Dear Students, Colleagues, Alumni, and Friends:

The opening of the 2016–17 academic year finds the department in very good form, buoyed by new initiatives, another new appointment, and the continuing dynamism of our teaching programs. The department is, after many years, finally near full teaching strength; undergraduate enrollments are slowly inching back up; Ph.D. graduates are getting jobs; and the research accomplishments of the faculty continue to be both plentiful and significant, with new books from Rachael DeLue, Irene Small, and a volume jointly edited by Carolina Mangone and Evonne Levy *93. We look forward, on all fronts, to a very encouraging future for both our students and our faculty.

This fall we are joined by Associate Professor Cheng-hua Wang, who will be our new professor of Chinese art, replacing our longtime colleague, Jerome Silbergeld, who leaves us for the pleasures of the Pacific Northwest. Wang, who comes to us from the Academia Sinica in Taipei, will be coteaching this fall with Andy Watsky, and in the spring with Dora Ching of the Tang Center. These courses will continue our concerted effort to expand our team-teaching, long a favorite with undergraduates, and which, during the past year, has highlighted the partnerships of Carolyn Yerkes and Carolina Mangone, Beatrice Kitzinger and Charles Barber, and Anna Arabindan-Kesson and Anne McCauley.

Class excursions to see works of art and architecture continue to form a cornerstone of the department’s profile. In the past year, in addition to regular course trips to New York and Philadelphia museums and galleries, the department has sponsored seminar trips to Peru, Japan, and Cuba—and others are planned for the coming year, to Rio de Janeiro and Prague.

There were several initiatives in the undergraduate program. For our students’ future planning, the department held a panel discussion for majors on careers in the art world on April 15, 2016, with five young alumni returning to discuss their career paths with our majors: Katy Dammers, The Kitchen; Gray Holubar, Artsy; Talia Kwartler, MoMA; Jennie Sirignano, Christie’s; and Isabel Wilkinson, T Magazine at The New York Times. The junior undergraduate representatives, Simon Wu and Margot Yale, initiated a department group titled the Society of Undergraduate Fellow Art Historians, and organized a series of lunchtime talks by various faculty in the department and University on topics of student and faculty interest.

Our continuing series of public lectures was a tremendous success. Professor Annabel Wharton (Duke University) gave the Weitzmann Lecture; Professor Robert Williams (University of California-Santa Barbara), the Janson-La Palme Lecture; and Professor Barry Bergdoll (Columbia University), the Haley Lecture.

There were other conferences as well. Taking advantage of the common interests of a group of our recently appointed Assistant Professors (Anna Arabindan-Kesson, Nathan Arrington, Beatrice Kitzinger, Carolina Mangone, and Carolyn Yerkes) and several

Continued on page 10
Faculty News

Bridget Alsdorf had a busy year as the department’s new director of undergraduate studies. She was especially delighted to help our majors launch the Society of Undergraduate Fellow Art Historians, a student-run forum for group discussion and invited speakers. Her first year as a Behrman Faculty Fellow in the Humanities (2015–17) was equally rewarding, introducing her to the current research of a wide range of colleagues across campus. She continues to serve on the editorial board of nonsite.org, an online journal of scholarship in the humanities. Alsdorf continued work on her second book examining representations of crowds and theatrical audiences in fin-de-siècle French art, presenting portions of this material at the University of Delaware Art History Lecture Series and at the Nineteenth-Century French Studies Colloquium (held in November 2015, happily, at Princeton), where she chaired a panel with Effie Rentzou in the Department of French and Italian on the afterlife of the Paris Commune. She also led a lively discussion at the Center for Advanced Study in the Visual Arts, Washington, on the changing art-historical narrative of Impressionism, in conjunction with the Caillebotte exhibition at the National Gallery of Art.

In October, she published an essay on Maurice Utrillo and the picturesque for an exhibition at the Musée de Montmartre, Paris. An article on Vilhelm Hammershøi’s interiors seen through the lens of Søren Kierkegaard’s philosophy appeared in the winter issue of Critical Inquiry. Most recently, she contributed a catalogue essay to a retrospective exhibition of the work of Henri Fantin-Latour set to open in September at the Musée du Luxembourg, Paris. This past year Alsdorf greatly enjoyed teaching a graduate seminar on “Manet and the Methods of Art History,” as well as the second half of the Humanities Sequence (Renaissance to Modern) with colleagues in classics, English, French, history, and music. She looks forward to teaching the methodology seminar for junior majors in the fall, and a new, interdisciplinary, team-taught course that she is developing with Rachael DeLue, “Art and Knowledge in the 19th Century,” in the spring.

Nathan Arrington taught “Archaeology in the Field” for the third time in summer 2015, in conjunction with the excavation he directs in northern Greece. He presented the season results at the annual meeting of the Archaeological Institute of America in San Francisco. In the fall, he offered for the first time “The Art of the Iron Age,” along with a graduate reading course. During the academic year, Arrington published two peer-review articles: an article on Egyptianizing amulets in Greece and their role in intercultural exchange (“Talismanic Practice at Lefkandi: Trinkets, Burials and Belief in the Early Iron Age,” The Cambridge Classical Journal); and a lengthy, multi-author report on the excavation in Thrace, which set out the project’s goals and initial conclusions (“The Molyvoti, Thrace, Archaeological Project: 2013 Preliminary Report,” Hesperia). He also completed an essay on connoisseurship for the forthcoming exhibition catalogue on the Berlin Painter for the Princeton University Art Museum. As president of the Princeton Society of the Archaeological Institute of America, he brought several speakers to campus to discuss their research and worked with the national office to place the local chapter on more solid administrative and financial ground. Over the course of the year, Arrington developed a proposal to create a program in archaeology and met with administrators and University committees to create a coherent and successful plan that would fit the department’s and students’ needs. The program will start granting a certificate in archaeology in spring 2017.

Charles Barber’s Michael Psellos on Literature and Art: A Byzantine Perspective on Aesthetics (University of Notre Dame Press, 2017), a volume coedited with Stratis Papaioannou, went to press this past year and he published two essays: “Beyond Representation/the Gift of Sight,” in Byzantium/Modernism, and “Neophytus Prodromenus on Epigraphy,” in Theologisches Wissen und die Kunst: Festschrift Martin Büchsel. Barber also presented a number of lectures: the keynote address for a conference organized by the Open University of Israel in Ra’anana; “Debating the Transfiguration in Fourteenth-Century Byzantium; or Why There Is No Hesychastic Art,” at Princeton; the Dickson Memorial Lecture at Pennsylvania State University; and the Bettman Lecture at Columbia University. This will be his last year as president of the United States National Committee for Byzantine Studies and as a member of the editorial board of the Byzantine section of the Dumbarton Oaks Medieval Library. He will be completing a book-length manuscript on The Icon in the Era of Art: Poetics and Painting in Renaissance Crete and will oversee the publication of the first volume of a series he is editing: Medieval Texts on Byzantine Art and Aesthetics.
Rachael Z. DeLue’s book, Arthur Dove: Always Connect, appeared in spring 2016. Other publications included essays on the theoretical capacity of landscape and the interpretive possibilities presented by artists’ diaries. As editor-in-chief of the Terra Essay Series, DeLue oversaw the progress of a six-book collaboration with the Terra Foundation for American Art, the first volume of which, Picturing, appeared in February 2016. Ongoing research projects include a study of the diagram of evolution that illustrated Charles Darwin’s On the Origin of Species (1859) and a book tentatively titled The Limit: Conditions of Picturing in American Art and Visual Culture that will consider how picture-makers have confronted limits in the production of visual form, including limits of visibility, perception, space, time, medium, and species.


In fall 2015, DeLue taught the methodology seminar for junior majors, as well as the graduate seminar, “Impossible Images,” related to her ongoing book project. During the spring 2016 semester, she taught two undergraduate courses. The first, “American Images,” was cosponsored with the Program in American Studies and offered a broad yet detailed portrait of American history and culture through the rich, sometimes strange history of American art. The second was an undergraduate seminar on “American Realisms and the Perils of Painting.” This seminar participated in the “New Schools” project, sponsored by Princeton’s Interdisciplinary Doctoral Program in the Humanities, which facilitates collaborations between scholars in the arts and the humanities. The “Realisms” seminar collaborated with the filmmaker Pacho Velez to explore the concept of “realism” in the context of documentary filmmaking through a case study from the 1980s focusing on President Ronald Reagan and mass media.

Finally, DeLue, along with Professor Deborah Vischak, served as a guest faculty member on a study trip to Peru organized by Society of Fellows Postdoctoral Fellow Andrew Hamilton for his undergraduate course on Inca art and architecture. The excursion included site visits to Machu Picchu, Pisac, Ollantaytambo, and Pachacamac, among other sites.

During the academic year, DeLue served as a member of Princeton’s Task Force on American Studies, a committee appointed by President Christopher L. Eisgruber as part of the University’s campus-wide strategic planning process. She also continued her appointment as a faculty fellow in Princeton’s Society of Fellows in the Liberal Arts, serving as a mentor to Andrew Hamilton, and completed her first year on the editorial board of the journal American Art.

Hal Foster’s Bad New Days: Art, Criticism, Emergency was published by Verso Books in fall 2015, and in July 2016 he received an honorary doctorate from the University of the Arts London. He is presently at work on an account of the avant-garde at times of political emergency, which involves a theory of modernism as a way (in the words of Walter Benjamin) “to outline culture, if need be.”

Thomas DaCosta Kaufmann traveled in October to Taipei, Taiwan, to give a keynote lecture on Asian responses to European art at a conference celebrating the 90th anniversary of the National Palace Museum. Traveling via Uzbekistan, he lectured in Florence on Habsburg collecting at a conference he helped organize dedicated to imperial collecting. In January 2016, he participated in a symposium held at Manhattan College, Bronx, New York, on the globalization of Renaissance art. In April he chaired a session on “Black Africans in Early Modern Europe” at the Annual Meeting of the Renaissance Society of America and spoke at the City College of the City University of New York in a symposium devoted to “Theories and Methods for the ‘Global’ Modern.” In September 2015, he traveled to China to participate in the World Congress of Art History, where he presented a paper on the ethical and practical problems of forming a canon for world art history. Kaufmann continued as editor-in-chief of the Oxford Bibliography of the History of Art and resumed his service as selector for fellowships. During the academic year he published “Baltic Reflections,” in the Baltic
Chika Okeke-Agulu received the 2016 Frank Jewett Mather Award for Distinction in Art Criticism from the College Art Association for his Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria

Michael Koortbojian published “Opera minora: Monumenta in miniatura?” in the catalogue of the Florence exhibition Piccoli Grandi Bronzi: Capolavori greci, etruschi, e romani (Museo Archeologico Nazionale di Firenze), and the chapter on “Roman Sarcophagi” in The Blackwell Companion to Roman Art. He lectured at Brown University (“Pictorial and Sculptural”), Oxford (“Pictorial Replication”), and the annual meeting of the Archaeological Institute of America in San Francisco (“Ostendat verius pictura quam promittat: On Pliny’s Sense of Aesthetic Value”). Koortbojian organized the department’s colloquium on “Scale,” was an invited participant in the National Gallery of Art’s Study Day devoted to the Power and Pathos exhibition, and was also made a corresponding member of the Deutsches Archäologisches Institut.


