederick Barnard White Prize in Art and Archaeology
Dina Murokh ’14, “The Face of Painting: Images of the Artist in Early America”

Frederick Barnard White Prize in Architecture

Ani Petrov ’14 (Architecture), “Architecture as Ecstatic Subject: Sergei Eisenstein’s Spatialization of Thought”

Grace May Tilton Prize in Fine Arts
Dina Murokh ’14, “The Face of Painting: Images of the Artist in Early America”

Visual Arts Special Achievement Award
Cara Michell ’14, “Panama Canal” (multimedia/installation)

Maura O’Brien ’14, “Chrysalid” (multimedia)

Herbert L. Lucas Award in Visual Arts
Julia Meng ’14, “Places 2 | Do, Things 2 | Be” (painting and assemblages)

Louis Sudler Prize in the Arts
Pew Wutilertcharoenwong ’14, “Man think thai lady make house clean work love somuch cook every time smile” (multimedia)  

Environmental Studies Senior Thesis Prize
Maura O’Brien ’14, “Chrysalid” (multimedia)

Carolyn L. Drucker ’80 Memorial Prize
Anna Nilles ’14, “Finis Ghetto? Architecture and the Afterlife of the Jewish Quarter in Prague”

On campus, Riccardi was the business manager of The Daily Princetonian, a member of the Princeton University Art Museum student advisory board, and a tutor through Princeton Tutoring. The summer before her senior year, she interned at William Morris Endeavor in Beverly Hills, and she has tentative plans to return to the firm. [riccardi.grace@gmail.com]
Art 356 Explores Gardens in Kyoto

For five days in March 2014, the students in “Gardens in China and Japan,” traveled around Kyoto and Ise, Japan. Fourteen students took part in the class, which examined the historical, religious, artistic, and literary framework of gardens: 11 undergraduates majoring in a wide array of disciplines, including five in art and archaeology, along with three department graduate students who studied the topic as a geographic extension of their own study of European art and architecture in the Baroque period. The department’s Professor Jerome Silbergeld, in Chinese art history, and Professor Thomas Hare, a specialist in Japanese Nō literature, co-taught the course. The class’s trip was funded by the Departments of Art and Archaeology, and Comparative Literature, and the Program in East Asian Studies.

Enduring occasional blue skies but thoroughly enjoying the days of spring rain—and even a late snowfall at Tenryu-ji—the group of 16 staged a number of forced marches, maintaining a fast pace of slow contemplation at Kyoto’s great temple gardens, including Nanzenji; the sculpted sand and hillside paths of the Ginkakuji (Silver Pavilion); the rocks and ponds of Ninna-ji; the sand and stone of Ryoan-ji, Kinkaku-ji, Daitoku-ji, and Byodoin; and the moss garden of Saiho-ji. Day four featured a day trip to the grand shrines of Shinto in the sacred forests of the Ise peninsula, a veritable garden of the gods, featuring 100-foot-tall hinoki cypress trees from whose wood the shrines are built and rebuilt.

Students were assigned to focus on one aspect of the gardens that could be studied on-site but could not be studied from photo reproductions while in Princeton. The topics of the papers written to present their studies ranged from the garden sounds of flowing water, plants, animals, and the city, to studies of the gravel used for walkways and the sand employed to create dry gardens.

The final day was highlighted by a roshi-hosted visit to the Zen temple at Tenryu-ji—with a garden dating back to the 14th century—with seated meditation and shoulder thwacks for “encouragement,” and a 14-course meal that no one could finish.

Throughout the course, the professors emphasized the uncertainty that still lingers about such questions as whether there is such a thing as a Zen garden or whether such a thing was even conceived of before the 19th century, why anyone would “build” a garden at all if what is culturally desired is a purely natural space, and what was or is meant by “natural.”

Art 440 Studies Medici Art in Florence

“Medici Florence: Art, Patronage, Collecting,” taught by Lecturer Lia Markey, examined the artistic and cultural patronage of the Medici from the late 15th to the early 17th century. A trip to Florence during spring break offered students an opportunity to examine firsthand how the Medici family transformed painting, sculpture, architecture, and urban design in Renaissance Florence. The seminar trip was made possible by the department’s Advisory Council Undergraduate Travel Fund.

On the first morning the students visited early Medici patronage, beginning with the tabernacle for the miracle-working Madonna of Santissima Annunziata and the convent of San Marco with its Fra Angelico frescoes and paintings. Like the Medici themselves, the class processed down the former Via Larga to the Medici-Riccardi Palace to examine Benozzo Gozzoli’s *Cappella dei Magi* frescoes. In the afternoon students joined Medici scholar Edward Goldberg for a lively tour of the Palazzo Vecchio, where they were able to access Francesco de’ Medici’s *studiodo*, traverse some secret passageways, and scale the tower.

The following day began at the basilica of San Lorenzo, where Michelangelo expert Rab Hatfield of Syracuse University in Florence guided the group through the Medici complex. That afternoon at the Uffizi, students explored Vasari’s architecture and studied Medici paintings by Botticelli, Uccello, Bronzino, Caravaggio, and many others. The class then had the opportunity to walk through the Vasari corridor, a walkway designed to connect the Palazzo Vecchio to the Pitti Palace for a Medici wedding.

On the final full day of the trip, the class studied Medici sculptural commissions by Donatello, Giambologna, Ammannati, and Cellini in the Bargello and considered them in relation to the works that remain in situ in various *piazze* they had seen. That afternoon, during a visit to the Archivio di Stato di Firenze,
the students learned about the Medici Archive Project from Director Alessio Assonitis and were able to read and even handle 16th-century Medici letters and inventories. The evening was spent discussing style and Medici patronage at the exhibition Pontormo and Rosso Fiorentino: Diverging Paths of Mannerism at the Palazzo Strozzi.

The intrepid students also took part in many non-Medici-related activities: they hiked up to Piazzale Michelangelo and San Miniato al Monte, saw Castagno’s Last Supper, visited an art restoration lab, climbed to the top of the Duomo, visited the Brancacci chapel and numerous churches, paid homage to Michelangelo’s David in the Accademia, met with Syracuse University graduate students, and consumed their daily quota of gelato.

Art 513 Examines Historiated Columns in Rome

Professor Michael Koortbojian’s graduate seminar “The Historiated Columns” focused on two of the greatest extant examples of Roman monumental art—the Column of Trajan, with its 2,662 human and divine figures presenting a pictorial narrative of the Dacian Wars of 101–106 C.E., and the later Column of Marcus Aurelius, modeled on Trajan’s column and similar in scale, but depicting Marcus Aurelius’s Danube campaigns in a more dramatic style executed in higher relief. After a semester of intensive study of the columns in Princeton, the seminar culminated with a weeklong trip to Rome over winter break, allowing the students in the class—Nicole Brown, Brandon Green, Megan Goldman-Petri, Leon Grek (comparative literature), Daniel Healey, Laura Lesswing, Caroline Mann (classics), Betsy Osenbaugh, and Heather Russo—to examine the monuments at first hand.

One of the highlights of the trip was the opportunity to study the complete set of casts of the frieze of the Column of Trajan that were made for Emperor Louis Napoléon III in 1861–62 and are now exhibited in the Museo della Civiltà Romana. In addition to being displayed at eye level, where every detail of the frieze can be examined closely, the plaster casts also present the sculptures of the column in a more pristine state, before a century and a half of weathering and deterioration. During their extended examination of the casts, the class nearly froze in the unheated rooms of the museum’s cavernous, uninsulated halls, which were originally built to house the Universal Exhibition of 1942.

The weeklong stay also included visits to many of Rome’s major monuments and museums—the Musei Capitolini and Conservatori; the Vatican, where the group was joined by scholars Matteo Cadario and Elizabeth Bartman; the Palazzo Massimo; and the Palazzo Altemps. The students found it especially instructive to be able to compare the monuments they had studied all semester with other relief sculptures in Rome’s many museums.

A real bonus was a tour of the exhibition Augusto, one of the largest exhibitions ever on the subject of Rome’s first emperor, held in commemoration of the 2000th anniversary of his death. Exhibiting 200 works from the reign of Augustus, the show featured objects that many in the class had never seen, as well as offering fresh perspectives on favorite works from a pivotal moment in the history of art.

In addition to avidly consuming the visual culture of ancient Rome, the class also relished many excellent meals and bottles of wine.
The Matter of Writing
Workshop Series
Department graduate students Ashley Lazevnick and Sonia de Laforcade co-organized this yearlong series on creative approaches to art writing. “The Matter of Writing” consisted of six workshops and one panel event, bringing together scholars from art history (Alex Nagel, Alexander Nemerov, Michael Ann Holly), English (Jeff Dolven, Sophie Gee, Lytle Shaw), classics (Brooke Holmes), comparative literature (Leonard Barkan), and the history of science (Peter Galison), as well as practicing artists (Brazilian artist Ricardo Basbaum and Canadian poet Lisa Robertson). Throughout the year, these scholars were in conversation with graduate students and emerging writers through a variety of conventional and experimental forums. Over the course of the workshops, 16 graduate students and young museum professionals contributed selections of their own writing, creating an intimate community of people engaged in discussing the potential for innovative art writing.

“The Matter of Writing” began with the recognition that humanities scholars seldom discuss the idiosyncrasies of form in academic writing—how to channel the flow of stories and ideas, how to articulate fragments or allow more than one voice to speak. The series was a means to insist on the regeneration of critical discourse, but by emphasizing writing over methodology or theory. The “matter” of the title signaled just this: that writing is matter. It is made of actual materials—the moldable and malleable forms that stiffen when words combine, when sentences settle and paragraphs harden. But writing also is a matter, an issue of utmost importance.

While the series has formally come to an end, Lazevnick and de Laforcade intend to continue the project through ongoing conversations, future workshops, and maintaining a website, thematterofwriting.wordpress.com. They are also considering several avenues for publishing material from the series.

Framing Practices
Workshop Series
The 2013–14 academic year marked the second season of the “Framing Practices” workshop series. Organized by graduate students Erica DiBenedetto, Peter Fox, Kristin Poor, and Phil Taylor, each workshop brought graduate students, faculty, and undergraduates into conversation with a prominent contemporary artist. Central to the “Framing Practices” series is the idea that both scholarly and artistic practices are concerned with a related field of issues and strategies. While the final manifestations may be different, the intellectual processes and stakes of these activities have something to say to each other. The goal of the program was to create a graduate student-oriented forum in which intensive discussion developed around a selection of artworks, texts, and other materials selected by the invited artist.

Building on the previous year’s events with Paul Chan and Andrea Geyer, three workshops were held during the spring 2014 semester. Clifford Owens started the second season by leading a performance-cum-pedagogical dialogue about Anthology, his exhibition at MoMA PS1 in 2011 and his subsequent book project on the history of black performance art in the United States. The second workshop, with painter Amy Sillman, addressed her interest in the practice of drawing in relation to writing and gesture. The series concluded with Canadian artist Moyra Davey, who organized her workshop around a collection of readings and videos connected to a recently completed body of writing, film, and photographs inspired by the work of Jean Genet.
At Work with Artwork Discussion Series

Graduate students Hannah Yohalem and Elizabeth Olsenbaugh co-organized the roundtable discussion series “At Work with Artwork.” The series featured museum directors and curators from a variety of institutions—James Steward, director of the Princeton University Art Museum; Ian Wardropper, director of the Frick Collection; and Alexandra Munroe, senior curator of Asian art at the Solomon R. Guggenheim Museum—who discussed with students their previous and current work, what they see as intellectual and professional opportunities in art history in the museum field, and where they see art history going in relation to museums in the future. A great success during its first semester, the series will continue this academic year with more museum professionals from across specialties adding their voices.