In fall 2015, he was appointed member of the Selection Committee, International Dissertation Research Fellowship/Social Science Research Council; juror for the CAA-Getty International Program grant; and, in spring 2016, member of the College & University Advisory Committee, the Barnes Foundation, Philadelphia. In February, he received the 2016 Frank Jewett Mather Award for Distinction in Art Criticism from the College Art Association for his Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria (Duke University Press); and in April he received the Distinguished Alumnus Award for Outstanding Service to the Arts, from the College of the Arts, University of South Florida–Tampa. Okeke-Agulu served on the Princeton University Librarian Search Committee at the College of the Arts, University of South Florida–Tampa. Okeke-Agulu served on the Princeton University Librarian Search Committee at the College of the Arts, University of South Florida–Tampa.
Committee and was appointed a faculty fellow of Wilson College, one of Princeton’s six residential colleges.

Jerome Silbergeld coedited and wrote the lead article (“The Displaced Artist Sees Things for Us”) for the catalogue of a retrospective exhibition, Zhang Hongtu: Expanding Visions of a Shrinking World, at Queens Museum. In addition, he contributed a chapter to the Blackwell’s Companion to Chinese Art, “On the Origins of Literati Painting in the Song Dynasty.” He wrote the lead catalogue article for an exhibition in Qatar, curated by the Chinese artist Cai Guoqiang, titled “Look Both Ways Before Crossing: Past Standards and Curatorial Evaluation of the Present.” He edited an 11-author volume The Zoomorphic Imagination in Chinese Art and Culture for the University of Hawai’i Press, contributing the introduction and the chapter, “The Political Animal: Metaphoric Rebellion in Zhao Yong’s Fourteenth-Century Painting of Heavenly Horses.” He chaired a panel on art and media in the Cold War at the annual Asian Art Society conference, served as chair on the gallery committees of the Asia Society and of the China Institute, and served on the editorial board of the Archives of Asian Art journal. In June, he received the Lawrence Prize for alumni at the University of Oregon.

Irene V. Small spent the fall semester in Brazil on a postdoctoral fellowship from the Fundação de Amparo à Pesquisa do Estado de São Paulo. In Rio, she began research on a new book project that takes as its point of departure Lygia Clark’s notion of the “organic line,” a line of space the artist first observed in 1954 between a work and its frame. In São Paulo, she was hosted by the Department of Anthropology at the Universidade de São Paulo, where she researched dialogues between artists and anthropologists in the early 1970s. Highlights of the semester were a private inspection of Clark’s phenomenal painting A Descoberta da Linha Orgânica (The Discovery of the Organic Line) and an interview with the acclaimed anthropologist Eduardo Viveiros de Castro. In the spring, Small launched her book Hélio Oiticica: Folding the Frame (University of Chicago Press, 2016). At an event at the e-flux gallery space in New York, she discussed the book with the curator Sofia Hernández Chong Cuy, followed by the realization of a 1970 proposition by Oiticica for an unlimited multiple titled Made-on-the-Body-Cape. She also presented her Oiticica research at the Studio Museum in Harlem as part of Barnard’s The Harlem Semester program, and will be speaking about the book and Oiticica’s work in fall 2016 in connection with the upcoming retrospective exhibition Hélio Oiticica: To Organize Delirium, for which she is a catalogue contributor. The exhibition will open at the Carnegie Museum of Art in October and travel to the Art Institute of Chicago and the Whitney Museum of American Art in 2017. She will teach two new courses in the fall, “Art and Politics: From Tatlin’s Tower to Occupy” and “Contemporary Art: The World Picture,” for which students will travel to São Paulo to visit the 32nd São Paulo Bienal, titled Live Uncertainty. She is honored to begin the first year of the Harold Willis Dodds Presidential University Preceptorship.

Andrew M. Watsky continues his research on 16th-century chanoyu, the Japanese practice of drinking tea and appreciating the diverse objects employed in its consumption. A Japanese translation of his recent book, Chigusa and the Art of Tea, coedited with Irene V. Small, was published in 2016. In December, Watsky launched a new course on the social history of chajin, the Japanese tea connoisseur, with a lecture at the new Kikugawa tea temple in the Shizuoka Prefecture. Andrew continues to teach a seminar on Japanese tea and 17th-century European culture, and will offer a new course on the history of Japanese tea gardens in 2017.
with Louise Cort, is in the final stages of production, and he delivered several papers, including two at chanoyu-centered symposia at Ca' Foscari University of Venice and the Sainsbury Institute for the Study of Japanese Arts and Cultures in Norwich, England. A highlight of the year was his fall undergraduate seminar, “Visual Japan, Past and Present,” which combined classroom study with intensive learning in Japan. (See “Seminar Study Trips,” page 18.)

Carolyn Yerkes presented aspects of her new research at two conferences. In September 2015, together with Michael Cole, she presented “Leonardo on the Stairs,” a talk for “Leonardo e gli altri/Leonardo in Dialogue” at the Kunsthistorisches Institut in Florence. In November, she gave another talk, “Paleography as Topography,” on the graphic representation of 16th-century inscriptions, at “Making and Knowing: Early Modern Geometries,” held as part of the History of the Book Program at the Newberry Library and at Northwestern University. In addition to leading the departmental introductory survey course, “Meaning in the Visual Arts,” she cotaught “Renaissance Art and Architecture” with Carolina Mangone. In spring 2016, Yerkes participated in the departmental colloquium “Scale,” presenting a paper on 17th-century architectural designs for echo chambers, and moderated a panel on Renaissance architectural drawings at the annual meeting of the Renaissance Society of America in Boston. She also taught two new courses: a freshman seminar titled “Architecture and Its Representations,” which included visits to collections of rare materials on Princeton’s campus, and a graduate seminar on Renaissance architectural literature.

New Faculty

Anna Arabindan-Kesson joined the department as assistant professor of African American and Black diasporic art in fall 2015. She holds a joint appointment in the Department of African American Studies. Previously, she was assistant professor of American art at Temple University. She is a faculty adviser in Wilson College. Arabindan-Kesson is completing a book that examines 19th-century entanglements of visuality, commerce, and colonialism in representations of the trans-Atlantic cotton trade, and their significance in contemporary art of the black diaspora. A recent article on 19th-century cultural exchange has been published in Global Trade and Visual Culture in Federal New England (University of New England Press, 2014). This spring she contributed a chapter on 19th-century photography in Jamaica to Victorian Jamaica (Duke University Press), and an article on the portraits of Barkley L. Hendricks and Elizabeth Colomba to NKA: Journal of Contemporary African Art. She is also completing a catalogue essay, “The Street as Archive,” on photography, cultural memory, and documentary practice for the exhibition Philly Block Project, featuring the work of conceptual artist Hank Willis Thomas.

Arabindan-Kesson was invited to deliver several talks based on her book project: a paper on cotton and contemporary art, focusing on British artist Lubaina Himid for the “Legacies of British Slave Ownership” symposium in Manchester, England. At the 2016 biennial conference of the Society of Nineteenth-Century Americanists, she delivered a talk titled “To Touch and Wear: The Corporeality of Cotton” that examined the aesthetics of textiles, modes of self-fashioning, and the performance of gender on antebellum slave plantations. In the fall, as visiting art historian at Lebanon Valley College, she gave the lecture, “Portraiture, Beyond The Margins,” that discussed the large-scale 1970s paintings of Barkley L. Hendricks, material Arabindan-Kesson is working on for an article for the Tate Modern’s In Focus project. In the spring, she gave a talk on the British artist Ingrid Pollard’s photographic interpretations of the picturesque for the Princeton University Art Museum’s “British Landscape in Context” panel discussion.

This summer, Arabindan-Kesson will be a Robert W. Wark Fellow at the Huntington Library in California. In the fall, Arabindan-Kesson taught the “History of African American Art” undergraduate survey and in the spring she cotaught the seminar “Photography, Colonialism, and Tourism” which examined 19th-century tourist accounts, drawing heavily from collections held at the Princeton University Art Museum and Firestone Library.

Beatrice Kitzinger joined the faculty in fall 2015 as assistant professor in western medieval art. She completed her Ph.D. at Harvard University in 2012 and held a postdoctoral fellowship in the Andrew W. Mellon Fellowship of Scholars in the Humanities at Stanford University. In California, she also taught for the English department at the Prison University Project at San Quentin. At Princeton, Kitzinger taught a fall lecture in medieval art with a focus on the collections of the Princeton University Art Museum, and in the spring gave a graduate seminar in manuscript illumination with Professor Charles Barber. Her book under review, with the working title The Cross, the Gospels and the Work of Art in the Carolingian Age, examines intersections of artistic media, of pictorial and liturgical space, and
of historical, eschatological, and ritual time in the early Middle Ages. Kitzinger’s current research focuses on the intersection of narrative and history in early medieval art; she gave talks on this theme throughout the year at the INHA in Paris, at the University of Delaware, and at the Israel Institute for Advanced Study. An article on the relationship between Gothic art and theater appeared in Gesta (spring 2016), and she presented related work at the International Medieval Congress in Kalamazoo, Michigan. Other projects included essays for the Cambridge Companion to Medieval British Manuscripts and for the publication of a workshop on “Graphicity and Authority in Early Medieval Europe.”

Kitzinger is working with Joshua O’Driscoll (New York, Pierpont Morgan Library) to compile a volume treating little-known manuscripts from the 10th through the 11th centuries, for which they organized a conference panel at the Forum Kunst des Mittelalters in Hildesheim, Germany. Together with Barber and Pamela Patton, Kitzinger convened the “Index Workshops in Medieval Art,” a forum for works in progress. The group met six times to discuss a wide variety of topics. Kitzinger tutored for Princeton’s Prison Teaching Initiative in the spring, and received a three-year grant for the University Center for Human Values to fund a series of curriculum development workshops for the program. This summer, Kitzinger delivered a paper on the topic of obscure but fascinating manuscripts at the Leeds International Medieval Congress as part of a research initiative launched by Professor Helmut Reimitz in the Department of History on “The Transformation of the Carolingian World” and traveled in Israel and Greece before foregoing the sun in manuscript libraries.

Carolina Mangone, assistant professor of Renaissance and Baroque art, and faculty fellow of Mathey College, joined the department in fall 2015. Mangone is completing her first book, a study of Gianlorenzo Bernini’s lifelong emulation of Michelangelo Buonarroti. She contributed an article on the subject, “Like Father, Like Son: Bernini’s Filial Imitation of Michelangelo” in Art History. She is coeditor (with Evonne Levy ’93; see the Graduate Alumni section) of the recently published Material Bernini (Routledge, 2016) with essays that consider the intersection of the material and the immaterial in Bernini’s works in clay, marble, wax, bronze, and paint. Her own contribution to this volume, “Bernini scultore pittorese” examines the tactile painterliness of Bernini’s sculpture. Mangone gave talks throughout the year on various research projects. At the 2015 Sixteenth-Century Studies Conference, she co-organized a session titled “Illusionism and Interference in Early Modern Sculpture” in which she presented the paper “Dialogues in Clay, Bronze, and Paint.” At the College Art Association’s annual meeting she gave a talk titled “Vernacular Vignola,” on the repeated translation and transformation of Europe’s 17th-century popular architectural manual. Her paper for the 2016 Renaissance Society of America, “Ambivalent Apertures: Framing Vision in the Cornaro Chapel,” examined the way in which Bernini’s framing devices shaped the experience of the supernatural. For the department colloquium “Scale” she presented “The Measure of the Artist's Judgment,” on how artists represented the immeasurable quality of guidizio. She also gave two lectures concerning the project of her second book on the anxiety produced by the early modern emergence of the non-finito as a category of art. The first, “Completion as Iteration,” was presented in Edinburgh at the annual conference of the Association of Art Historians and, the second, “Precarious Non-finito: The Display and Reception of Michelangelo’s Sculpture,” was given at the Metropolitan Museum of Art in conjunction with its inaugural Met Breuer exhibition Unfinished: Thoughts Left Visible. In fall 2015, Mangone cotaught “Renaissance Art and Architecture” and, in spring 2016, she taught “Baroque Art and Architecture.” She also led a graduate reading course on artistic invention and early Christian antiquarianism in early modern Italy.
Deborah Vischak joined the department as assistant professor of Ancient Egyptian Archaeology and Art History in fall 2015. Vischak’s first book, Community and Identity in Ancient Egypt (Cambridge University Press, 2015) analyzes the unusual Old Kingdom elite tombs from the ancient cemetery at Qubbet el-Hawa in modern Aswan, Egypt. She is at work on her second book for Reaktion Press’ series Essays on Art and Culture entitled Egyptian Tombs: Self and Society. This monograph examines ancient Egyptian elite tombs from their pre-Dynastic origins through the Greco-Roman era, focusing on their social significance and drawing upon a wide range of art-historical, archaeological, and textual material. She is currently coediting a volume publishing papers presented at the conference “The Egyptian Image in Context” she organized at Princeton as a postdoctoral fellow. In the fall, Vischak taught an introductory survey course, “Art and Archaeology of Ancient Egypt,” as well as an undergraduate seminar, “Egyptian Architecture and Landscape.” During the fall break Vischak traveled to Cairo to meet with colleagues and discuss the current state of archaeology in Egypt, and to begin developing plans for a field project focused on conservation, site management, and excavation. In the spring, she accompanied the “Incan Art and Architecture” seminar to Peru to provide a comparative perspective and an archaeological view of the sites and materials. In the spring, she also taught a course on the theme of the body in ancient Egyptian art and archaeology, and introduced a new graduate seminar, “Memories of the Ancient Past.” Vischak is a member of the executive committee of the newly established Certificate in Archaeology.

Lecturers

John Elderfield, chief curator emeritus of the Museum of Modern Art in New York City, has been named the first Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer at the Princeton University Art Museum. The curatorship was made possible by a gift from Allen Adler, a member of Princeton’s Class of 1967, and his wife, Frances Beatty Adler. The Adler Distinguished Curatorship will increase the museum’s leadership in European art from the medieval to modern periods as well as enrich the tradition of object-based study at Princeton, including preparing students for careers in museums and the academy. Elderfield studied fine art at the University of Leeds and received his Ph.D. from the Courtauld Institute of Art, University of London, in 1975. That same year, he joined the Museum of Modern Art (MoMA) as curator of painting and sculpture. While at MoMA, Elderfield curated or cocurated many acclaimed exhibitions, including The Modern Drawing (1983), Kurt Schwitters (1985), Henri Matisse: A Retrospective (1992), Bonnard (1998), Matisse Picasso (2002), Manet and the Execution of Maximilian (2006), Martin Puryear (2007), Matisse: Radical Invention (2010), and de Kooning: A Retrospective (2011). Since 2012, Elderfield has been an independent curator and art historian as well as a consultant to the Gagosian Gallery, where he has curated exhibitions including Painted on 21st Street: Helen Frankenthaler from 1950 to 1959 (2013) and In the Studio, an exploration of paintings of artists’ studios from the 18th through the 20th centuries.

Forthcoming is Paul Cézanne: Portraits, which will debut at the Musée d’Orsay, Paris, in 2017 before traveling to the National Portrait Gallery, London, and the National Gallery of Art in Washington, D.C. Elderfield has written 24 books and catalogues and nearly 100 scholarly articles. Selected awards include the 20th-Century Mitchell Prize for Kurt Schwitters (1986) and the Officier dans l’Ordre des Arts et des Lettres from the French government (2006). He has also been a fellow of the John Simon Guggenheim Memorial Foundation (1972), a visiting fellow at the Getty Research Institute (2001), and an associate fellow of the American Academy in Rome (2006).

In fall 2015, Elderfield taught the graduate seminar, “The Art of Paul Cézanne: In and Out of the Studio.”

Alexander Harper, a Link-Cotsen Postdoctoral Fellow in the Society of Fellows, is preparing a manuscript titled Angevin Architecture and Urbanism in the Kingdom of Naples: State Building in Late Medieval Southern Italy, an architectural, urban, and institutional history of urban projects initiated by the Angevin Kings of Naples during the second half of the 13th century and the first half of the 14th. In 2016, he published “Pierre d’Angicourt and Angevin Construction,” in The Journal of the Society of Architectural Historians. His article “Naples” is forthcoming in Oxford Bibliographies. Medieval Studies (Oxford University Press). In April 2016,
Harper presented a talk at the department’s “Scale” colloquium on the construction process for a medieval southern Italy fortress (Lucera) and its wider implications for questions of state control over resources, people, and transportation networks within the region. In August 2016 he gave a talk on forced migration in medieval southern Italy at the biannual European Association for Urban History conference in Helsinki. Grants from the University Committee on Research in the Humanities and Social Sciences and the William Hallam Tuck ’12 Memorial Fund enabled him to travel to Rome, Apulia, and Naples in summer 2016 to conduct research on his current book project, a new project on urban development in Rome in the late 13th century, and for a course he will teach in spring 2017 on Gothic architecture. In fall 2015, Harper served as a preceptor for “Renaissance Art and Architecture” cotaught by Professors Mangone and Yerkes. In spring 2016, he taught the department’s lecture course “Medieval Architecture.”

Bryan R. Just, the Peter Jay Sharp, Class of 1952, Curator and Lecturer of the Art of the Ancient Americas at the Princeton University Art Museum, continues to work on several publication and exhibition projects. He is completing a catalogue of the museum’s collections of Mesoamerican art and is coordinating a forthcoming issue of the museum’s Record highlighting new research on ancient American works in the collections. Additionally, he is developing exhibitions on Mimbres pottery painting and the art of the ancient Andes’ first cultural florescence in the last millennium B.C.E. Just’s teaching has included seminars on Maya, Olmec, and American Southwest art, as well as introductory lecture courses on the art of Mesoamerica. Each of these classes involves intensive firsthand engagement with relevant works in the museum’s collections.

Emeritus Faculty

Robert Bagley, who transferred to emeritus status in June 2014, continues to spend most of his time writing. His book Gombrich Among the Egyptians (University of Washington Press) was published in October 2015. A chapter on world art appeared in the fourth volume of The Cambridge World History (Cambridge University Press, 2015). A paper on “Ancient Chinese Bells and the Origin of the Chromatic Scale,” a comparative study of the history of the chromatic scale in China and Europe, was published in Zhejiang University Journal of Art and Archaeology 2 (2015). Two papers, one on art, technology, and science, the other on the relations between archaeology and history in the study of early Bronze Age China, continue incubation with publishers. The project that occupies his days is a book for Oxford University Press titled The Arts of Ancient China, which will cover Neolithic to Qin. The manuscript had used up its word allowance by the time it reached Western Zhou and its illustration allowance well before that. A second volume may need to be negotiated.

Patricia Fortini Brown continues to write, lecture, and travel. During the past year, she published an article on an old topic of interest, Venice’s relationship with antiquity: “Between Observation and Appropriation: Venetian Encounters with a Fragmentary Classical Past,” in Pietre di Venezia: spolia in se spolia in re, edited by Monica Centanni and Luigi Sperti (L’Erma di Bretschneider, 2016). She also published two articles and presented a conference paper relating to her Venice Outside Venice book project. The articles deal with aspects of Venice’s maritime empire. “Portare l’acqua allo Stato da Mar” appeared in Acqua e cibo a Venezia: Storie della laguna e della città, edited by Donatella Calabi and Ludovica Galeazzo (Marsilio, 2015); see Tracy E. Cooper *90 in the Graduate Alumni section. “The Venetian Loggia: Representation, Exchange, and Identity in Venice’s Colonial Empire” was published in Viewing Greece: Cultural and Political Agency in the Medieval and Early Modern Mediterranean, edited by Sharon Gerstel (Brepols, 2016). The paper, “Vain legislation against vana ostentazione: sumptuary laws in the Venetian dominion,” was presented at the Renaissance Society of America Annual Meeting in Boston in April. Brown is now turning her attention to The Venetian Bride book project after a three-year hiatus and hopes to complete it by the end of the year. She continues to serve on the board of trustees of Save Venice and is a member of the Comitato scientifico of Ateneo Veneto and the Chiese di Venezia project. Brown also serves on several advisory committees, including the “International Network Daniele Barbaro (1514–70): In and Beyond the Text” project; the Venice Gateway Project; and the Venice Time Machine project.

Hugo Meyer, a professor of art and archaeology emeritus whose scholarship focused on Greek sources of Roman art and Hellenistic and Roman sculpture, died at his home in Munich on Sept. 12, 2015. He was 66. Meyer joined the Princeton faculty in 1988 and was promoted to professor in 1992. He retired in 2012.

Meyer earned his Ph.D. in Classical art and archaeology from the University of Göttingen in 1978 and his “habilitation” in 1986 at Ludwig Maximilians-Universität Munich (LMU). He spent the first decade of his career in Munich on Sept. 12, 2015. He was 66. Meyer joined the Princeton faculty in 1988 and was promoted to professor in 1992. He retired in 2012.

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academic career in Germany, teaching at the Institut für Klassische Archäologie at LMU, as a visiting professor at Marburg University and taking on a curatorial position responsible for a collection of plaster casts of Classical sculptures at the Bavarian National Museum in Munich.

When he joined the Princeton faculty, Meyer worked to rebuild the art and archaeology department’s cast collection with William Childs, professor of art and archaeology emeritus. The rebuilt collection became a teaching tool made up of numerous examples of Classical sculpture housed in various European museums, many of which were borrowed from the Metropolitan Museum of Art in New York. While the department promotes worldwide travel for undergraduate and graduate students to see the originals, the cast collection, now housed on McCormick Hall’s third floor, is still in use for precepts.