Wit and Humor: Visualizing Playfulness in East Asian Art

Graduate Student Symposium in East Asian Art, March 1, 2014

What makes who laugh? What role has wit and humor played in East Asian art? Graduate students from around the world gathered on March 1 to share their research on topics both humorous and deadly serious in this symposium organized by department graduate students Wai Yee Chiong and Sol Jung. One paper focused on teasing out how displays of wit in an early Western Han board game could advance (or wreck) one’s career; another revealed how exaggerated depictions of sickness and disease could incite laughter in the face of grotesqueries; and yet another unmasked satire in unusual juxtapositions of different and usually separate styles. Christine Guth of the Royal College of Art in London gave the keynote lecture on the witty use of lacquer disguised as bronze in Japanese art.

The papers showed that humor, which is often based on breaking boundaries and flouting conventions, can provide amusement to a wide audience but can also convey hidden innuendoes intelligible only to the savvy few. Artists sometimes exploited political events, religion, elite culture, and social customs to provoke laughter by visualizing the unconventional, deviating from established norms, or juxtaposing unexpected subjects or styles. With a mix of seriousness and lightheartedness, the speakers at the symposium explored a range of visual articulations of wit and humor in East Asia, all while trying to preserve the fun in it.

The Digital World of Art History 2014: Standards and Their Application
June 26, 2014

This daylong conference, organized by the Index of Christian Art and the Visual Resources Collection with support from ARTstor, followed the two successful previous “Digital World of Art History” conferences. This year the focus was on the implementation of standards for digital image collections and applications. The program covered various aspects of digital art history applications, from data standards to image-viewing and searching software. The speakers examined current methodologies and theory, and highlighted some case studies, including the Built Works Registry, a community-generated data resource for architectural works and the built environment; the new ArchaeoCore data standard; and the International Image Interoperability Framework (IIIF). Projects shown included photo archive image analysis used in Ukiyo-e.org and in the Frick Library photo archive; the Mapping Gothic web application; Artsy.net; and new image data software in use at Dumbarton Oaks Research Library and Collection. The presentations were of uniformly high interest, and many of the speakers agreed to have their work published on the Index’s website. Papers from all three conferences can be found at ica.princeton.edu/digitalbooks.php.
Dynamic activity characterized the 2013–14 academic year at 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, the Tang Center marked some noteworthy firsts, in addition to continuing its ambitious publication and academic programs.

In fall 2013, the Tang Center and Princeton’s Buddhist Studies Workshop applied to the Henry Luce Foundation for support for the “Dunhuang Art and Manuscripts” project and were awarded a generous grant that will make possible research activities and symposiums over the next four years. The Tang Center’s component of the project focuses on the art of the Buddhist cave temples at Dunhuang, in northwest China, and is based on the archive of more than 2,500 historic photographs of the caves taken by James and Lucy Lo in 1943–44 and housed at Princeton. The Lo Archive, which has invaluable documentary and aesthetic significance, preserves historic views of the caves, many of which are now irretrievably changed, seen from the unique artistic perspective of a photographer deeply steeped in the aesthetics of photography. By cataloguing these photographs and combining the findings with collaborative state-of-the-field research on Dunhuang, the project aims to preserve, enhance, and publish this rare photographic resource and contribute to the research on and teaching of Chinese art history and Buddhist studies. As part of the art component of the project, a team of Tang Center staff, museum curators, and an advanced graduate student traveled to Dunhuang in May 2014 to perform on-site geographical inspection of the area and to review and verify research findings with Zhao Shengliang of the Dunhuang Academy.

The manuscript component of the grant will kick off publicly in fall 2014, when the Buddhist Studies Workshop will hold the first of several symposiums focused on Dunhuang manuscripts and the field of Buddhist studies. In the early 20th century, a cache of manuscripts dating from the 4th to the 14th century—in languages ranging from Chinese to Tibetan, Sanskrit, Uighur, Tangut and others—was discovered in Dunhuang, providing a wealth of both Buddhist and secular material for research. Too often, however, scholarship on these and other manuscripts discovered in northwest China has focused on texts in one specific language in isolation from the others, despite shared, natural affinities in subject matter and research interests. Since the Dunhuang manuscripts represent all of these languages, as well as a wide range of texts, the Buddhist Studies Workshop symposiums will advance Buddhist studies as a whole by lowering the existing boundaries between different subfields of study. The Tang Center and the Buddhist Studies Workshop are grateful to the Henry Luce Foundation for supporting this important project and look forward to sharing the results of this research and scholarly activity in events at Princeton and in publications.

Another first for the Tang Center this year was its focus on Korean art in spring 2014. Yi Song-mi ’83, professor emerita of art history at the Academy of Korean Studies and a graduate alumna of the department, presented three lectures as the sixth Tang Center lecture series: “Korean Art in Its East Asian Context,” “True-View Landscape of the Late Joseon Period,” and “Symbolism and Functions in Korean Palace Screen Paintings,” as well as two workshops for graduate students. In just two weeks, Professor Yi gave the equivalent of an intensive course on Korean art of the Joseon dynasty, while providing a general overview of Korean art and the driving issues in Korean art history. Showing myriad works, she discussed topics that will continue to stimulate research and ways of thinking about Korean art within the context of East Asian art as a whole. A book publication based on her lectures is anticipated.

The Tang Center also continued its...
ambitious schedule of publications in 2013–14. In July 2013, the Tang Center published The Family Model in Chinese Art and Culture, which features 17 multidisciplinary essays analyzing in more than 450 pages how family paradigms have informed and intersected with Chinese art and literature. In December, the Tang Center released a second volume, Art and Archaeology of the Erligang Civilization, a project initiated by Kyle Steinke, a Ph.D. candidate in the Department of East Asian Studies at Princeton. One of the first books in a Western language devoted to the Bronze Age Erligang culture and the spectacular beginnings of the bronze industry in what today is China, the richly illustrated volume features essays on topics ranging from the modern history of rediscovering the culture and its most important archaeological sites to methodological issues that include how to define the culture, the usefulness of cross-cultural comparative study of early, geographically separated cultures, and the difficulty of reconciling traditional Chinese historiography with modern archaeological discoveries.

The Tang Center is currently in the process of preparing two more publications for release during the 2014–15 academic year. The first, Art as History: Calligraphy and Painting as One, is a collection of eight essays—some revised and updated, others new—by Wen C. Fong. The second, Preserving the Dharma: Hōzan Tankai and Japanese Buddhist Art of the Early Modern Era, by the late John M. Rosenfield, is part of the Tang Center Lecture Series. All Tang Center books are distributed by Princeton University Press (pup.princeton.edu).

In March 2014, the Tang Center hosted the graduate student symposium “Wit and Humor: Visualizing Playfulness in East Asian Art.” Organized by graduate students Wai Yee Chiong and Sol Jung, the symposium explored visual articulations of wit and humor in East Asia, teasing out how humor sometimes transcends cultures; breaks boundaries or flouts conventions; exploits political events, religion, elite culture, and social customs to provoke laughter; or encrypts underlying messages in witty and unconventional works. Christine Guth of the Royal College of Art gave the keynote lecture on the witty use of lacquer masquerading as bronze in Japanese art. Graduate student speakers traveled to Princeton from around the country, as well as from Europe and Asia, to present papers.

The three lectures organized by the Tang Center this year ranged in topic from the theory and practice of pictorial citation in Song China (Martin Powers, University of Michigan) to Japanese calligraphy (John Carpenter, curator of Japanese art at the Metropolitan Museum of Art) and late Ming painting manuals (J. P. Park, University of California–Riverside).

This year the Tang Center acquired the painting Sound in the Mountains (2010) by Wang Mansheng (born 1962). Using ink and walnut ink on cardboard, the artist created an earthy, dry, mountainous landscape inspired by Dunhuang. The Tang Center plans to donate this work to the Princeton University Art Museum.

Finally, in June the Tang Center organized and hosted a workshop involving art historians specializing in both Asian and Western art to discuss different ways of seeing, ordering, and depicting space in painting, in preparation for an exhibition being planned by the Freer and Sackler Galleries in Washington, D.C.

The Tang Center is currently organizing a symposium, “Chigusa in Context: In and around Chanoyu in Sixteenth-Century Japan,” scheduled for November 7–8, 2014, in conjunction with the exhibition Chigusa and the Art of Tea in Japan at the Princeton University Art Museum. For further information on Tang Center events and publications, visit www.princeton.edu/tang.
Collections have been a major focus this year at Marquand, under the direction of Librarian Sandra Brooke. These range from experimental electronic artist’s books and apps available only via tablet computer to ancient and modern rare materials.

The Coronation Gospels (Kunsthistorisches Museum, Vienna) was created ca. 795 in the palace scriptorium of Aachen for the coronation of Charlemagne. Thought to have been retrieved from the emperor’s tomb by Otto III in the year 1000, it was then used for the coronation of each “King of the Romans.” Marquand’s 2012 facsimile faithfully emulates the gold and silver ink on purple-dyed pages of this iconic monument of Carolingian art. Marquand’s collection of Leonardo facsimiles was greatly enriched by several rare multivolume sets that document manuscripts and drawings in the collections of Her Majesty the Queen at Windsor Castle, the Institut de France, the Uffizi in Florence, and the Accademia, Venice.

Architect and antiquary Jacobus Strada published Imperatorum Romanorum… in 1559—a majestic production featuring 118 folio-sized woodcuts that depict rulers from Julius Caesar to Charles V. The portraits, attributed to Hans Rudolf Manuel Deutsch, are accompanied by intricately framed biographical texts with arabesque ornaments by Peter Flötner. Deutsch derived the likenesses from a corpus of drawings after ancient coins and medals that Strada created for the banker Hans Jakob Fugger.

Cardinal Carlo Borromeo studied earlier and contemporary church structures to formulate his treatise Instructionum Fabricae et Supellectilis Ecclesiasticae… (1577). It applies the decrees of the Council of Trent (1545–63) to the design and decoration of churches, where form was directly related to function and doctrine. Unillustrated except for a small scale measure, Borromeo’s manual had a powerful impact on Baroque church design as far as Latin America and Asia.

Della trasportazione dell’obelisco vaticano… (1590) records the relocation of an Egyptian obelisk from the ruins of Nero’s Circus to the Vatican piazza. Architect Domenico Fontana devised and directed the project at the behest of Pope Sixtus V, using more than 900 men and scores of horses and windlasses. Thirty-eight plates depict the process and magnificent architectural settings, with additional illustrations of other buildings designed by Fontana for the pope.

Le grand escalier (circa 1679–83) is a luxuriously bound suite of plates after Charles Le Brun commemorating the illusionistic decoration of the great staircase at the Palace of Versailles, destroyed in 1752 by order of Louis XV. Additional plates illustrate the ornamented vault of the king’s Petit Appartement and religious scenes in the chapel at the Château de Sceaux and the church of Val-de-Grâce in Paris.