In the 1990s, Meyer embarked on a comprehensive history of imperial Roman art and published two books on sculptural works, the first on the figure of Antinous — Emperor Hadrian’s lover and the subject of Meyer’s habilitation — and the second, contributions to a catalogue of Roman sculpture in the Princeton University Art Museum.

John Pinto has devoted much of his time over the past year preparing an exhibition titled City of the Soul: Rome and the Romantics for the Morgan Library and Museum in New York. The exhibition will run from June through September 2016, and is accompanied by a catalogue published by the University Press of New England.

Yoshiaki Shimizu, from January through March 2015, held the position of visiting professor at Kyoto Institute of Technology. The institute, which is known in Japan as Kyoto University for Crafts and Technology, is a national university whose curriculum structure can be compared to the Rhode Island School of Design. He taught one seminar on Sino-Japanese relations in art from the 13th to the 16th century. From mid-October to early November, Shimizu traveled to Krakow and Warsaw, as well as Hamburg, Berlin, and Heidelberg, lecturing on “Nuclear Disaster and Art’s Response,” a 100-minute public lecture on Hiroshima and Nagasaki and the artistic responses of two artists, Hirayama Ikuo (1930–2009) and Ben Shahn (1898–1969). The talk compares the two painters, one Japanese and the other American, and traces the process of image-making in their responses to nuclear weapons detonations over the Pacific between 1945 and 1954. In 2016 he taught a bilingual seminar for the art museum curator training program in Tokyo at the Jōsai International University graduate division. [yoshikimizu@gmail.com]

Message from the chair
Continued from page 1
members of the Society of Fellows who have teaching appointments in the department (Andrew Hamilton, Alexander Harper, and Eric Huntington), the department sponsored a one-day colloquium devoted to problems of “Scale” in the visual arts. The success of this venture has led to the organization of a sequel, “The Modern Tradition in Sculpture,” to be offered in October 2016, once again featuring members of the department and invited guest speakers. An international conference “Isis and the Cultural Heritage Crisis of Syria, Iraq, and Yemen” was organized jointly with the Center for Arts and Cultural Policy Studies. And the department’s own Index of Christian Art presented a conference “Plus Ça Change...? The Lives and Afterlives of Medieval Iconography.”

For the coming year, we hope to be able to continue our series of professorial appointments, and a joint lecture series with the Department of Civil and Environmental Engineering, devoted to historical monuments, will get underway.

Lastly, we recognize that renewal depends in part on retirements. This was the last year of Jerome Silbergeld’s magnanimous service to the department as the P. Y. and Kinmay W. Tang Professor of Chinese Art History from 2001 to 2016 and the founding director of Princeton’s Tang Center for East Asian Art. And this marked the final year of Kit Moss’s longtime role as associate professional specialist, directing the department’s publications program and the production of this newsletter — both of them will be much missed.

Michael Koortbojian, chair
Graduate Student News

Yecheng (Kent) Cao is a fourth-year Ph.D. candidate focusing on Chinese bronzes. During the fall semester Kent was on a visiting fellowship at the Wuhan University, China, under the auspices of the Henry Luce Foundation/ACLS Program in China Studies Grant. He traveled across 11 provinces, visited museum and institutional holdings, and conducted fieldwork in the Central Yangtze River valley. Returning to Princeton in January, Kent began the early phase of writing his dissertation. Kent also was selected to attend the “Paleography and Excavated Texts Workshop” held by the University of Chicago, Fudan University, and Tsinghua University in August, and examined additional primary material in central China for the remainder of the summer. [kentc@princeton.edu]

Sria Chatterjee passed her general examinations and is now writing a dissertation titled “Making Nature Matter: Case Studies in the Politics of Art and Ecology in Modern India.” She has been awarded the Paul Mellon Junior Research Fellowship for fall 2016. In relation to her research interests in art and ecology, she participated in the “Anthropocene Campus: The Technosphere Issue” at the Haus der Kulturen der Welt (HKW), Berlin, in April 2016. She presented a paper titled “Between Ecology and Ethnology: The Clay Figure in Bengal” at the Princeton South Asia conference in April and spoke on the politics of craft at the 1982 Festival of India in Great Britain at the “Showing, Telling, Seeing: Exhibiting South Asia in Britain 1900 to Now” conference in London organized by the Paul Mellon Centre and the Tate Modern in June 2016. [sria@princeton.edu]

Nancy Demerdash defended her dissertation, “Tunisia, 1940–1970: The Spatial Politics of Reconstruction, Decolonization, and Development,” in October 2015. A chapter of her dissertation, titled “Urbanisme d’Urgence: Postwar Tunisian Modernisms and Revisionist Reconstructions,” was awarded the Rhonda A. Saad Prize for Best Paper in Modern and Contemporary Arab Art by the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA) in January. Between teaching courses in African art and architecture at DePaul University in Chicago during the spring of 2016, Nancy traveled widely presenting much of her doctoral work, most recently at the Society of Architectural Historians as a Spiro Kostof Fellowship recipient, and at a colloquium on “Aesthetics and the Bidonville” at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. Apart from the dissertation, she has written extensively on Franco-Maghrebi diasporic arts for the Journal of North African Studies, and also on censorship and contemporary artistic practices in the Persian Gulf, forthcoming in the Journal of Arabian Studies (a collaboration with the Georgetown University School of Foreign Service in Doha, Qatar). She also enjoys her role as a newly appointed editorial assistant for the International Journal of Islamic Architecture, which is advancing scholarship on the built environment of the so-called Islamic world and Global South more broadly. For the academic year 2016–17, Nancy will be a visiting professor of art history in the Department of Visual Arts at Wells College, located in the Finger Lakes region of upstate New York. [nancy.demerdash@gmail.com or ndemerdash@alumni.princeton.edu]

Allan Doyle *16’s dissertation examined Michelangelo’s influence on French artists in the 19th century.
Working under the auspices of the Program in Visual Studies with Professors Vanessa Schwartz and Daniela Bleichmar in the Department of Art History, Allan participated in organizing a series of seminars on the topic “Visualizing the Past.” This yearlong project focuses on the central role of images in creating and disseminating knowledge of the past, as well as the depiction of historical narratives. He will also spend his time in Los Angeles working on his book manuscript.

[Natalie Dupêcher passed her general exams in October 2015 and successfully proposed her dissertation, “Language, Body, World: The Art of Hans Bellmer,” several months later. She spent the year in residence at The Museum of Modern Art as a 2015–16 Museum Research Consortium Fellow in the Department of Painting and Sculpture, where she worked on the museum’s retrospective of Francis Picabia, opening in November. She published an article on Cy Twombly’s early work, titled “‘Like Clocks’: Keeping Time and Tracing Space in Cy Twombly’s Morocco Paintings” in Oxford Art Journal 39.1 (2016). She also translated an article by Patricia Falguières for Grey Room 64 (2016). The recipient of a Donald and Mary Hyde Academic Year Fellowship for Research Abroad in the Humanities, Natalie will spend the 2016–17 academic year conducting dissertation research in Paris. [dupepercher@princeton.edu]

Peter Fox spent 2015–16 completing his dissertation research in Germany as a Predoctoral Fellow in the Berlin Program for Advanced German and European Studies at the Freie Universität. In May, he was selected to participate in a travel seminar on the Russian avant-garde organized by the Deutsches Forum für Kunstgeschichte in Paris, based in the collections of Moscow and St Petersburg. He will relocate to Los Angeles this fall to take up the position of Curatorial Fellow in the Grunwald Center for the Graphic Arts at the Hammer Museum. [phfox@princeton.edu]

Sol Jung received the Metropolitan Center for Far Eastern Art Studies Doctoral Grant for the 2015–16 academic year to conduct dissertation research in South Korea and Japan. Jung’s dissertation, “Assembling Korea: Peninsular Arts in Sixteenth-Century Japan,” examines how Korean ceramics received acclaim through Japanese collecting practice, which shaped aesthetic discourse. From September 2015 to March 2016 Jung was a Kyujanggak International Center for Korean Studies Junior Fellow, where she studied with Professor Chang Chin-sung and Professor Cho Gye-yong the relationship between Chosŏn Dynasty (1392–1910) royal painting production, book publication, and resource management. Sol also served as interpreter during the Korean papermaking workshop for foreign paper conservation specialists organized by the South Korean Ministry of Culture, Sports, and Tourism. In April 2016, Sol began her research year in Japan at the Tokyo University of the Arts with Professor Katayama Mabi, where she will focus on the transfer of Korean artworks to Japan and their subsequent reception on the archipelago. [soljung@princeton.edu]

Jamie Kwan is engaged in research on her dissertation, “From Flanders to Fontainebleau: The Flemish Presence in the French Renaissance,” which examines the involvement of Flemish art and artists in shaping the visual culture of Renaissance France. During the past year, she presented a paper on the drawings of Léonard Thiry at the conference “François I et les artistes du Nord,” sponsored by the Insitut royal du patrimoine artistique in Brussels. Her work on Thiry will be published by Picard in the forthcoming actes du colloque in 2017. Jamie also presented her research on Etienne Delaune’s engravings The Months of the Year at the Renaissance Society of America’s annual conference. This fall, she will be conducting research in Paris on a 2016–17 Fulbright research grant. [jamiak@princeton.edu]

Ellen Macfarlane spent the 2015–16 year writing her dissertation, “Group f.64 Photography and the Object World,” while living in Los Angeles. During summer 2015
Ellen utilized the Paul Schuster Taylor Papers at the Bancroft Library at the University of California-Berkeley, as well as the Albert Bender Papers at Mills College in Oakland, California. While in San Francisco, Ellen also viewed photographs related to her dissertation at SFMOMA and consulted the exhibition archives at the M. H. de Young Memorial Museum. In Los Angeles, Ellen is an affiliated researcher at the University of Southern California (USC) Visual Studies Research Institute. In February 2016 she was a respondent to USC Professor Jennifer Greenhill’s paper, “Flashing Lights and Soft Focus: Gordon Parks’ Atmospheres of Color,” at the Los Angeles County Art Museum. In May 2016, Ellen conducted research related to a future project on the use of photography in 1930s California radical leftist newspapers in the Otto Hagel and Hansel Mieth Archives at the Center for Creative Photography at the University of Arizona. From June through August 2016, she was a Michael J. Connell Foundation Fellow at the Huntington Library in San Marino, California, and during the 2016–17 academic year she will be a Henry Luce/ACLS Dissertation Fellow in American Art. This fall, Ellen’s article, “Group f.64, Rocks, and the Limits of the Political Photograph,” will be published by the University of Chicago Press in the Smithsonian American Art Museum’s scholarly journal, American Art.

Haneen Rabie presented aspects of her in-progress dissertation research at the annual fall meeting of the Design History Society, titled “How We Live, and How We Might Live: Design and the Spirit of Critical Utopianism.” Haneen’s paper linked Superstudio’s Continuous Monument (1970) with the recent work of Reuse designers Tejo Remy and Stuart Haygarth to examine the ontological status and critical potential of critical/conceptual design.