Lettere di giustificazione scritte a Milord Charlemont e à di lui agenti di Roma… (ca. 1757) contains the impassioned letters Giovanni Battista Piranesi wrote to James Caulfeild of Charlemont—the patron of his monumental, four-volume Le antichità romane—when the earl reneged on his financial support. Marquand’s copy includes the scarce letter of retraction that Piranesi grudgingly wrote in the wake of the ensuing scandal. This purchase was supported by the department’s Laura P. Hall Memorial Fund.

Two titles bound together celebrate the work of Ennemond Alexandre Petitot for Guillaume Du Tillot, Marquis de Felino. Mascarade à la grecque… (1771) has 10 plates of designs for bizarre architectural costumes inspired by the contemporary taste for Greek design. The engraved title page of the whimsical Suite des vases… (1764) claims that it records 30 actual vases from the Marquis’s collection.
and the poet Geert Pijnenburg. Known for its bold graphic covers and original linocut illustrations, Het Overzicht promoted art, literature, and music of the international avant-garde. Marquand’s is an exceptionally scarce set, complete in 24 numbers.

Marquand’s collection of Polish-born photographer Germaine Krull was strengthened with three of her most important books. Métal (1928), with dramatic collotypes of industrial structures, has been called “the finest example of a modernist photo book in the dynamic, cinematographic mode.” It is joined by Le Valois (1930) and Études de nus (1931), which were purchased with support from the Elise and Wesley Wright, Jr. ’51 Marquand Book Fund. The Japanese photo journal Purovōku: shisō no tame no chōhatsuteki shiryō [Provoke: Provocative Materials to Ponder] (1968–69) brings together practitioners like Moriyama Daidō, Nakahira Takuma, and Taki Kōji. This rare magazine radically promoted the idea of a pure image devoid of narrative or documentary content.

Its name an echo of Jasper John’s number paintings, the journal 0 to 9 (1967–69) was a collaborative effort of Vitto Acconci and poet Bernadette Mayer. The seven mimeographed issues, with rubber-stamped additions, stapled covers, and an appropriated dust jacket, were the vehicle for linguistic experimentation and the presentation of conceptual and performance pieces by the editors and such artists as Sol Lewitt, Lawrence Weiner, and Adrian Piper.

Marquand’s Chinese holdings expanded in the field of contemporary art. Zhongguo dangdai sanshi nian (shibun) [Thirty Years of Chinese Contemporary Art (Painting)] focuses on the increased diversity and innovation of the first post-Mao decades in China and highlights the complex array of major figures and styles that launched China’s emergence on the world stage of avant-garde art.

Two postal sculptures by Gilbert & George were added to the collection. Each consists of eight signed cards and matching franked envelopes. The photographs and wry verses of Pink Elephants (1973) celebrate inebriation. Red Boxers (1975), with photo-based images and an intricate red and black color system, relates to a living sculpture of the same name for which the artists posed with red-painted hands and faces.
**Visual Resources Collection**

**Visual Resources**, under the direction of Trudy Jacoby, planned the installation of new projectors in four frequently used McCormick Hall classrooms this summer. All McCormick Hall classrooms now have Canon Realsis projectors, which have proven to be excellent for projection of art-historical images. The four rooms have also been updated to the current HDMI (High-Definition Multimedia Interface) standards, which use all digital media rather than analog. Converting classrooms to the current digital HDMI technology is a campus-wide priority, and offers the great advantage of having classrooms use a common setup.

**ARTstor**'s image hosting program **Shared Shelf** has now replaced the image hosting pilot in which Visual Resources participated. The Archivision architectural image collections—which are licensed by the department in conjunction with the School of Architecture—added after May 2010 have now been loaded and access brought up to date. Jacoby received a second grant from Princeton's David A. Gardner ’69 Magic Project in 2014 for implementation of Shared Shelf to make Visual Resources image collections available to the Princeton community within the interface of ARTstor. The department's image collections are now being migrated from the old hosting environment into the new Shared Shelf interface, where cataloguing and images will be updated and duplicate images deleted. This process is transparent to users, who should experience the updating of the collections as a real enhancement. The next phase will involve uploading all Visual Resources images added since May 2010, the date of the last pilot hosting upload.

In a major initiative that will make images across multiple campus resources more accessible, Visual Resources worked with the Office of Information Technology project implementation team for cross-collection resource discovery and use on the development of new software. This new application, which will replace the older Almagest software, will search across multiple image collections, integrating the use of images in Visual Resources’s collection with those from other campus and licensed image resources such as ARTstor and Bridgeman. An essential step in implementing the new software is the migration of the Visual Resources image database management system, PiCtor, from Access to Structured Query Language (SQL).

Another important project currently underway is the scanning and cataloguing of the color transparencies of the unparalleled collection of icons at the Monastery of Saint Catherine at Mount Sinai taken by the Princeton-Michigan expeditions to Sinai. A grant extension from the David A. Gardner ’69 Magic Project is allowing Visual Resources to expand the scope of the project by scanning all of the 2,000 35 mm color slides, in addition to the 5 x 7 -inch transparencies that were covered by the initial grant. This grant will make it possible to scan all of the color photographs of the Sinai icons taken during the expeditions. Megan Gareidakis, a visiting graduate student who is doing coursework with Professor Charles Barber, is working on this project, inputting cataloguing data into a database created by Jacoby.

The holdings of images of ancient Egyptian art continued to grow this year, with new courses again being taught in that field. Work also continues on the digitization of the slides taken by Professor Thomas DaCosta Kaufmann, which include extensive documentation of monuments in eastern Europe, the Czech Republic, and Germany, with an emphasis on architecture. Other resources added this year were images by James Kiracofe of contemporary architecture in the United Arab Emirates and the Near East, for Art 250, “Architecture, Globalization, and the Environment,” taught by Professor Esther da Costa Meyer. Many striking images of Cuba licensed from a new vendor, Veritas Imaging, were also added for da Costa Meyer’s course.

Visual Resources hosted the second meeting of the ArchaeoCore cataloguing standard group. This new standard, which will be used initially to catalogue archaeological materials in Shared Shelf, offers a data format designed to facilitate the inputting of data about archaeological expeditions, objects, and finds, while preserving context information. A beta version is currently available in Shared Shelf.

The third annual digital image conference, “The Digital World of Art History: Standards and Their Application,” held on June 26, 2014, was organized by Jacoby and the Index of Christian Art (see page 23).

David Connelly, the Visual Resources photographer for more than 40 years, retired in February 2014. Very few art history departments have had the benefit of the high degree of professionalism that Connelly brought to his position. Working independently, Connelly made the transition to digital technology. His emphasis on maintaining the highest standards of quality and his generosity in sharing information and expertise were notable contributions to the department.

Photographer John Blazejewski joined Visual Resources part-time in March 2014, remaining
part-time in the Index of Christian Art, where he has been the senior staff photographer for nearly 25 years. Blazejewski has more than 40 years of experience as a professional photographer, and his skills include digital imaging, workflow, and processing, as well as scanning and color management. His major projects for the Index have included on-location photography of more than 70,000 images from medieval and Renaissance manuscripts in the collections of the Morgan Library in New York City, the Newark Museum, the Free Library of Philadelphia, and the Brooklyn Museum. On campus he has been active as a photographer for Firestone Library’s Rare Books and Special Collections, the Graphic Arts Collection, the Seeley Mudd Library, and the Cotsen Children’s Library. His photographs have been published in *The New York Times*, *The Burlington Magazine*, and many university press books, including Princeton University Press’s prize-winning volume *Lewis Carroll, Photographer: The Princeton University Library Albums*, for which he did all of the photography.

**Research Photographs**

*The Big Picture: Mammoth-Plate Albumen Prints*, an exhibition shown in McCormick Hall, displayed some of the superb examples of large-format 19th-century prints in the Research Photographs collections. Most albumen photographs were produced by contact printing a negative on a sheet of sensitized albumin photographic paper, and the resulting prints are precisely the same size as the negatives. Using these mammoth negatives—over 10 × 12 inches in size—allowed photographers to produce outsized photographic prints before the development of photographic enlargement techniques and to capture both the expanse and detail of the subjects.

An exhibition of photographs from Research Photographs’s Antioch archive, *Antioch on the Orontes, Early Explorations in the City of Mosaics*, was on view at the Koç University Research Center for Anatolian Civilizations in Istanbul from February to April 2014. The show presented images from the first archaeological excavations of Antioch (modern Antakya, Turkey) in the 1930s, documenting the discoveries at this important ancient city. The exhibition then moved to Ankara, where it was on view June 17–September 21 in the Turkish-American Association Emin Hekimgil Art Gallery. It will next travel to the Hatay Archaeological Museum in Antakya. The 270-page catalogue, edited by Scott Redford and published by Koç University Press, includes extensive contributions from Research Photographs curator Shari Kenfield and department publications editor Christopher Moss.

Three photograph collections were transferred to Firestone Library’s Special Collections as they complete collections already partially in the library. The collections transferred were photographs of archaic and classical Greek art and architecture by Alison Frantz, photographs of India and Southeast Asia from the Ananda Coomaraswamy collection, and photographs of medieval manuscripts and metalwork compiled by the late Professor Albert M. Friend Jr.

Student assistants Chelsea Mayo ’14 and Nathan Tyrell ’14 did exceptional work on the archives of the Morgantina excavations this year, Mayo in updating and crosschecking the archive’s records, and Tyrell in scanning the field notebooks. The Morgantina collections continue to be actively consulted, both for preparation of publications and to assist current work at the site. Photographs from the Pennoyer Collection of Monuments Men images continue to be used in articles, books, movies, and television.

Research Photographs curator Shari Kenfield retired in February 2014 after more than 40 years managing the research photographs and archaeological collections. Her work was greatly appreciated by the numerous researchers who used the collections, many of whom traveled to Princeton to work with the archives. One of her many important contributions was the digitization of the images and other material in the archaeological archives, making them more accessible to current expedition participants and to researchers around the world.
In October 2013, the Index of Christian Art hosted the conference “Manuscripta Illuminata: Approaches to Understanding Medieval and Renaissance Manuscripts,” organized by Director Colum Hourihane. Inspired by the recent publication of the comprehensive catalogue of Princeton’s holdings of medieval and Renaissance manuscripts, the event featured a number of papers that focused on Princeton’s manuscripts. Many of the 19 speakers provided fascinating insights into treasures of Princeton’s collections—from the 15th-century Tewkesbury Psalter to an Italian Suëtonius of 1433—as well as offering more general investigations of manuscript iconography, usage, production, patronage, and other issues (see page 22). The proceedings of the conference were published in spring 2014 by the Index in association with Penn State University Press.

Collaborating with the Visual Resources Collection, the Index co-organized the June 2014 conference “The Digital World of Art History 2014: Standards and Their Application.” The third annual conference in the popular series, this year’s event focused on standards for digital image collections and applications, with examinations of methodologies and theory, and presentation of case studies of some current cutting-edge applications (see page 23).

The most recent issue of the journal Studies in Iconography, edited at the Index by Hourihane, Michael Curschmann, and Lucy Sandler, was published by the Medieval Institute of Western Michigan University in spring 2014. Its seven articles include “Out of Sight: Painting and Perception in Fourteenth-Century Byzantium” by the department’s Professor Charles Barber; it also features 30 reviews, including one by Barber and another by Index of Christian Art scholar Henry Schilb.