Emily Spratt is in the final stages of writing her dissertation after a busy year teaching “Byzantine Art and Architecture” and a seminar closely tied to her research in art and artificial intelligence in the Department of Art History and in the Program in Cultural Heritage and Preservation Studies at Rutgers University. During the winter, she presented papers at the CUNY Graduate College and at the Institute of Fine Arts on her research on the use of vision technology for the analysis of art. In May, she delivered the presentation “The Art of Seeing in the Digital Age: Aesthetics at the Intersection of Art and Science” at the Frick Collection. She is delighted to be bringing her research on Byzantine and Renaissance art together with her work on machine learning in an exhibition she is co-organizing with Ioanna Christoforaki of the Academy of Athens titled “Enlightening the Eyes: Modalities of Seeing in Late Byzantine and Post-Byzantine Art,” which is scheduled to take place in Greece at the Corfu Museum of Asian Art in 2018.

Kristen Windmuller-Luna, a sixth-year Africanist, spent the summer in Ethiopia, where she traveled across the northern part of the country conducting research for her dissertation, thanks in part to the support of a PIIRS Summer Research Grant. Upon returning to the United States, she began her yearlong tenure at the Metropolitan Museum of Art as the Sylvan C. Coleman and Pam Coleman Memorial Fund Fellow in the Department of the Arts of Africa.
2016 Faggen Prize

The 2016 Jane Faggen, Ph.D. Dissertation Prize has been awarded to Leslie Geddes *14. Supervised by Professor John Pinto, Geddes’s dissertation, “Leonardo da Vinci and the Art of Water,” undertakes a thorough examination of Leonardo’s works chiefly concerned with water. Her dissertation analyzes the subject of water in art in conjunction with the practical undertakings of hydraulic engineering. By examining paintings and drawings—including analytic diagrams, regional maps, machine designs, nature studies, and views—by the artist and his peers, her project demonstrates the richly varied approaches artist-engineers used to interpret and shape the natural and built environment. Geddes is a visiting assistant professor in the Newcomb Art Department at Tulane University in New Orleans.

The Faggen Dissertation Prize, established by Jane Faggen in 2007, recognizes a distinguished dissertation completed in that year or the previous two years, selected by the chair in consultation with department faculty. The previous recipients of the award are Milette Gaifman *05, Haicheng Wang *07, Kristoffer Neville *07, Daniel McReynolds *09, Katherine Marsengill *10, Annie Bourneuf *11, Robert Glass *11, Johanna Heinrichs *13, and Alexis Cohen *14.

Oceania, and the Americas. There, she continued her work on the groundbreaking exhibition Kongo: Power and Majesty. Besides assisting on the audio guide and communicating the exhibition blog, she conducted numerous tours of the galleries. She is also contributing to a museum-wide cataloging project by writing long-form entries for a selection of 50 works from the African collection. Kristen traveled to Paris and London in November to conduct research on Ethiopian art in a series of private and public collections. In early 2016, she completed the draft of her dissertation on 16th- and 17th-century Ethiopian art and architecture, which she intends to defend in the fall. This spring, she presented papers at the Frick-IFA Symposium on the History of Art and at the Met’s Fellows Colloquium based on her dissertation research, and will present a third this summer at the 16th-Century Society Conference in Bruges. Her selected publications this year include a contribution to the chapter “The Kingdom of Kongo” in the exhibition catalogue for Kongo: Power and Majesty, a review of Atta Kwami’s new book on Ghanaian modernism in African Arts (spring 2016), and a guest column for the Princeton University Art Museum Record.

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New Dissertation Topics

Jessica Bell-Brown, “Bad Attachments: The Unmoored Painterly Object in the Post Civil Rights Decade” (Chika Okeke-Agulu)


Erica Cooke, “The Dia Art Foundation: The Formation of Site, Address and Audience” (Hal Foster)


Heather Russo, “Concordia and Succession at Rome” (Michael Koortbojian)

Dissertations Defended in 2015–16

Emmelyn Butterfield-Rosen, “The Disposition of Persons: Conventions of Pose and the Modernization of Figural Art, 1886–1912” (Brigid Doherty)


Erin Duncan-O’Neill, “Media and the Politics of Satire in the Art of Honoré Daumier” (Brigid Alsdorf)

Michael Hatch, “Qian Du (1763–1844) and the Senses In Early Nineteenth–Century Chinese Literati Painting” (Jerome Silberberg)

Abigail Newman, “Flanders Abroad: The Flemish Artistic Presence in 17th–Century Madrid” (Thomas DaCosta Kaufmann)

Fellowships for 2015–16

Yecheng (Kent) Cao, the Henry Luce Foundation/ACLS Program in China Studies Predissertation Travel Grant

Miriam Chusid, Princeton Institute for International and Regional Studies (PIIRS)

Erica DiBenedetto, Patricia and Phillip Frost Predoctoral Fellowship at the Smithsonian American Art Museum

Natalie Dupécher, Museum Research Consortium Fellowship at the Museum of Modern Art

Peter Fox, the Berlin Program for Advanced German and European Studies at Freie Universität

Frances Jacobus-Parker, Smithsonian Institution Predoctoral Fellow at the Smithsonian American Art Museum

Sol Jung, the Metropolitan Center for Far Eastern Art Studies in Japan

John Lansdowne, the American Academy in Rome Prize

Ashley Lazevnick, Smithsonian Institution Predoctoral Fellowship at the Smithsonian American Art Museum

Sarah Lynch, Deutscher Akademischer Austausch Dienst-German Academic Exchange Service (DAAD) Fellowship

Jaqueline Sturm, Princeton Institute for International and Regional Studies (PIIRS)

Philip Taylor, the David E. Finley Fellowship, Center for Advanced in the Visual Arts, National Gallery of Art

Kristen Windmuller-Luna, the Sylvan C. Coleman and Pam Coleman Memorial Fund Fellowship, the Metropolitan Museum of Art
Undergraduate News

Emily Chang ’16 majored in Program 2 (Visual Art), which enabled her to focus on cultivating her studio practice as an upperclassman in the department. Her senior thesis exhibition, “Bulking Is a Feminist Act,” showcased mixed media works on paper exploring themes of female athleticism, identity, and food pathology. She was advised by Kurt Kauper, Nathan Carter, and Anna Arabindan-Kesson. Photos from the show are available on her website at www.emilychangart.com. While at Princeton, Emily also competed in collegiate powerlifting. After graduation, Emily traveled to Shanghai, and plans to continue to grow as an artist, athlete, and person.
[emilychangartist@gmail.com]

Cindy Johnson ’16’s thesis, under the guidance of Professor Rachael DeLue, included an application of W.E.B. DuBois’s 19th-century theory of the double consciousness as a means to explore the dynamics of agency through performance in fashion photography by means of Andy Warhol’s Screen Tests and its screen tests of model Donyale Luna. The theory was also used to discuss the works of artists engaging with the visual politics of race such as Lorna Simpson, Carrie Mae Weems, and Kenyatta Hinkle. In order to understand the context in which these cross-media visuals exist, a transnational exploration was carried out that encountered Renaissance portraiture and African ethnographic photography. Cindy was a member of the gospel ensemble, president of the minority premedical society, and worked in various dance and theater productions as stage manager and lighting designer. She plans to pursue a career in the arts, medicine, or fashion.
[crjohnso@princeton.edu]

Olivia Lloyd ’16 worked under the advisement of Professor Hal Foster and was awarded the Stella and Rensselaer W. Lee Prize for her thesis titled, “Seriously Funny: Humor and Medium in William Wegman’s Videos 1970–1990.” She also earned a creative writing certificate, writing a feature-length screenplay under the advisement of Christina Lazaridi. She was a writer and editor for the Nassau Weekly and a member of Tiger Inn. Following graduation, Olivia traveled through Southeast Asia for three weeks before returning to New York to work as a production assistant for an independent filmmaker. She plans to pursue a career in writing for film and television.
[olivia.lloyd@gmail.com]

Michaela Milgrom ’16 wrote her senior thesis, “Sturtevant’s Feminist Reversals,” under the guidance of Professor Bridget Alsdorf. Examining the practice of the late, little-known American artist Elaine Sturtevant, her thesis offers a discussion of historiography and feminist theory to propose that the mimicry of Sturtevant’s “repetitions” enables their subtle deconstruction of what oppressive binaries relegate women to a secondary status in hegemonic art historical discourse. With the support of the Class of 1955 Senior Thesis Research Fund, Michaela traveled to Paris, where she conducted archival research at the gallery Air de Paris and the Musée d’Art Moderne de la Ville de Paris. For her independent work in the

Emily Chang ’16’s mixed media senior thesis show, “Bulking is a Feminist Act,” explored female athleticism and lighting designer. She plans to pursue a career in the arts, medicine, or fashion.
[emilychangartist@gmail.com]

Cindy Johnson ’16’s senior thesis investigated performance in fashion photography and the visual politics of race.

The Stella and Rensselaer W. Lee Senior Thesis Prize was awarded to Olivia Lloyd ’16 for her study of William Wegman’s videos from 1970–90.

Elaine Sturtevant’s 7th Avenue Garment Rack with Warhol Flowers (1965), was one of the focal points of Michaela Milgrom ’16’s senior thesis.
Beautiful Memory Desserts

Veronica Nicholson ’16 presented a multimedia thesis exhibition titled Beautiful Memory Desserts toward her degree in Program 2 (Visual Art). Advised by Lecturer in Visual Arts Nathan Carter, Professor in Visual Arts Deana Lawson, and Professor Jerome Silbergeld, she created simulacra of wallpaper, a refrigerator, and a closet, arranged to form a living space oriented around an artist’s book at the center of the gallery. Veronica also earned a certificate in Japanese language and culture, for which she completed two semesters of independent work on the medieval Scrolls of Frolicking Animals, advised by Professor Paize Keulemans in the Department of East Asian Studies, and the preservation of machiya or middle-class wooden shop-homes in Tokyo, advised by Professor Andrew Watsky. She intends to continue research at the graduate level in the latter subject, and expand her focus on urban planning and history as well as material culture. Over the summer, she continued her Japanese studies in Tokyo, and in the fall will intern at Artforum International in New York. Veronica plans to pursue a career in academia and continue making art.

[veronica.nicholson94@gmail.com]

Eliza Mott ’16 wrote her senior thesis, “Loving Lenses: Photography and the Erotic in Duchamp’s Œuvre,” under the guidance of Professor Rachael DeLue. Drawing upon texts on photography as well as Duchamp’s own published texts, her thesis traces the photographic thread from Nude Descending a Staircase to the Large Glass, and finally to the artist’s last work, Étant donnés. Eliza also earned a certificate in creative writing, for which she wrote a book of poems titled Cat Nip. The summer before her senior year, she interned at the Peggy Guggenheim Collection in Venice, and the summer prior she interned at MoMA PS1 in Long Island City. During her time at Princeton, she was editor-in-chief of the Nassau Weekly, president of the Ivy Club, leader of a consent activism group called SpeakOut, and a volunteer tour guide at the Princeton University Art Museum. After graduation, Eliza will be moving to Luang Prabang, Laos, to work at the Luang Prabang Film Festival through a yearlong fellowship with Princeton in Asia. The festival screens Southeast Asian films in early December.