In May 2014, Hourihane retired from his position as director of the Index, and Adelaide Bennett Hagens was appointed acting director. Hagens catalogued a variety of manuscripts—chiefly of the Carolingian, Ottonian, Romanesque, and Gothic periods—for the Index’s database this year. She also gave two conference papers: “A Diminutive French Book of Hours of the Fourteenth Century,” at the Index’s Manuscripta Illuminata conference, and “Recollections of a Dismembered French Book of Hours of the Early Fourteenth Century,” at the May 2014 symposium of the Research Group on Manuscript Evidence at Princeton.

Her publications this year were “Some Perspectives on Two French Horae in the Thirteenth Century,” in Books of Hours Reconsidered, edited by Sandra Hindman and James Marrow (Harvey Miller Publishers, 2013); and “The Chambly Hours: A Diminutive French Book of Hours of the Fourteenth Century (Ms. 2010-115) in the Princeton University Art Museum,” in Manuscripta Illuminata: Approaches to Understanding Medieval & Renaissance Manuscripts (Penn State University Press, 2014). The latter article examines an illuminated manuscript of ca. 1330, donated to the Princeton University Art Museum by Richard Turner ’55 ’59, that is notable for the four heraldic coats of arms repeated on all 20 panel miniatures. The armorials of four noble families of Chambly, Bazentin, Fiennes, and Ronquerolles in northeast France (Picardy) signify their common kinship, lineage, and social connections. Hagens also attended the conference on the Saint Albans Psalter at the J. Paul Getty Museum in Los Angeles, and the International Congress on Medieval Studies in Kalamazoo, Michigan.

Catherine Fernandez catalogued the architectural sculpture of several Romanesque churches in the Auvergne region of France, as well as Romanesque frescoes in southern France and Carolingian manuscripts for the Index database. She presented papers and lectures this year at Rutgers University (“Storehouse of Memory: The Archive as Repository of Texts, Objects, and Ideas”), Stanford University (“Mapping Romanesque Saint-Sernin: The Inventory of 1246 as Spatiotemporal Itinerary” and “‘Soft’ Sources at Saint-Sernin: The Medieval Afterlife of the Gemma Augustea”), at the annual meeting of the Medieval Academy of America in Los Angeles (“Charlemagne’s Evangelary: The Godescalc Gospels and the Transmission of Carolingian Memory at Saint-Sernin of Toulouse”), and for the symposium of the Research Group on Manuscript Evidence at Princeton (“Inventories, Altars, and Institutional Memory: Carolingian Patronage and the Sculptural Program of Saint-Sernin of Toulouse”).

Judith Golden, shifting emphasis from manuscripts to textiles this year, participated in the creation of the Index’s database of opus anglicanum, the exquisite and expensive embroidery created in England primarily between the late 12th and the mid-14th century.
The Index’s free database (ica.princeton.edu/opus-anglicanum) is built on the collection of images donated by Evelyn Thomas. Among the more interesting objects that are part of the project are the funeral palls of the livery companies of London, which evolved from the medieval guilds associated with specific trades. Large enough to cover a coffin or bier, and actually used for members’ funerals, the palls feature panels decorated with iconography pertinent to each company’s trade—the pall of the Merchant Taylors includes large pairs of scissors; the brewers have sprigs of wheat; the fishmongers, mermen and mermaids. Golden also worked on updating the original textile files and adding the records to the Index’s online database. She presented the paper “Mahaut, Countess of Artois, as Patron: Proclaiming Wealth and Heritage through Her Gardens and Her Art,” about an influential 14th-century French woman, at the November 2013 Delaware Valley Medieval Association meeting.

Jessica Savage’s most recent research projects at the Index focused on the rich medieval textiles in the archive, especially contributing to the opus anglicanum database. She also catalogued the more than 130 miniatures in the Prayer Book of Claude de France, Morgan Library manuscript M.1166, which was given to the Morgan Library in 2008. A unique and tiny gem of early Renaissance book art from Tours, the extremely miniaturized personal prayer book measures only 69 × 49 millimeters and fits neatly into the palm of the hand. The manuscript was illuminated by the Master of Claude de France, the French queen’s namesake court artist, around the year of her coronation in 1517. It contains a remarkable amount of detail in minuscule format facilitating the prayers and suffrages to saints commonly said during the hours of the day. Savage also spoke on the archival past of the Index at “The Digital World of Art History 2014: Standards and Their Application” conference in June 2014 (see page 23). She completed 18 credits toward her master’s degree in library and information science at Rutgers University and graduated from the program in July 2014. She looks forward to expanding the Index’s cataloguing of manuscripts in the New York Public Library.

Henry Schilb considerably expanded the Index’s coverage of Early Christian and Byzantine Art this year. As part of the Index’s ongoing partnership with the Benaki Museum in Athens, he added entries for 121 terracotta lamps in the Benaki’s collection to the Index’s online subscription database. Most of these lamps had never before been published, and none had ever been catalogued by the Index. The Index database’s coverage of terracotta objects in the Benaki Museum now comprises 344 specimens of several object types, including lamps, ampullae, and other vessels. Schilb also took part in the ongoing transfer of the Index’s original card files to the online database, updating and expanding the coverage of Early Christian and Byzantine textiles. In spite of burgeoning scholarly interest in textiles in recent decades, many of the Index files for textiles had remained unchanged since they were created, some as long ago as the 1930s. In addition to creating more than 300 new records, including many for specimens never before catalogued by the Index, Schilb updated other database entries with new information and recent bibliography. He has now added or updated records for textiles of many types and periods, from Late Antique tunics to Late Byzantine embroidered vestments—and the project continues.

In 2013, Schilb participated in the “Resounding Images: Medieval Intersections of Art, Music, and Sound” conference at Columbia University. In November, he presented a paper on “The Complexity of the Threnos: The Elaboration of Iconography, and the Interpretation of Meaning and Function” at the Thirty-Ninth Annual Byzantine Studies Conference, at Yale University. He also contributed the chapter “The Epitaphioi of Stephen the Great” to Dressing the Part: Textiles as Propaganda in the Middle Ages, edited by Kate Dimitrova and Margaret Goehring (Brepols, 2014).
Molyvoti, Greece

The Molyvoti, Thrace, Archaeological Project, directed by Professor Nathan Arrington, seeks to understand the formation and evolution of an ancient trading port, inhabited from the 7th century B.C.E. to the 6th century C.E., in its regional and cultural contexts. A few trenches had been dug at the site, which is located on a peninsula on the north coast of Greece, in the 1950s and the 1990s, but it remains virtually untouched. Princeton’s new project brings together specialists and students from the United States and Greece, and employs a variety of techniques to investigate the city, establish its chronology, assess changing economic activity, relate its form and layout to its function as a trading port, and evaluate the impact of the settlement on the environment and local populations.

Using satellite photographs, geomorphologists from Aristotle University (Thessaloniki) are reconstructing the form of the ancient coastline, while geophysical surveys have recovered the dimensions of city blocks and individual houses, revealing a much larger, wealthier, and more organized city than anticipated. In summer 2013, the first season of the dig, 11 Princeton undergraduates participated in Art 304, “Archaeology in the Field,” joined by graduates and postdocs from Princeton, Michigan, Harvard, Oxford, Democritus University (Thrace), and other institutions. The students engaged in all aspects of the project: excavating in the field, studying finds and pottery, sorting botanical remains, and analyzing bones. In the evenings they attended seminars and lectures, and on weekends traveled to regional archaeological sites.

In the first season, excavation of ten 5 × 5-meter squares produced a vast quantity of material, including 98,837 pottery sherds; 34,519 tile fragments; 581 finds, including 116 coins; and 1,943 bone specimens. The excavation revealed a Classical crossroad, with remains of abandoned structures that had crumbled onto the road. The detritus contained material from late in the site’s first period, the late 4th to the early 3rd century B.C.E. Food waste (bones and grains) found on top of the road indicate that the area was used as a dump after it was abandoned, while other parts of the city continued to be inhabited. The earlier excavators believed that the city was destroyed by Philip in the mid-4th century, but it is now clear that it suffered a slow process of gradual abandonment.

Excavation also uncovered several rooms of a Classical house, providing evidence for commercial and domestic activity in that period, as well as for later reoccupation after its abandonment. In the Roman period, people returned to the house, building new walls and reusing old ones. Transport amphoras were found alongside large quantities of imported fine pottery, and the growth of the house (a villa?) may have been tied to the rise of Constantinople. During the Roman period or shortly thereafter, an enigmatic circular structure was built. Only the foundations of the walls remain, making it difficult to determine its original function—possibly a windmill, watchtower, lighthouse, or granary.

Continuing excavation, complemented by surface surveys, will contextualize the site and evaluate its impact on the landscape.

Wadi el-Hudi, Egypt

Kate Liszka, the Cotsen Postdoctoral Fellow in the Society of Fellows and lecturer in the Department of Art and Archaeology, led Princeton's first archaeological expedition to Egypt in May 2014. With financial support from the department, her team surveyed the area known as Wadi el-Hudi, 20 miles east of Aswan in Egypt’s rugged and arid Eastern Desert, where ancient Egyptians of the Middle Kingdom (ca. 2000–1700 B.C.E.) and the Roman period (ca. 4th century C.E.) mined purple amethyst for making jewelry. Earlier surveys had recorded inscriptions and 14 sites, most of which included a mine and a settlement area for the
workers. The inscriptions and surface artifacts reflect mining practices and document Egyptian-Nubian relations.

The archaeological sites at Wadi el-Hudi are so well-preserved—almost like time capsules—that Liszka and her team were able to identify areas of mining activity, administration, storage, and living spaces. They explored three previously known but little-studied sites. Site 9 is an Egyptian-style fortress unique in being constructed of rough stones instead of the usual mud bricks. The walls still stand to their original height of two meters, and the ancient workers left much of their mining debris and tools in place when they abandoned the settlement.

Site 5 is also a fortified settlement but is built on a steep hilltop that is incorporated into its design. The exterior of the settlement is protected by an imposing stone wall. A large wall in the interior separates administrative areas from housing and demonstrates the expedition leaders’ concerns with maintaining control over their mined amethyst as well as the perhaps even more precious stores of food and water. Liszka’s team also located more than 50 inscriptions—testimonials left by the miners, their leaders, and soldiers—both in houses and along paths.

Along the mountain-top between those two sites is Site 6, a watch post for soldiers protecting the mining sites. A conglomeration of about 50 more soldiers’ inscriptions appears on the highest peak of the mountain.

Liszka’s team also located and recorded several previously unknown inscriptions nearby. Further work at Wadi el-Hudi is expected to produce more exciting results.

**Polis Chrysochous, Cyprus**

During the night of February 11–12, 2013, the longtime project in Polis Chrysochous suffered a serious blow: 672 ceramic and terracotta artifacts were stolen from the storeroom. While no objects of great intrinsic value were stored there, the fragmentary pieces that were taken were of great importance for the project’s researchers. None have been recovered.

Courses continued to involve students in the Polis project this year, including the freshman seminar “Earth’s Environments and Ancient Civilizations,” co-taught by Lecturer Joanna S. Smith ’87 and Professors Adam Maloof and Frederik Simons of the Department of Geosciences. During fall break, the class traveled to Cyprus, where the students explored the archaeology of the ancient cities of Marion (ca. 8th century–312 B.C.E) and Arsinoe (founded ca. 270 B.C.E and still thriving in the 1500s C.E.). One group conducted an archaeological field survey, documenting ceramics, building materials, and mosaic fragments. Others used magnetometry, electrical resistivity tomography, and ground-penetrating radar to record architectural remains below ground, mapping the area around an Archaic sanctuary and the settlement area between two excavated Late Antique churches.

Ceramic, terracotta, limestone, and metal samples taken in 2012 were analyzed to determine their composition and sources. Charlotte E. Conner ’14 completed a study of the building materials in Polis as her junior paper in geosciences. She determined that the limestones used in the buildings, which span the period from ca. 600 B.C.E to 700 C.E., came from local quarries. She also demonstrated that the composition of the mortars was changed over time to include clay, which strengthened the mortar. The clay content can thus suggest the approximate time when the mortar was created.

Polis team member Nancy Serwint ’87 gave papers on terracottas from the excavation at a conference in Nicosia and at this year’s annual meeting of the American Schools of Oriental Research (ASOR), which also included a paper by Smith on involving students in the Polis project through collaborative teaching with geosciences and computer science. At an ASOR session on Polis organized by Smith, Professor Emeritus William Childs spoke on Cypriot aesthetics, and Nikitas Tampakis ’14 discussed the digital 3-D models of ancient buildings at Polis created in a seminar taught by Smith and Professor Szymon Rusinkiewicz of the Department of Computer Science. In spring 2014, students in that seminar developed a website where scholars and the public can interact with the 3-D models.
**Undergraduate Alumni**

**Bryan Bell ’83** was awarded the Latrobe Research Prize by the Fellows of the American Institute of Architects for joint research on public interest practices in architecture. The research focuses on understanding and dealing with the dramatic social, economic, environmental, and technological changes in the wake of the Great Recession, when many of the assumptions that have long guided the field of architecture no longer seem relevant to the current challenges facing the discipline. The research is the basis for the Public Interest Design Institute (publicinterestdesign.com), founded by Bryan, which provides training to architects throughout the world. [bryan@designcorps.org]

**Anne-Marie Belli ’84** had her most recent solo exhibition in New York City at Platform LES on the Lower East Side in 2012. The show featured ethereal watercolors in shades of indigo from an ongoing “Shadow Series” based on plants. At a 2013 auction supporting conservation in the Hamptons, Alec Baldwin was the high bidder for her Shadow 81. Anne-Marie’s multi-layered, quasi-abstract works on paper have also been included in several group shows in New York City and at the Mark Humphrey Gallery in Southampton. In addition, she is creating a series of self portraits inspired by Francesco Clemente’s virtuoso watercolors. Anne-Marie also writes a blog, ABC’s by AMB (ambelliaart.com/blog), presenting her thoughts on art, books, and culture. Her website is ambelliaart.com. [am@ambelliart.com]

**Rebecca Zack Callahan ’04** and her husband Rob welcomed twin boys, Zack Alexander and Chance Hayes, who were born on December 30, 2014. [rebeccazcallahan@gmail.com]

**Richard Dupont ’91** had two works in the exhibition Out of Hand: Materializing the Postdigital at the Museum of Arts and Design (MAD) in New York, on view from October 16, 2013, to June 1, 2014. This was the first comprehensive museum show to explore the extraordinary 21st-century explosion of creativity made possible by advanced methods of computer-assisted digital fabrication in art, architecture, and design. One of Richard’s works, Untitled #5 (2008), which was featured on the cover of the catalogue, is an 80-inch-tall cast pigmented polyurethane figurative sculpture based on a digital distortion of a 3-D digital model of his body. The other piece, Going Around by Passing Through (2013), is a 15-foot-tall cast aluminum digitally scanned mask of his face. It was the first work ever installed in front of the MAD museum on Columbus Circle. For more about Richard’s work and his upcoming exhibitions, visit his website, richarddupont.com. [info@richarddupont.com]

**Jennifer Elliott ’04** is an associate at Kirkland & Ellis LLP in Chicago. Her practice concentrates mainly on ERISA and employee benefits-related matters, with a particular focus on the employee benefits aspects of corporate transactions. She nourishes her love of the arts and art history as a board member of the evening associates committee of the Art Institute of Chicago. [jennifermarieelliott@gmail.com]

**Daria Rose Foner ’11** completed her second year as a doctoral student in the Department of Art History at Columbia University. Although she focuses on painting and sculpture of the Italian Renaissance, in fall 2013 she helped organize the exhibition Goddess, Heroine, Beast: Anna Hyatt Huntington’s New York Sculpture, 1902–1936, which was shown at Columbia’s Wallach Gallery. For the first four decades of the 20th century, Huntington focused her creative energy on New York City, and her public sculpture remains on view at the Bronx Zoo, the Hispanic Society, and in Central and Riverside Parks. Fascinated by animals from an early age, she also produced a range of animal sculptures in bronze and stone, including fierce jaguars, endearingly human-like monkeys, and harmonious cranes. This summer Daria participated in the inaugural Center for Curatorial Leadership/Mellon Foundation Seminar in Curatorial Practice. [drf2110@columbia.edu]

**Nora Gross ’08** completed her first short documentary film, The Last Slam, while a student in the graduate program in documentary media studies at The New School in 2013. The film follows a 19-year-old spoken-word artist in New York City as he prepares for his final poetry slam as a teen and faces his impending age-out of the teen poetry scene, a tight-knit and supportive community through which he has built his identity as an artist and a young man. The Last Slam has been screened at the national conference for the Society of Visual Anthropology, as well as at film festivals on the campuses of The New School, the University of Pennsylvania, and Temple University. The film can be seen at www.noragross.com/lastslam. Nora is now a Ph.D. candidate in the University of Pennsylvania’s Graduate School of Education, where she hopes to use documentary and ethnographic film as a method for educational research. She is an active member of camra (camrapenn.org), an interdisciplinary collective of researchers and educators committed to participatory experimental media-making. [nora.m.gross@gmail.com]
Carol-Ann Holzberger-Braun ’76 recently unveiled Gobo, an interactive piece connected to a Kinect that detects the number of people looking at the work and triggers different animations based on position, movement, and timespan. Gobo was coproduced by the Atelier du CUBE, France, and programmed in Objective C with QT (Integrated Development Environment) and Xcode by engineer Maxime Fasquel. The work is intended to be projected in a large space and has the ability to read presence/absence from up to four meters. The work’s challenges included getting spectators to participate in the “unveiling” of its structure, having it carry authorial intent and produce unexpected variations, and transferring the focus from the image on the screen to the behavior of the people interacting with the work. This entails considering the piece as dynamic rather than as just a sequence of images. Carol-Ann has lived in Paris since 1991. In 2002, she launched Concert-Urbain, an association that designs polling and debating platforms for kids in neighborhood social centers (dring13.org, lebonheurbrutcollectif.org). They are a small part of the face-to-face activities organized by social workers associated with the Fédérations d’Éducation Populaire, in particular, CIRASTI, which specializes in extracurricular science education. [carolannbraun@free.fr]

Jorey (Else) Hurley ’96’s children’s picture book Nest was recently published by Paula Wiseman Books/Simon & Schuster Books for Young Readers. Inspired by the birds she and her daughters watch in the plum tree outside the kitchen window of their house in the Presidio National Park in San Francisco, the book follows a robin from egg to adulthood. Reviewers have called it “an astonishing picture book debut” that is “certain to please aesthetically minded children and adults.” In addition to book projects, Jorey also works as a designer and illustrator; her recent clients and collaborators include Papyrus, Chance, Parasol, Lesley Evers, and Minted. She blogs at joreyhurley.com. [joreyhurley.com]

Hal Kalman ’64 ’71 has news in the graduate alumni news section.

Katherine Kerr ’91 recently showed her work, particularly featuring Arabian horses, at the opening of the Rivero International LLC ranch in Scottsdale, Arizona. In her depictions of the horses, she explores themes of connection, loss, conflict, and beauty, often bringing a psychological dimension to the pieces. Katherine’s work is in collections in Australia, Brazil, Dubai, Italy, Spain, and the U.S., and is available at the training center at Rivero and through various agents, including Inga Applequist in Scottsdale and Adelia Audi for South America and Australia. She has also designed a variety of logos and formats for individuals in the Arabian Show Horse community and has herself owned Arabian horses for more than a decade. [kkerr125@gmail.com]

Emy Kim ’02 worked as an objects conservator in the San Francisco Bay Area for several years after completing her master’s degree in fine arts conservation at the Institute of Fine Arts of New York University. Her work included projects at the Cantor Arts Center at Stanford University, the SFO Museum at the San Francisco International Airport, and the Legion of Honor, among other area institutions. Earlier this year, she and her family relocated to Toronto, and she looks forward to connecting with artsy Tigers in Ontario. [emy.kim@gmail.com]

Jun Koh ’12 joined Carat, a media planning agency, after graduation. Her work with the company began in Detroit and has now taken her to Singapore, where her responsibilities range from planning and implementing the placement of advertisements for clients including General Motors and Mondelez (Oreo) to internal company projects like marketing trend analysis. While she builds a career in marketing, she also stays in touch with her Princeton roots by serving as social chair of the Princeton Alumni Association of Singapore (PAAS), launching their first Facebook page (facebook.com/princetonsg), and conducting interviews as cochair of the Malaysian Alumni Schools Committee. In an attempt to change the perception that Singapore is a sterile destination, especially for expats, Jun recently coedited the Alternative Guide to Singapore (facebook.com/altsingapore), which features a chronology of Singapore’s new cultural movement, with listings of events and happenings. Jun’s love of travel has taken her to a number of other Asian countries this year: Indonesia, Korea, Laos, Myanmar, Thailand, and Vietnam. Her journeys can be seen through her eyes at junkoh.com. [jyunjunk@gmail.com]

Deborah Krohn ’83 ’87 (M.A.) has news in the graduate alumni section.

Mifflin (Al) Lowe ’70’s new children’s e-book Z-Z-Z-Z-Z-Z-Z-Z-Z (A Bedtime Story), offers parents everywhere a sweet path to sweet dreams for their children. Written in the lyrically simple style of Goodnight Moon, and featuring the captivating illustrations of artist Martina Crepulja, it’s the perfect nightcap for children up to age 5—and their exhausted parents. The book was released in Kindle and Kindle Select editions in June. The Sailor Circus (Circus Sarasota) has joined with the Players Theatre and Ringling College Motion and Design Department in planning a production of Mifflin’s Christmas show, “Wilton Wilberry and the Magical Christmas Wishing Well,” which is scheduled for the 2015 holiday season. [mifflinlowe@gmail.com]

Spencer H. MacCallum ’54 has been nominated by the Chihuahua state government for the Order of the Aztec Eagle, Mexico’s highest
honor to a foreigner. Spencer discovered ceramic artist Juan Quezada in 1976 in the then remote village of Mata Ortiz, Chihuahua. A woodcutter, Quezada had been inspired by polychrome pottery shards from the prehistoric Paquimé culture (1200–1450) and had experimented in obscurity for 16 years to develop a technology of low-fire, hand-built ceramics. Spencer mentored Quezada, giving him the freedom to develop his art in directions of his own choosing, and introduced him to the art world through articles, demonstration tours—at the Rhode Island School of Design, Princeton, and Berkeley, among others—and museum exhibitions, including a traveling exhibition funded by the National Endowment for the Arts. As Quezada became known, he shared his knowledge with others. Today he is internationally known, and his village of Mata Ortiz is one of Mexico’s major art pottery centers. In 1999, President Ernesto Zedillo awarded Quezada the Premio Nacional de los Artes, Mexico’s highest honor to a living artist. The definitive history is Walter Parks’s The Miracle of Mata Ortiz (2nd edition, Rio Nuevo, 2012); a documentary, The Renaissance of Mata Ortiz, won an Emmy Award in 2013. [sm@look.net]