[emott@princeton.edu]

Hadley Newton ’16 wrote her thesis, “It’s Lit: Light Sculpture of the 1960s and 1970s,” under the guidance of Professor Carolyn Yerkes. Her thesis examines the use of light as a sculptural medium in the works of seven artists: Dan Flavin, Stephen Antonakos, Preston McClanahan, Company of Us, James Turrell, Charles Ross, and Nancy Holt. While artists of the 1960s primarily worked with artificial light, Hadley’s research tracks a shift in the work of artists of the early 1970s to incorporate the natural light of the sun and stars. The thesis also notes the expanding scale of the artworks to incorporate entire rooms and later the vast cosmos, probing the traditional boundaries between sculpture, installation art, and architecture. At Princeton, Hadley served on the Student Advisory Board for the museum and worked as a tour guide in the museum. In the fall, Hadley will be moving to New York City to work in the training program at Sotheby’s.

[hadleymnewton@gmail.com]

Bree White’s ’16 thesis show, Petrichor (the smell of earth after it has rained) was an integrated performance involving the creation of a plaster figure sculpture on the performers’ bodies followed by a choreographed dance-theater work done by 12 performers. The work was performed in an intimate space with only 30 audience members admitted, with whom the performers interacted while moving through the audience. Bree believes that human difference is the root of both compassion and cruelty. Petrichor was a way for them to understand the pain they experienced when they were shamed for their identity or body. The yearlong process of creation proved transformative for Bree, who hopes it was the same for the incredible cast. Lecturer Pavel Zustiak, Senior Lecturer Rebecca Lazier, and Professor of Visual Arts Joe Scanlan — all faculty members in the Lewis Center for the Arts — advised Bree through the creation of Petrichor. After graduation, Bree will be attending several dance and performance training programs including Springboard Danse Montreal, Hubbard Street Summer Intensive, and Smash Berlin. Bree plans to continue performing and creating works that explore the intersections of sculpture, theater, and dance as they relate to the human experience of shame and acceptance.

[breerwhite93@gmail.com]
Emily Wiebe ’16 wrote her senior thesis under Professor Esther da Costa Meyer on the architecture and urban planning of Washington, D.C., from 1790 to 1910. She focused on the political implications of various plans for the city’s layout during that time period, how built environments choreograph peoples’ experiences of cities, and how a diversion from the original plan led to it eventually being implemented. Emily also earned certificates in American studies and urban studies. She was a member of the women’s crew team, treasurer of Cloister Inn, and a founding member of the Student Athlete Service Council. Emily has moved to Manhattan to join the Baseball Operations department of the New York Yankees’ front office. [wwiebe.@princeton.edu]

Rachel Wilson ’16 was advised by Professor Beatrice Kitzinger on her senior thesis, “Hagiography as History: Creating Authority and Identity Through Images of Anglo-Saxon Saints,” which explored the visual cults of SS. Etheldreda and Edmund and their uses for later medieval audiences. Broadly interested in views of the past during the Middle Ages, her independent work has examined the physical expression of memory and history through religious art and architecture. In summer 2015, Rachel was an intern at the Cloisters Museum. She continued her involvement with old stone buildings in summer 2016 in the authentically medieval Château de Belcastel in France. Extracurricularly, Rachel was the artistic director of the Princeton Shakespeare Company and was involved in many theatrical productions, and also taught children’s swim lessons. Her academic life will continue in the fall in the graduate program in the history of art at Williams College. Wilson hopes to pursue a Ph.D. and eventually a career in academia or the museum world. [raw15@princeton.edu]

2016 Senior Thesis Prizes

Art and Archaeology Senior Thesis Prize
Hadley Newton ’16 “It’s Lit: Light Sculpture in the 1960s and 1970s”

Stella and Rensselaer W. Lee Prize

Irma S. Seitz Prize in the Field of Modern Art
Michaela Milgrom ’16 “Sturtevant’s Feminist Reversals”

Eliza Mott ’16 “Loving Lenses: Photography and the Erotic in Duchamp’s Oeuvre”

Frederick Barnard White Prize in Architecture

Alexandra Zoé Zabor ’16 “Rethinking Infrastructure: From Public Sector Vision to Private Sector Execution in New York City”

Frederick Barnard White Prize in Art and Archaeology

The Grace May Tilton Prize in Fine Arts
Michaela Milgrom ’16 “Sturtevant’s Feminist Reversals”


The Herbert L. Lucas Award in Visual Arts
Neeta Patel ’16 “Time is a floating point number”

Outstanding Senior Creative Thesis Award in Dance
Bree White ’16 “Petrichor (the smell of earth after it has rained)”

The Art & Archaeology Undergraduate Society of Fellows

The Society of Fellows constitutes a weekly forum dedicated to exploring topics and careers in art history through the personal histories and independent research of invited speakers. Consisting of about 20 Art & Archaeology Program 1, Program 2, and certificate students, the group met weekly throughout the spring semester with various faculty, artists, and museum staff. Speakers included Professors Bridget Alsdorf, Hal Foster, and Rachael DeLue; artists Doug Ashford and Pam Lins; and museum staff Bryan Just and Katherine Bussard. The society was created to foster relationships between students and faculty, and to provide insight and guidance for those considering future pursuits in the field.

The Outstanding Senior Creative Thesis Award in Dance was awarded to Bree White ’16

Emily Wiebe ’16 was awarded the Frederick Barnard White Prize in Architecture and The Grace May Tilton Prize in Fine Arts for her senior thesis on Washington, D.C.’s, urban planning and federal architecture

Rachel Wilson ’16’s senior thesis, “Hagiography as History: Creating Authority and Identity through Images of Anglo-Saxon Saints,” was advised by Beatrice Kitzinger
Seminar Study Trips

Visual Japan

For the fall break, Professor Andrew Watsky traveled to Japan with 12 students in the seminar “Visual Japan, Past and Present.” The seminar explored the central role that the past continues to play in present-day Japan, especially in the realm of the visual arts. Classroom study before the trip gave the students a firm foundation in the history of Japanese art, and the trip to Japan transformed the course into an intellectually and experientially immersive experience.

The weekly three-hour sessions before the trip covered critical aspects of Japan’s visual cultures. They were thematic, rather than strictly chronological, and students read primary-source and scholarly writings, which formed the basis of discussion. Part of each session also was spent in the Princeton University Art Museum, studying relevant objects in the collection.

The seminar was on the ground in Japan for eight days, funded by the Department of Art and Archaeology, the Program in East Asian Studies, and grants from the David A. Gardner ‘69 Magic Project, the Council of the Humanities, and the Office of the Provost. Students visited many of the sites of art production studied in class, including temples, gardens, museums, an architectural preservation center, and ceramic and sculpture studios. The trip began in Nara, the first permanent capital of Japan, for a day of visits to the early Buddhist temples of Hōryūji and Tōdaiji, where the group was given special permission to ascend the dais of the Great Buddha. The bulk of the trip was based in Kyoto, visiting gardens, temples, and artists’ studios. The seminar also spent a day in Hiroshima, visiting the Hiroshima Peace Memorial Museum, attending a lecture by an atomic bombing survivor, and examining the architectural monuments built to commemorate the horrific event. Another day was spent at Shigaraki, a centuries-old ceramics production center outside Kyoto, where the group met with a renowned traditional potter as well as another potter who works more experimentally. The final two days were spent in Tokyo, visiting modern and contemporary art museums and exploring the sprawling megalopolis. Aaron Katz ’16 created an engaging short video of the trip, “Princeton in Japan—ART 429,” available on YouTube.

Early in the semester, each student selected a research topic that he or she researched in Princeton and also while in Japan. The goal was to examine the issue of present-day cultural practices in light of premodern traditions. Several students focused on ceramics, others on calligraphy, photographers’ responses to the Fukushima disaster, Russian Orthodox churches in Japan, the use of traditional forms in contemporary architecture, and so on, and the study trip allowed each student time to pursue this research through visits to historic and recent sites. Every project, without exception, was a great success—stimulated by the powerful pedagogical stimulus of studying both in the classroom in Princeton and in Japan.

Inventing Photography in Paris

With funding from the department’s Fowler McCormick Fund, Anne McCauley took her graduate seminar, “Inventing Photography,” to Paris during fall break to study daguerreotypes and paper prints in the Bibliothèque Nationale de France, the Société française de photographie, the Musée d’Orsay, the Musée du quai Branly, the Musée des Arts décoratifs (where they saw Henri Le Secq’s amazing huge paper negatives), the Musée des Arts et Métiers, and a private collection. As a special treat, the class traveled to Bry-sur-Marne, the home of Daguerre, to see the only surviving diorama painting in the church there and daguerreotypes in the municipal collection and then drove to Lagny-sur-Marne where they were welcomed in the local Mairie to view prints and negatives by Louis Humbert de Molard.
Cuba, Past and Present

Sixteen undergraduate and graduate Princeton students spent spring break exploring the visual and literary past, present, and future of Cuba as part of the interdisciplinary course “Havana: Architecture, Literature and the Arts,” taught by Esther da Costa Meyer, professor of art and archaeology, and Michael Wood, the Charles Barnwell Straut Class of 1923 Professor of English and Comparative Literature, Emeritus. Through readings, films, and studying the architecture in areas from the old town (Habana Vieja) dating to the Renaissance, to the modern neighborhoods of the central business district and of Vedado, the students observed cultural influences beyond Cuba’s Hispanic heritage. These included traces of the diaspora of Afro-Cubans, Chinese Cubans, as well as the Sephardic and Muslim communities.

There was also a service element to the course. Da Costa Meyer said that when she takes students on a funded trip such as this one, which was sponsored by the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities, the Department of Art and Archaeology, and the Program in Latin American Studies, she asks them to volunteer in the Princeton community. To meet this directive, the students worked at the soup kitchen of the Princeton United Methodist Church on Nassau Street. During the trip, each student also pursued a specific project ranging from exploring the practice of religion in present-day Cuba, to modern dance, Afro-Cuban music, and the press coverage of the visit of President Obama—who arrived the day the group left.

The Inca Empire

During spring break, the seminar “Inca Art and Architecture,” taught by Lecturer and Fellow in the Society of Fellows Andrew Hamilton, traveled to Peru to visit Cuzco, the former Inca capital; Machu Picchu, a royal estate of Emperor Pachacuti; and Lima, the current capital; among other locales. The excursion was generously supported by the Department of Art and Archaeology, the Program in Latin American Studies, and the Council of the Humanities, and the class was cross-listed with both the Program in Latin American Studies and the Department of Anthropology.