David Maisel 84 had a solo show, History’s Shadow, at Yancey Richardson Gallery in Soho in April–May 2014. The source material of the project was X-rays of art objects that date from antiquity to just prior to the invention of photography. After culling the X-rays from museum conservation archives, David rephotographed and reworked them, resulting in images that are decontextualized from the original artworks, yet somehow acutely alive and renewed. Selections from David’s Library of Dust series—photographs of the corroded copper canisters containing the cremated remains of patients from a state-run psychiatric hospital—were on simultaneous display in the gallery’s project space. [david@davidmaisel.com]

George McNeely 83 is the vice president for strategic and international affairs at World Monuments Fund (WMF), a nonprofit organization dedicated to the preservation of historic architecture and cultural heritage sites around the world. He is currently developing a range of activities that will celebrate the 50th anniversary of the founding of WMF in 2015. A major component of the celebration will be a book, published by Rizzoli, featuring essays by prominent writers on pressing concerns in architectural preservation today, including climate change, political turmoil, heritage preservation as an opportunity for economic development, waning local cultural traditions, and the impact of urban development. The photography will be curated by the International Center of Photography (ICP) in New York and will likely form the core of an exhibition at ICP in fall 2015 that will then travel to other locations in the United States and abroad. Milestones in the completion of WMF projects will also be celebrated, including Stowe House in Buckinghamshire, the Qianlong Gardens in the Forbidden City, the Carracci frescoes in the Palazzo Farnese in Rome, the Mughal gardens across the river from the Taj Mahal, and the reinstallation of interiors from the lost Chancellerie d’Orléans in Paris. [gmeneely@wmf.org]

Christine Murphy 07 launched New York States of Mind (NYSOM), a company she cofounded with Silda Wall Spitzer, in October 2013. The company’s digital magazine and e-commerce marketplace highlight distinctively New York stories and products. In her position as COO and editor-in-chief, Christine has interviewed many of her adopted home state’s most creative minds, including graphic designer Milton Glaser, painter and illustrator Ellsworth Kelly, MoMA president emerita Agnes Gund, and fashion designer Lela Rose. The NYSOM Marketplace promotes the works of emerging New York State artists, craftpeople, and entrepreneurs. Visit NewYorkStatesOfMind.com. [cmurphy@newyorkstatesofmind.com]

Rachel Poser ’11 entered the Ph.D. program in the history of art and architecture at Harvard University in September 2013; she works with Professor Ruth Biefeldt on Greek and Roman art. Rachel is particularly interested in the phenomenon of artistic exchange between cultural groups and its relationship to questions of identity and ethnicity in the ancient world. She recently presented a paper, titled “Displaying Difference: Modes of Cultural Representation in Gandharan Art and Architecture,” at the workshop “Rethinking the Greeks in Gandhara,” held at the Ludwig Maximilian University in Munich. The project, which evolved out of her Princeton senior thesis, re-evaluated a diverse collection of stucco sculptures found in the Apsidal Temple at Taxila, in modern-day Pakistan, and suggested that stylistic multiplicity became a visual mechanism for negotiating power within the multicultural community there. [rachelposer@gmail.com]

Rose Quinn ’99 is the founder and owner of Ridgeline Tech Design, Inc., a technical design and product development company based in Bozeman, Montana. She was a 2014 recipient of
a Montana Business and Professional Women’s Shooting Star Grant for the advancement of the company. Rose employs her art and design skills in varied projects encompassing technical illustration, graphic design, and product design, and uses her technical and hands-on experience in apparel construction specification and prototype building. When time allows between running a business and raising two sons (ages 6 and 1), she runs, skis, or hikes in the Montana mountains, usually towing or carrying a baby. Check out her website, ridgelineTechDesign.com. [rose@ridgelineTechDesign.com]

Zoë Saunders ’10 worked at Ross Institute as a curriculum developer, focusing on integrating museum field trips into their PreK–12 curriculum model, and was promoted to executive assistant to the founder and chair. In that capacity, she traveled throughout the United States, Asia, Europe, and Latin America promoting the institute’s mission of providing children with the skills, values, and sensibilities to succeed in a new global society. Zoë is now studying Chinese archaeology at the University of Oxford, working with Professor Jessica Rawson. Her independent research focuses on the social significance of jade in Neolithic and Bronze Age China. This summer she participated in an archaeological excavation at Dorchester-on-Thames, UK, and this year is continuing her studies in the MPhil program at Oxford. [zsaunders@alumni.princeton.edu]

Mark Sheinkman ’85 had a solo exhibition of new work at Von Lintel Gallery in Los Angeles from May 17 through June 21. During the past year his work was also shown in exhibitions at the Devin Borden Gallery in Houston, Gallery Joe in Philadelphia, and McKenzie Fine Art gallery in New York. His works are 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 current and upcoming exhibitions, visit marksheinkman.com. [info@marksheinkman.com]

Elliott Landry Smith ’99 *05 (architecture) recently established Landry Smith Architect and is currently working on a single-family house outside Portland, Oregon. Landry had previously worked at Andrew Berman Architect in New York, where his projects included the MoMA PS1 South Galleries and the Barry X Ball Studio. His website is landrysmith.com. [els@landrysmith.com]

Abbie (Bagley-Young) Vandivere ’01 took pre-med courses at Princeton and planned to become a dentist, but her passion for art took her on a different path. As a visual arts major, she made drawings and paintings based on biological imagery and X-rays. Inspired by the combination of science and art, and by visiting Norman Muller’s studio in the Princeton University Art Museum (PUAM), she decided to pursue a career in art conservation. After graduation, she did an internship at the Guggenheim Museum, worked at PUAM, and completed a three-year course in the conservation of easel paintings at the Courtauld Institute of Art in London. In 2005, she moved to Amsterdam, where she works as a freelance paintings conservator, specializing in Dutch Old Masters, for museums, private studios, and government institutions. Her research on painting techniques within the Impact of Oil project culminated in the defense of her Ph.D. in June 2013: “From the Ground Up: Surface and Sub-surface Effects in 15th- and 16th-Century Netherlandish Paintings” (fromthegroundup.nl). For her dissertation defense, she wore a dress printed with a detail of a skating bird by Hieronymus Bosch. In her spare time, she plays roller derby for the Amsterdam Derby Dames. [abbie@abbieart.com]

Graduate Alumni

Scott Allan ’07, associate curator of paintings at the J. Paul Getty Museum, presented the exhibition The Scandalous Art of James Ensor at the Getty Center this summer (June 10–September 7). Co-organized with the Art Institute of Chicago in association with the Koninklijk Museum voor Schone Kunsten Antwerpen, the exhibition charts Ensor’s astonishing artistic development in the decade or so leading up to the painting of his raucous masterpiece Christ’s Entry into Brussels in 1889, a popular fixture of the Getty Museum since its acquisition in 1987. [sallan@getty.edu]

Carla M. Antonaccio *87 was elected first vice president for research and academic affairs of the Archaeological Institute of America in 2013, and she completed her second term as chair of the Department of Classical Studies at Duke University this year. In summer 2013, she worked with Donald Haggis of the University of North Carolina at the site of Azoria, an archaic Greek city-state in eastern Crete. The excavation, directed by Donald Haggis of the University of North Carolina, is a collaborative field school with Duke. A visit to the site by...
Jelena Bogdanović *08's book, coedited with Lilien Robinson of George Washington University and Igor Marjanović of Washington University in St. Louis, On the Very Edge: Modernism and Modernity in the Arts and Architecture of Interwar Serbia (1918–1941), will be published by Leuven University Press in 2014. The volume brings together 14 essays that highlight idiosyncratic features of modernist processes in the complex period in Serbian art and society that emerged from the perceived stark divisions between territorial and cultural spaces of the west and the east, new and old, modern and traditional. The book aims to enrich contextualized studies of modernism and its variants by examining questions of artistic identities and cultural geographies while remapping and adjusting the prevailing historical canon. Portions of Jelena's ongoing research on sacred space from historical and theoretical perspectives have been presented at international conferences in Boston, Munich, and Moscow. She has also been invited to talk about her teaching of medieval architecture and art in 14th-century contexts at a panel sponsored by the International Machaut Society. A paper by one of her architecture students at Iowa State University was solicited for publication in the graduate student journal *Athanor*. [jelenab@iastate.edu]

Nicola Camerlenghi *07 was appointed assistant professor at Dartmouth College in September 2013, and is now teaching Late Antique and medieval architecture of the Mediterranean there. His article “Splitting the Core: The Twelfth-Century Transverse Wall at the Basilica of San Paolo in Rome” was published in the *Memoirs of the American Academy in Rome* 58 (2013). Another article, “Terroir and Architecture,” will be published in the anthology *At Table: Dialogues on Food and Architecture*, edited by Samantha Martin-McAuliffe (Berg, forthcoming). Nick is also vice president of the Italian Art Society, organizing the annual slate of conference programs. In July 2013, he and his wife, Jessica Maier, welcomed the birth of their son Matteo. [Nicola.M.Camerlenghi@dartmouth.edu]

Patricia Blessing *12 et al., *Calligraphy and Architecture in the Muslim World* (Eds. Patricia Blessing, Barbara Tsakirgis *84 included a hike up to the Castro above the dig. [canton@duke.edu]

Patricia Blessing *12 works at the Stanford Humanities Center and teaches courses in medieval history and Islamic art at Stanford. This year she cotaught a course on the arts of medieval Spain, with Beatrice Kitzinger and Bissera Pentcheva, and taught a seminar on the Crusades. Her book Rebuilding Anatolia after the Mongol Conquest: Islamic Architecture in the Lands of Rûm, 1240–1330 is forthcoming from Ashgate this fall. Its publication was supported by a grant from the Barr Ferree Foundation and research grants from the International Center of Medieval Art (ICMA) and the Samuel H. Kress Foundation. Patricia's next project analyzes the convergence of Islamic funerary ritual, beliefs concerning the afterlife, and architecture in a study of mausoleums and burial complexes in Anatolia and the Balkans ca. 1200–1550. Her article on building inscriptions in medieval Anatolia was published in *Calligraphy and Architecture in the Muslim World*, edited by Irvin Cemil Schick and Mohammad Gharipour (Edinburgh University Press, 2013). She also presented a paper at the annual meeting of the Middle East Studies Association and chaired a panel on “Frontier Architectures in Late Medieval Anatolia” at the annual meeting of the Society of Architectural Historians. [pblessin@stanford.edu]

Jelena Bogdanović *08, Igor Marjanović, and Lilien Robinson

Patricia Blessing *12

Virginia Bower *77 (M.A.) delivered the lecture “Pitfalls and Pleasures: Adventures in Cataloguing Chinese Art” to a seminar of advanced art history undergraduates at Vanderbilt University last fall. Following the lecture, an informal discussion dealt with some of the issues facing the students, who were then in the process of selecting and cataloguing Chinese artworks in Vanderbilt's collection for an exhibition that opened at the Vanderbilt University Fine Arts Gallery in June 2014 and is on view through November. [virginiabower@hotmail.com]

James Clifton *87 recently published “Modes of Scriptural Illustration: The Beatiatures in the Late Sixteenth Century,” in a volume he coedited with Walter S. Melion and Michel Weemans: *Imago Exegetica: Visual Images as Exegetical Instruments*, 1400–1700 (Brill, 2014). The volume of essays poses fundamental questions about the relation between verbal and visual hermeneutics, especially relating to biblical culture, demonstrating how exegetical images are crucial to understanding how meaning was constituted visually, in the secular sphere as well as in the sacred. He also published “Reverberated Enjoyment: Prints, Printmakers, and Publishers in Late-Eighteenth-Century London,” in *American Adversaries: West and Copley in a Transatlantic World*, the catalogue of a 2013 exhibition at the Museum of Fine Arts, Houston, edited by Emily Ballew Neff and Kaylin Weber; and “The Voice Remains:

Barbara Tsakirgis *84 included a hike up to the Castro above the dig. [canton@duke.edu]
appreciation of Pierre by three of his colleagues, as well as Pierre’s own tribute to his mentors. [pduprey@queensu.ca]

 Sabha Eiche *83 has been doing translation and editorial work and is always keen for more. Most recently, she translated the Italian catalog of an exhibition on the architect Donato Bramante, which opened on April 12, 2014, in his birthplace, Urbania, in the Marches, to celebrate the fifth centenary of his death. Sabine’s column on words and language continues to run in the British Columbia newspaper Richmond News, where she also published a recipe for whole grain, no-knead bread, her healthier version of Jim Lahey’s well-known recipe. Visit her website at members.shaw.ca/seiche. [sabinedellavere@yahoo.ca]

 David Farmer *81 is director of exhibitions at the Dahesh Museum of Art, which presented Sacred Visions: Nineteenth-Century Biblical Art from the Dahesh Museum Collection at New York City’s Museum of Biblical Art last winter. The Dahesh also organized the related symposium “They Who Gathered Much: Artists, Audiences, and Collectors of Biblical Imagery,” which further explored this somewhat neglected topic. David also became interim executive director of the General Henry Knox Museum in Thomaston, Maine; he had previously served on the board of the historic house museum for six years. The museum building is a re-creation of the general’s elegant 1794 mansion—whose design is assigned by some to Charles Bulfinch—and incorporates much of the original furnishings. Knox was Washington’s artillery expert in the Revolutionary War, his first Secretary of War, and one of founders of the Society of the Cincinnati. [lftfield@roadrunner.com]

 Marcia B. Freedman *81 (M.A.) continues to work as an artist and an art historian. Her recent curatorial responsibilities included the two-day program “Performance Art on the Farm” (Garrison, N.Y.) and contributions to a series called Focus on Film (Blue Door Gallery, Yonkers, N.Y.). Her work as a performance artist included a number of one-on-one, face-to-face interactive pieces: From Tree to Tree and Back Again, Once Upon a Time is Now, Modern and Contemporary Art for Dummies, I Know What I Like, Abracadabra, Bring a Friend, and What’s in the Box? She also presented scripted monologues, such as I am not Marina Abramovic, Fantasy in the Films of Barney and Trecartin, Birthing My Art, and Is it true blondes have more fun? Freedman resumed her video collaboration with Gene Panczenko to create Woman’s World and The Sink, both of which were shown in downtown Peekskill, N.Y. She also collaborated with the improvisational painting performance group E.Y.E and the woman’s trio known as Carthouse Associates. Finally, she staged a guerrilla-style, unannounced action called Just
Because, in which she distributed wrapped winter holiday gifts to dozens of stunned patrons at local coffee shops in Westchester County, N.Y. [www.marcyfriedman.com]

Milette Gaifman *05 was promoted to associate professor with tenure in the Departments of Classics and History of Art at Yale, where she is currently the director of graduate studies. Her recent book Aniconism in Greek Antiquity (Oxford University Press, 2012) examines the cultic and visual significance of non-figural monuments that marked the presence of gods in Greek antiquity. The volume was awarded the 2013 Gaddis Smith International Book prize. Milette’s other recent publications include “Timelessness, Fluidity, and Apollo’s Libation,” in RES: Journal of Anthropology and Aesthetics 63/64 (spring/autumn 2013). Her forthcoming monograph, The Art of Libation in Classical Athens, under contract with Yale University Press, examines the affective force of images of libations in Athenian art of the 5th century B.C.E. Her other forthcoming publications include the entry “Iconographic (& Numismatic) Evidence” in the Oxford Handbook of Ancient Greek Religion. [milette.gaifman@yale.edu]

John Hand *78, curator of northern Renaissance paintings at the National Gallery of Art, was the featured alumnus speaker at the 50th reunion of his college class at Denison University in June 2013, where he spoke on the northern Renaissance paintings in the National Gallery of Art. His publications last year included contributions to: Pietro Bembo e le arti (Marsilio, 2013); Pietro Bembo e l’invenzione del Rinascimento, an exhibition catalogue edited by Guido Beltramini, Davide Gasparotto, and Adolfo Tura (Marsilio, 2013); L’Héritage de Rogier van der Weyden: La peinture à Bruxelles, 1450–1520, the catalogue of a 2013 exhibition at the Musées Royaux des Beaux-Arts de Belgique in Brussels; and The Challenge of the Object/Die Herausforderung des Objekts: Proceedings of the 33rd Congress of the International Committee of the History of Art (Germanisches Nationalmuseum, 2013). [j-hand@nga.gov]

Andrew E. Hershberger *01 is the editor of Photographic Theory: An Historical Anthology (Wiley-Blackwell, 2014), a large compendium of scholarly writings. The book was reviewed in February 2014 in the online journal Leonardo by Jan Baetens of the University of Leuven, Belgium, who called it a “timely and stimulating historical anthology,” “a clear and representative overview of the discipline’s heritage,” and “a useful gathering of numerous key texts,” that is “a welcome update and broadening of older collections.” Andrew, who is associate professor of contemporary art history and chair of art history at Bowling Green State University, and his colleague in the College of Music, Mark Munson, have received the 2013–14 Glanz Family Research Award for Interdisciplinary Faculty Innovation and Collaboration, which will sponsor a new study-abroad course, “Music, Photography, and Architecture in England.” [aehersh@bgsu.edu]

Mark J. Johnson ’86’s book The Roman Imperial Mausoleum in Late Antiquity (Cambridge University Press, 2009) has been published in a paperback edition. The volume is the first comprehensive study of the mausoleums of the later Roman emperors, constructed between the years 244 and 450 and bridging the Roman Empire’s transition from paganism to Christianity. During May and June 2014, Mark led a study-abroad program in Europe, with undergraduate students studying art and architecture in Italy, Greece, Berlin, Paris, and London, the 17th overseas program he has directed in the last 25 years. Mark is professor of art history at Brigham Young University. [mark_johnson@byu.edu]

Hal Kalman ’64 *71, closed his practice in 2010 after 35 years as a heritage conservation (historic preservation) consultant in order to focus on writing on conservation and architectural history and teaching. He has since coauthored a fourth edition of Exploring Vancouver: The Architectural Guide (D&M Publishers, 2012), an award-winning architectural guide to his city, and Heritage Planning: Principles and Process, which will be published by Routledge this September. His current book project is an updated edition of Exploring Ottawa. Other projects in process or planning include more of the mainstream architectural history that he studied at Princeton. Teaching, which was his first career—in the Department of Fine Arts at the University of British Columbia—continues to play a central role in his professional life. He holds the rank of honorary professor at the University of Hong Kong, where he teaches part-time in the Architectural Conservation Programs; he also teaches at the University of Victoria. Hal is active in the Canadian Association of Heritage Professionals and is currently participating in setting standards for membership and accreditation. He was recently appointed a Member of the Order of Canada, a high civilian honor, for his work in heritage conservation and architectural history. [kalman@chrml.com]
Deborah Krohn ’83 *87 (M.A.) was on sabbatical this year from the Bard Graduate Center, where she is an associate professor, and held a fellowship at the Italian Academy for Advanced Studies at Columbia University in spring 2014. In September 2013, she was a visiting faculty member at the summer school of the European Institute for the History and Culture of Food in Tours, France. She also co-organized the Bard Graduate Center exhibition *Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art, 1907–2013* and co-edited its catalogue (Yale University Press, 2013). The exhibition explored the history of the important collection of French 18th-century woodwork and medieval art assembled by the celebrated Parisian decorator Georges Hoentschel (1855–1915) and later acquired by J. Pierpont Morgan and donated to the Metropolitan Museum of Art, where it became the nucleus of the nascent Department of European Sculpture and Decorative Arts. Over the years, the Hoentschel treasures served as an inspiration to students, designers, and manufacturers. The exhibition, the first to highlight the collection, led to many new discoveries and attributions. Bard Graduate Center students collaborated on the project and wrote many of the catalogue entries.

Laetitia La Follette *86 edited the recent volume *Negotiating Culture: Heritage, Ownership, and Intellectual Property* (University of Massachusetts Press, 2013) and contributed a chapter titled “The Trial of Marion True and Changing Policies for Classical Antiquities in American Museums.” The book presents a series of case studies in cultural ownership by scholars from a broad range of fields, exploring issues of cultural heritage and intellectual property in a variety of contexts—from contests over tangible artifacts as well as more abstract forms of culture, such as language and oral traditions, to current studies of DNA and genes that combine nature and culture, and new, nonproprietary models for the sharing of digital technologies. Laetitia is director of the art history program at the University of Massachusetts–Amherst and Laetitia is director of the art history program at the University of Massachusetts–Amherst and held a sabbatical year at the Bard Graduate Center.

Claudia Lazzaro ’75’s essay “Figuring Florence: Gendered Bodies in Sixteenth-Century Personifications and their Antique Models” will appear in *Receptions of Antiquity, Receptions of Gender in European Art, 1300–1600*, edited by Alison Poe and Marice Rose (Brill, forthcoming). Her essay examines personifications of Florence, female figures, and male images of the Arno River, both of which follow ancient models, but modified through the influence of Michelangelo as well as Tuscan poetic traditions, and with multiplied and complicated gender associations. The resulting figures signal the city’s ancient origins, its military strength, and its fertility, literal and metaphorical, conveyed in both masculine and feminine terms. At the 2014 Renaissance Society of America’s annual meeting in March, she spoke on “The Body of the Prince and the Body Politic: The Engraved Duke Cosimo de’ Medici in His Fantastic Suit of Armor.” [cl47@cornell.edu]

Francesca Leoni *’08 recently published *Eros and Sexuality in Islamic Art*, which she co-edited with Mika Natif (Ashgate, 2013), a collection of essays that investigate eroticism and sexuality in the visual production of the medieval and early modern Muslim world. The first systematic study of these themes in Islamic art history, the volume sheds light on the diverse socio-cultural milieus of erotic images, the range of motivations that determined their production, and the responses generated by their circulation. The essays revise what has been accepted as a truism—that erotic motifs in the Islamic visual arts should be read metaphorically—offering instead rigorous contextual and cultural analysis. Among the subjects discussed are male and female figures as sexualized objects, the spiritual dimensions of eroticism, licit versus illicit sexual practices, and the erotic and erotic “others” as a source of sensual delight. Francesca is the Yousef Jameel Curator of Islamic Art at the Ashmolean Museum of Art and Archaeology, University of Oxford, and KRC Research Associate of Wolfson College, Oxford. At the Ashmolean, her current project is *Power and Protection: Art and the Supernatural in the Islamic World*, a loan exhibition focusing on Islamic divinatory practices and talismans. [francesca.leoni74@gmail.com]