One of the more unusual aspects of the excursion—and what hopefully made it such a dynamic learning experience for students—was the participation of Professors Rachael DeLue and Deborah Vischak. Ancient Andean art is often quite introverted as a sub-discipline, and the goal of their presence was to cultivate an “Art History Laboratory” that modeled intradisciplinary discussion for the students. DeLue brought new perspectives to issues of landscape in Inca art, while Vischak offered cross-cultural comparisons on questions of divine kingship, mummies, and beliefs in the afterlife. Each student gave a formal presentation at an archaeological site or museum that both introduced the locale and preliminary research for their final papers. The presentations were followed by dynamic discussions, in some ways modeled on the group dialogue fostered within Princeton’s Society of Fellows. Through this, students gained the direction and perspective to conduct on-site research for their papers. Quite remarkably, while in the Corichancha, the temple of the sun in Cuzco and the most important building in the empire, students made an important original observation about how one of the walls was built, significant enough that they will be cited in Hamilton’s forthcoming book, *Scale and the Incas.*

Upon conclusion of the excursion, Hamilton, DeLue, and Vischak were so impressed with the students’ research that a “Symposiebration” was held on campus to conclude the course, where students gave three-minute presentations on their research modeled on “TED Talks.” A video of the event was made and can be viewed at [www.kaltura.com/tiny/tzn3ja](http://www.kaltura.com/tiny/tzn3ja).
Archaeology News

Molyvoti, Greece

The third and final field season of the Molyvoti, Thrace, Archaeological Project (MTAP) took place from June 15 to July 24, 2015, under the direction of Professor Nathan Arrington. The expedition investigates the trading port in northern Greece often identified as Ancient Stryme in its regional context. The site, probably a colony of Thasos mentioned by Herodotus, was settled by Greeks in the 7th or 6th century B.C.E. and flourished in the 4th century B.C.E. It was reoccupied on a smaller scale in the Late Roman and Byzantine periods.

Princeton undergraduates and graduates worked with Greek students, volunteers, and workmen under the supervision of an international team of graduates, postdocs, and faculty. Nearly 100 people participated in different aspects of the project, using a variety of approaches to investigate the site.

Fieldwork began at dawn while afternoons were devoted to lab and museum work. In the evenings, the undergraduates attended lectures, seminars, and language classes. On Sundays, Professor Arrington led trips to regional archaeological sites. Fieldwork consisted of surface survey and excavation. The project was unique for conducting both during the same season. This presented logistical challenges, but the two approaches complemented each another.

The surface survey measured the presence or absence of specific chronological periods and evaluated the type of activity taking place (e.g., farming or dining). Teams of four walkers and two team leaders walked systematically across the landscape and measured variation in the artifacts visible in plough zones. They counted pottery and tiles and collected diagnostic and representative artifacts over nearly 6 km² of territory. Some days they walked for hours without seeing any artifacts. Other days they discovered hitherto unknown settlements or tombs, sometimes from periods that were not represented on the excavation (such as prehistoric). Several new Classical-Hellenistic sites were identified, possibly farms or small settlements. This material will be studied to explore the relationship between these sites and the trading port and to measure the impact of colonial settlement on its landscape. The survey also clarified the funerary use of the landscape, identifying and mapping 42 tumuli, most likely all Classical in date, and gathering artifacts from their vicinity. The majority of the tumuli have been plowed down, and the project’s maps will soon be the only place where the once impressive funerary landscape is documented.

On the excavation, archaeologists in 2015 uncovered, cleaned, and recorded 1844 kg of tile, 1452 kg of pottery, 1118 finds, of which 309 were coins, 1607 seeds, and 12,821 bones. The excavation yielded a large quantity of data that will elucidate the activity occurring in the settlement and will clarify the history of the site. For the first time, archaeologists at the site found considerable Archaic remains. In a stratum below a 4th-century B.C.E. floor, they uncovered a basin lined with plaster and a nearby stone feature or low wall associated with an abundance of Archaic sherd. The installation may have been used for processing or storing food.

Most of the digging, however, focused on uncovering all of the 4th-century B.C.E. house named the “House of the Gorgon” for its antefixes. All the walls were revealed except for the northeastern wall, which was robbed out in the Late Roman period. Nevertheless, the House of the Gorgon is the first house at the site to be completely excavated. A large, well-worked ashlar at the southwest of space ια may be a threshold. Inside the house, several distinct spaces were revealed. Most notable is space β, a probable courtyard containing a destruction/abandonment deposit with a wide variety of material: metal fragments, bone, shell, and pottery. Finds included stamped amphora handles, pithos fragments, lamp fragments, bronze rings, coins, and an antefix with a Gorgon. A drain emptied from space β into the road,
built of pan tiles, broken and repurposed hopper mills, basalt slabs, and limestone. In space θ, a well was excavated to a depth of 8.50 m, when water made digging impossible. The well produced a significant quantity of material with outstanding levels of preservation. Organic remains included fish scales, sea urchin spines, barley, wheat, and even burnt bread. Finds included an amphora neck with dipinto, a painted terracotta antefix, and a gold earring—the first gold ever found at the site. These finds attest to an unexpected degree of prosperity.

The end of the Classical-Hellenistic phase of the site has long been disputed. Once it was thought that Philip II (Alexander the Great’s father) had destroyed the site, but the current project has shown that the site’s chronology does not correlate with his activity in Thrace. Yet the end of the site may still have been violent. In 2015, archaeologists found a lead sling bullet and arrowhead outside the possible threshold to space θ and two more arrowheads in the courtyard.

It is becoming increasingly clear that the House of the Gorgon was considerably modified in the Late Roman period. Joins of fragments of the same vessel found in several spaces of the house indicate that material was shifted and redeposited as part of re-occupation and leveling activity. A long thick wall cut the Classical house in half and formed a new exterior wall. To its southeast, the Classical walls were robbed out and deep fills laid down. The faunal assemblage indicates that a greater diversity of animals was present. The structure was probably a multipurpose villa or farm with more outdoor space than before. In a second Late Roman phase, these remains were leveled out and the foundations of a circular feature were built, probably a granary.

The next two seasons will be devoted to studying, interpreting, and publishing the finds uncovered in the three seasons of fieldwork. The publication will explore, among other issues, the dynamics of the trade network to which the city belonged; the relationship between Thracians and Greek settlers; and the role of Constantinople in the city’s resettlement.

**Morgantina, Sicily**

2016 marked the third season of the Morgantina Excavations: Contrada Agnese Project (CAP), sponsored by the department. Alex Walthall ’13 directed the excavations and was joined by eight outstanding Princeton students from the art and archaeology and classics departments. Over six weeks in June and July, student excavators worked to understand both the design and occupation history of a large house of the Hellenistic period (3rd century B.C.E.), the focus of this summer’s project.

CAP’s broader goals are aimed at identifying aspects of daily life of the ancient city’s non-elite population. The collection and analysis of soil samples revealed fascinating details of diet and commerce at the inland city of Morgantina. In addition to the traditional Mediterranean triad (grain, wine, olive oil), the CAP environmental team identified remains of unexpected marine species, including sea urchins and mollusks, which would have been transported over 70 kilometers from the coast to Morgantina.

The CAP excavations have shed new light on the development of domestic spaces at Morgantina during the city’s heyday in the 3rd century B.C.E. The wider study and publication of the Hellenistic and Roman houses at Morgantina is currently being completed by Professor Barbara Tsakirgis ’84. Her highly anticipated work will appear as a forthcoming volume in the Morgantina Studies series.
Endowed Lectures and Conferences

Janson-La Palme Lecture

Robert Williams *88, professor of Italian Renaissance art, University of California-Santa Barbara, gave the Janson-La Palme lecture titled “Actuality, Potentiality, and Renaissance Classicism” on March 23, 2016. The Robert Janson-La Palme *76 Visiting Professorship was endowed in 2002. Janson-La Palme is a professor emeritus of Washington College in Maryland, who received his Ph.D. under Professors Millard Meiss and Jack Martin. This endowment was established to bring a visiting scholar in European art of the period 1200–1800 A.D. to Princeton. Williams received his B.A. from the University of Pennsylvania, magna cum laude, in the history of art in 1976, his M.A. from the University of Pennsylvania in 1979 with a thesis titled “Francesco Bocchi and the Theoretical Bases of Art Criticism in the Late Mannerist Period,” and his Ph.D. from Princeton in 1988 with a dissertation titled “Vincenzo Borghini and Varsari’s Lives.” He has numerous publications, including Art, Theory, and Culture in Sixteenth-Century Italy: From Techne to Metatechne (Cambridge, 1997). His lecture was in support of his most recent publication, Raphael and the Modernity of Italian Renaissance (Cambridge, 2016).

Kurt Weitzmann Lecture

Annabel Wharton, the William B. Hamilton Professor of Art and Art History at Trinity College of Arts and Sciences, Duke University, delivered the ninth Kurt Weitzmann lecture titled “The Agency of Models: Holy Sepulchres, Hagia Sophias, Jerusalems” on February 18, 2016. The Kurt Weitzmann Memorial Lecture Series in Late Antique, Early Christian, Byzantine, and Early Medieval Art was endowed by a bequest from the estate of Professor Kurt Weitzmann and Josepha Weitzmann-Fiedler. Wharton received her Ph.D. at the Courtauld Institute, University of London. Her publications include Art of Empire (Penn State, 1988) and Refiguring the Post- Classical City (Cambridge, 1995).

Her lecture engaged three architectural models—an 18th-century model of the Church of the Holy Sepulchre, a 20th-century model of ancient Jerusalem, and a 21st-century digital model of Constantinople’s Hagia Sophia from the video game Assassin’s Creed. The first of her purposes was historical: these models suggest different ways in which moderns have put the Byzantine past to use. The second was theoretical: these same models reveal the sources of all models’ (pie charts, algorithms, supermodels, etc.) autonomy and agency. She posits that the lessons learned from these scale models might prove useful to scientists and social scientists, as well as architects and art historians.

The Haley Lecture Series

Barry Bergdoll, the Meyer Schapiro Professor of Art History and Archaeology, Columbia University, presented the 13th James Haley lecture titled “Reading Mile High: Frank Lloyd Wright Takes on Chicago 1956” on April 27, 2016. The Haley Lecture Series was endowed in 1989 by William R. Haley, Class of 1945, in honor and memory of his late brother, James F. Haley, Class of 1945. Professor Bergdoll, who received his Ph.D. from Columbia in 1986, is the former Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art.

Bergdoll’s lecture focused on Wright’s unrealized plan for what would have been—then and now—the world’s tallest skyscraper, setting the project in the broad context of Wright’s long career and the history...
of 20th-century modernist architecture. Much of the talk derived from Bergdoll’s current combing of the Wright Archive, newly installed at Columbia, and demonstrated how the archive’s riches have led to new insights.