Yukio Lippit ’03’s book *Painting of the Realm: The Kano House of Painters in 17th-Century Japan* (University of Washington Press, 2012) has been awarded the 2014 Charles Rufus Morey Book Award by the College Art Association and the John Whitney Hall Book Prize by the Association for Asian Studies. The book examines the transformations in Japanese painting that took place when the Kano, the official studio to the Tokugawa shogunate, reimagined its own lineage as a national genealogy of painting. Yukio, who is professor of history of art and architecture at Harvard University, also organized the 2012 exhibition *Colorful Realm: Japanese Bird-and-Flower Painting by Itō Jakuchū (1716–1800)* at the National Gallery of Art in Washington, D.C. The show, which had the seventh highest daily attendance of any exhibition in the history of the National Gallery, brought together for the first time outside Japan the renowned suite of paintings that Itō Jakuchū made for the Shokokuji monastery in Kyoto. Yukio’s current book project, titled *Illusory Abode: Modes and Manners of Ink Painting in Medieval Japan*, examines how ink painting as a medium enabled discourses about representation that emerged in Zen Buddhist communities from the 13th through the 16th century. [lippit@fas.harvard.edu]
Robert S. Mattison ’85’s exhibition and accompanying catalogue Franz Kline: Coal and Steel were reviewed on the front page of The New York Times Saturday arts section (March 2, 2013). The review singled out his catalogue essay as bringing “a new artistic and emotional unity to Kline’s achievement.” He also wrote the catalogue for the exhibition Richard Anwuzkieciz New Work, 2003–13, at the Loretta Howard Gallery in New York, which featured works reflecting more than a decade of exploration of color and form by one of the founders of the Op Art movement. Bob cocurated the exhibition and wrote the catalogue for In Arcadia: Paintings by Bill Scott, a show at the Hollis Taggart Galleries in New York. His essays on Robert Rauschenberg’s Sleep for Younne Rainer and The Pyramid Series were published as part of the San Francisco Museum of Modern Art’s online Rauschenberg Research Project. Bob is the Marshall R. Merzgar Professor of Art History at Lafayette College. In January 2014, he led students on a month-long trip to Istanbul and Anatolia to study contemporary and historic art, and in the spring he took students to Paris and Provence to study contemporary and modern art. [mattison@lafayette.edu]

Shane McCausland *00 was on research leave from the School of Oriental and African Studies (SOAS), University of London, during the winter of 2013–14 and spent time in Taiwan, Singapore, China, Japan, and the United States working on a study of the art and culture of China’s Yuan dynasty, the spectacular but short-lived regime founded by Kubilai Khan. The resulting book, The Mongol Century: Visual Cultures of Yuan China, 1271–1368 (Reaktion Books, forthcoming, 2014), re-evaluates the impact of Mongol culture in China and considers how visual culture could create cohesion across a diverse yet hierarchical society. Shane also published a volume of essays, coedited with Yin Hwang, On Telling Images of China: Essays in Narrative Painting and Visual Culture (Hong Kong University Press, 2013), which examines the complex ways in which images circulate in pictorial media and across the boundaries between “high art” and popular culture, taking into consideration paintings, prints, stone engravings, and posters, as well as film and video art. He is now turning his sights toward artist workshops, practices, and networks in the early modern world. [sm80@soas.ac.uk]

Matthew Milliner ’11, assistant professor of art history at Wheaton College, received a National Humanities Center Institute for Advanced Study summer fellowship for 2013, which continued through 2014, in association with the Wissenschaftskolleg zu Berlin. This year’s seminar was “Scenes from the History of the Image: Reading Two Millennia of Conflict.” Matt is co-organizing a symposium at the Art Institute of Chicago titled “Envisioning the Eucharist: Transcending the Literal in Medieval and Byzantine Art,” and he was appointed to the Curatorial Advisory Board of the United States Senate. [matthew.milliner@wheaton.edu]

Kevin Moore *02 curated the group exhibitions Alchemical at the Steven Kasher Gallery in New York (July–August 2013), featuring primarily large-scale photographs; Eve Plays Duchamp, at Brancolini Grimaldi in London (October–November 2013), showcasing the work of American feminist artists Tricia Lawless Murray, Heidi Snow, and Hannah Whitaker; and Panopticum, at the Robert Miller Gallery in New York (March–April 2014), which recontextualized vintage photography with contemporary works in various media. For Paris Photo Los Angeles, Kevin selected 12 art films/videos with a special emphasis on film/video’s longstanding ties to art photography; they were shown simultaneously for the duration of the fair in one of the sound stages on the Paramount Studios lot, where the fair is held. He also lectured last year at le Bal museum in Paris, on the Swiss photographer duo Taiyo Onorato & Nico Krebs. Kevin is the artistic director and curator of FotoFocus, a nonprofit arts organization in Cincinnati that supports exhibitions of photography and lens-based art. For the month-long FotoFocus Biennial 2014 this October (fotofocusbiennial.org), he is curating six original exhibitions, including Onorato & Krebs, Screenings, Stills, Vivian Maier: A Quiet Pursuit, and David Benjamin Sherry: Western Romance. His website is www.fultonstreet.us. [kevin@fultonstreet.us]

Julia K. Murray *81 retired at the end of 2012 from her position as professor of art history, East Asian studies, and religious studies at the University of Wisconsin. After 24 years in Madison, she moved back to the East Coast in August 2013 and resumed her affiliation with Harvard University as an associate in research at the Fairbank Center for China Studies. She continues to pursue research and writing on the visual and material culture associated with the worship of Confucius, an interest that used to seem idiosyncratic but now needs no justification. In October 2013 she delivered the Elysian Zeitlyn Lecture on Chinese Archaeology and Culture at the British Academy. She is currently revising her presentation, “A Heavenly Aura: Confucian Modes of Relic Veneration,” for publication in the Journal of the British Academy. Another article, “Competing Lives of Confucius: The Sheng Ji tu at Kongzhai,” was recently published in On Telling Images of China: Essays in Narrative Painting and Visual Culture, edited by Shane McCausland *00 and Yin Hwang (Hong Kong University Press, 2013). Several additional articles are in press, including a survey of Confucian iconography, along with a Chinese translation of her 2007 book Mirror of Morality. [jmurray@wisc.edu]
Sheryl E. Reiss ’92’s digital project Expositions Close Up–Bernini: Sculpting in Clay for cat. reviews (scalare.uconn.edu/hc/caa.reviews-bernnini/index) went live in August 2013. The multimedia project, which includes a video walkthrough of the exhibition of Bernini terracotta models at the Kimbell Art Museum in Fort Worth, Texas, employs the Scalar digital platform and was funded by a grant from the Alliance for Networking Visual Culture. Sheryl’s recent publications include “Raphael, Pope Leo X, and Cardinal Giulio de’ Medici,” in Late Raphael, edited by Miguel Falomir (Museo Nacional del Prado and Brepols, 2013), and a review of Christian K. Kleinbub, Vision and the Visionary in Raphael (Penn State University Press, 2011), in Visual Resources: An International Journal of Documentation 29.3 (2013). Her contribution to San Lorenzo: A Florentine Church, titled “The Patronage of the Medici Popes at San Lorenzo in the Historiographic Tradition,” is in press. In October 2013, she presented a paper titled “Hodie Salvs Facta Est Mundo: Politics and Ritual in the Jubilee Year 1525” at the “Early Modern Rome 2” conference held at the University of California Rome Study Center. Sheryl currently serves as editor-in-chief of caa.reviews and executive vice president of the Italian Art Society. [sherylreiss@yahoo.com]

Paul W. Richelson ’74, assistant director/chief curator of the Mobile Museum of Art in Mobile, Alabama, for the last 23 years, contributed to the forthcoming volume Mobile Museum of Art: Selections from Fifty Years of Collecting, published in connection with the celebration of the museum’s 50th anniversary. The book presents the first ever scholarly overview of highlights from the museum’s permanent collection of some 10,000 works of art. Paul wrote many of the entries for the objects highlighted in the volume and contributed an essay reflecting on the twists and turns of how the collection was built. In addition to the first history of the museum ever published, the book contains interviews with its supporters and an essay chronicling how the museum came into existence. [prichelson@mobilemuseumofart.com]

Julia Robinson ’08 cocurated, with Christian Xatrec, a major exhibition exploring the experimental music, concrete poetry, and task-based dance (inter alia) that formed the foundation of some of the most radical art of the 1960s. Titled ±1961: Founding the Expanded Arts, it was on view at the Museo Nacional Centro de Arte Reina Sofia in Madrid from June 19–October 28, 2013, with changing programming, live performance, and sound pieces, interspersed with key works of Minimalism, Fluxus, and less “categorized” experimental art ca. 1961 (www.museoreinasofia.es/en/exhibitions/1961). Julia also edited the accompanying catalogue. She recently completed a chapter for a new book on the renowned 1960s art dealer and sponsor Virginia Dwan that is forthcoming from MIT Press. She is currently completing her book on the Fluxus artist George Brecht, the subject of her Princeton dissertation. On April 16, 2014, Julia and Guggenheim curator Jeffrey Weiss appeared in a public conversation with the artist Robert Morris—one of the pre-eminent figures of Minimalism—at the New York Public Library (audio online at nypl.org/events). [jer14@nyu.edu]

Vanessa Bezemer Sellers ’92 was appointed humanities research coordinator at the New York Botanical Garden, where she organizes symposiums, attracts scholars for various scholarships, and organizes exhibitions, among other responsibilities. With Susan M. Fraser, she coedited Flora Illustrata: Great Works from the LuEsther T. Mertz Library of the New York Botanical Garden (Yale University Press, forthcoming). The heavily illustrated volume highlights some of the treasures of the library’s renowned collection of over one million items, which includes many pioneering botanical and horticultural works, as well as some of the most beautiful examples ever created. Essays by international experts introduce the rare books, botanical artworks, Renaissance herbs, handwritten manuscripts, nursery catalogues, and explorers’ notebooks, among other objects, which reflect the creative efforts of explorers, scientists, artists, publishers, and printmakers. Presenting material that ranges from the rare illuminated pages of Pliny the Elder’s Naturalis historia (1483) to engravings of the water gardens at Villa Pratolino in Florence from the 1600s and the earliest book ever published on American insects (1797), the volume will inspire a new appreciation of the extraordinary history of botany and its far-reaching connections to the worlds of science, books, art, and culture. [vsellers@nybg.org]

Gary Vikan ’76 retired in June 2013 after 19 years as director of the Walters Art Museum in Baltimore and is now Gary Vikan Consulting, LLC, working with collectors and dealers. He is also an adjunct professor at Johns Hopkins University, most recently teaching the course “From the Holy Land to Graceland” in the master of liberal arts program. In collaboration with a chemist, Gary has completed the book manuscript titled Unravelled: When, Where, and How the Shroud of Turin Was Made by Human Hands, demonstrating that the shroud was made near Troyes around 1356; he is now seeking a publisher and is exploring a PBS piece on the face of Christ and the shroud. He is also writing his memoirs and is co-organizing a session on “Art and the Brain” for the Salzburg Global Seminar in February 2015. He is a board member of the Committee for Cultural Policy (CCP) and introduced a CCP convening at the National Press Club in Washington, D.C., in April 2014. [garyvikan@gmail.com]

George Brecht, Table and Chairs (Event), and Sink (1962–63), part of the exhibition cocurated by Julia Robinson ’08
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.