**ISIS and the Cultural Heritage Crisis of Syria, Iraq, and Yemen**

A one-day conference on February 12, 2016, organized by the Department of Art and Archaeology and the Center for Arts and Cultural Policy Studies, focused on “ISIS and the Cultural Heritage Crisis of Syria, Iraq, and Yemen.” The speakers were Alexander Bauer (Department of Anthropology, Queens College, and CUNY Graduate Center), Cole Bunzel (Department of Near Eastern Studies, Princeton), Michael Cook (Department of Near Eastern Studies, Princeton), Michael Danti (Department of Archaeology, Boston University, and American Center of Oriental Research), Samuel Helfont (Program in International Relations, University of Pennsylvania), Charles Henry (Council on Library and Information Resources), David Magier (associate university librarian for collection development, Princeton), and Stephen Urice (School of Law, University of Miami).

The rise of the Islamic State in Iraq and Syria (ISIS) has caused untold damage to the cultural heritage of the region. As a result of the fighting, countless monuments have been destroyed, archaeological sites looted, and priceless manuscript collections lost. The conference attempted to understand the nature and scope of the damage by bringing together a distinguished group of scholars from several fields. The goal was to not merely explain what has been lost, but also to examine why ISIS engages in this behavior, what initiatives are underway to document and stem the damage, and how international law might be reconceived to contain future crises like this.

**Scale**

On April 16, 2016, the department hosted a colloquium on the topic of “Scale,” organized by Michael Koortbojian, and featuring the work of Anna Arabindan-Kesson, Nathan Arrington, Beatrice Kitzinger, Caroline Mangone, and Carolyn Yerkes, all assistant professors in the department, and Andrew Hamilton, Alexander Harper, and Eric Huntington, all members of the University’s Society of Fellows. Short papers were followed by discussion, led by invited guests Professors Yve-Alain Bois (20th-century art), Institute for Advanced Study; Michael Cole (Renaissance art), Columbia University; and Clemente Marconi (Greek archaeology), Institute of Fine Arts, New York University. The aim of this colloquium, hopefully the first of what will become an annual departmental series, was to encourage cross-cultural and broadly chronological engagement, from ancient civilization to early modern ones, from Asia to Italy, with an essential formal problem: Does size matter?
Marquand Library

This year Marquand Library made an historic acquisition of several exceptionally important 17th-century Japanese books. Part of the renowned collection amassed in the early 20th century by art historian Kiyoshi Shibui (1899–1992), the so-called early Yoshiwara group represents the dawn of commercial publishing in Japan and also reveals the roots of Japan’s celebrated Ukiyo-e woodblock print tradition.

Some of the titles are so rare that Marquand’s are the only known extant copies. The 10 books and one handscroll share the common theme of shunga (spring pictures), a Japanese euphemism for erotica. Shunga was the subject matter that rapidly expanded a nascent commercial publishing industry in Japan, providing books for a diverse audience to purchase, borrow from lending libraries, and include in wedding trousseaus. However, since the first ban on erotic books in 1722 until today, there have been varying degrees of censure on such materials that, while never stopping production, did discourage the collecting of shunga as a body of work.

It was Shibui’s vision in recognizing these books’ importance to the study of Japanese art that ensured their survival. Underscoring the Yoshiwara group’s rarity and importance is the fact that several of the volumes have recently appeared in exhibitions at the British Museum, San Francisco’s Asian Art Museum, and the Chiba City Museum of Art.

Among the treasures in this group is Four Scenes of Lovemaking, an anonymous, undated fragment of hand-colored printed scenes in handscroll format that is believed to be the earliest extant example of Ukiyo-e printing. Another remarkable item is the only known copy of Yoshiwara makura-e (“Pillow Pictures of Yoshiwara (pleasure district)”) (1660), which is believed to be the earliest dated work of Ukiyo-e. It features courtesans of the Yoshiwara pleasure quarters, identified by crest, entertaining their customers.

One of only three existing copies, Yoshiwara kagami (“Mirror of the Yoshiwara”) (1660) is considered the earliest known example of the very popular guidebooks to the Yoshiwara genre of erotica. With a now invaluable map of the licensed pleasure quarters, it offered information on the social rules that dictated behavior there. It is also filled with full-page illustrations of beautiful courtesans framed by poems attributed to them. Yet another rarity is one of only two deluxe copies extant of the first edition of Nanshoku ōkagami (“Great Mirror of Male Love”) (1687), a classic written by one of the most popular 17th-century authors, Ihara Saikaku (1642–93). It features 40 tales of homosexual love illustrated by Yoshida Hanbei (d. ca. 1691).

Other titles in the collection include: Yoshiwara kuzetsugusa (“Chiding Letters from Yoshiwara”) (ca. 1661–72), which educated readers about Yoshiwara social graces through sample letters from courtesans to their customers; Makura byōbu (“The Pillow Screen”) (1669), an extremely popular book that greatly influenced artists such as Hishikawa Moronobu; Enka tozengusa (“Essays in Idleness from the Greenroom”) (1671), with pictures and critiques of the beauty of young Edo actors; Yoshiwara maruhadaka (“The Yoshiwara Stripped Bare”) (1672), featuring illustrations and appraisals of courtesans; Yoshiwara kagamigaike (“A Reflecting Pond in Yoshiwara”) (1683), which offered a twist on the assessment of courtesans by purporting to be written by a Buddhist monk; Yoshiwara shitsuji (“The Squandered Yoshiwara”) (1674), about pitfalls on the paths of love in the Yoshiwara; and Sancha yoshigaki (“Guide to Manners and Customs of Sancha”) (1678), which focused on lower class courtesans of the rigidly structured pleasure quarters.

Marquand also continued to augment its holdings in Chinese art, adding several significant large series. All sumptuously illustrated, these include Songhua daxi (“Masterpieces of Song Dynasty Painting”) and Gugong bowuyuan cang Ming Qing jiaju quanji (“The Complete Collection of Ming and Qing Furniture in the Palace Museum, Beijing”).

Western acquisitions for Marquand include several important manuscript
facsimiles, among them a lavishly illustrated Sacramentary commissioned after 1002 by King Henry II of Germany (973–1024). Illuminated at the Benedictine Abbey of St. Emmeran in Regensburg, this Sacramentary was intended to enhance Henry’s claim to the Holy Roman Emperorship (achieved in 1014). This superb example of Ottonian art includes painted portraits of Henry crowned and enthroned, as well as carved ivory scenes of the Crucifixion and empty tomb and a pierced metal depiction of Pope Gregory the Great on the covers. The emperor later gifted the precious volume to Bamberg Cathedral, before its removal to the Munich court treasury in 1803.

Govard Bidloo’s Anatomia humani corporis (1685), a folio volume with 105 engraved plates, is one of the landmarks of scientific and artistic anatomical illustration. Foregoing traditional schematics, the anatomist Bidloo and his illustrator, Gérard de Lairesse (1640–1711), created naturalistic representations of cadavers in the process of dissection. Startling in their inventiveness and fearfully beautiful in rendering, the compositions include gritty details like the pins and ropes that hold the cadavers in position and even a housefly exploring a flayed figure.

On a visit to Italy in 1719, Richard Boyle (1694–1753), third Earl of Burlington, purchased a series of drawings made by the 16th-century architect Andrea Palladio for his unpublished reconstruction of the Imperial baths of ancient Rome. Working with Isaac Ware to copy the drawings, engraver Paul Fourdrinier and architect William Kent, Lord Burlington produced a facsimile with delicate engravings and mezzotint shading printed in bistre to imitate the effects of watercolor wash, as close to the originals as possible—an unprecedented feat in architectural publishing. Fabbriche antiche disegnate da Andrea Palladio (1730) was a seminal work for the revival of Palladianism, influencing Burlington’s buildings at Chiswick, Holkham, and York.

Originally presented as a series of public lectures by the French chemist Michel-Eugène Chevreul at the Gobelins tapestry works in Paris, De la loi du contraste simultané des couleurs (1839) was intended for the use of painters, textile designers, and other artists, rather than scientists. The Impressionists and Neo-Impressionists’ application of its scientific precepts to their art made it the most influential treatise on color theory in the 19th century. Marquand’s copy is a first edition, with many of the plates signed by Chevreul himself.

Blad voor kunst (Groningen, 1921–22) is considered the most important Dutch periodical devoted to Expressionist art. Published by Hendrik Nicolaas Werkman (1883–1945), a virtuoso printer and self-taught artist associated with the group De Ploeg, the periodical’s six issues feature original Expressionist woodcut covers and illustrations by artists including Werkman, Jan Jordens, and Jan Wiegers. Articles cover such topics as Belgian Dadaism and the Dutch review Mecano.

Marquand also acquired a complete run of the 30 issues of SA: Sovremenniaia arkhitekturna (Moscow, 1926–30) in original fascicles with stylish typographical covers by Alexei Gan (1893–1942). Edited by Moisei Ginzburg and the Vesnins, this important and scarce Soviet avant-garde architectural periodical served as a vehicle in the debate over the theoretical and practical aspects of Soviet constructivist architecture and for the dissemination of translations of western modernist architectural texts and news.

Important contemporary acquisitions include Hanne Darboven’s 32-volume book work Schreibzeit (1999). One of an edition of 30, this monumental compilation was created over 25 years by Darboven (1941–2009) who meticulously filled pages of various sizes with arcane writing, symbols, calendar checksums, photographs, and other images. Francesca Woodman’s Some Disordered Interior Geometries (1981) was the only artist’s book to be published in her tragically brief lifetime. This unassuming, offset-printed multiple replicates a piece by Woodman (1958–81) that incorporated an antique geometry exercise notebook with Woodman’s own photographs and writings. The publisher returned 450 of the 500 published copies to Woodman’s family after her suicide and they distributed most as a tribute at her funeral. Acquisition of this work was supported by the Elise and Wesley Wright Jr. ’51 Marquand Rare Book Fund.
Tang Center Events

Lectures

October 22, 2015
Hsueh-man Shen
Institute of Fine Arts, New York University

Creating and Re-creating the Mogao Grottoes at Dunhuang
Cosponsored by the Princeton University Art Museum

November 10, 2015
Roderick Whitfield, Professor Emeritus
School of Oriental and African Studies, University of London

Dunhuang: Global Gallery of Art and Faith
Cosponsored by the Princeton Club of New York, the Dunhuang Foundation, and Princeton University’s Office of Alumni Affairs

International Symposium

November 13–14, 2015
Visualizing Dunhuang
Cosponsored by the Princeton University Art Museum and made possible by major funding from the Henry Luce Foundation with additional support from the Dunhuang Foundation and from the Buddhist Studies Workshop, the Program in East Asian Studies, and the Department of Art and Archaeology

Tang Center for East Asian Art

During the 2015–16 academic year, the Tang Center pursued an unusually ambitious schedule of exhibitions, scholarly events, and publication work.

For much of the fall semester, the Tang Center concentrated on the Lo Archive project, a multiyear research and publication initiative focused on the archive of photographs of the Dunhuang and Yulin Buddhist caves in western China taken by James and Lucy Lo in 1943–44. These photographs not only provide an invaluable historical record because of the thoroughness of their coverage and clarity, but they also are testaments to James Lo’s photographic ingenuity and artistry. This project will culminate in the publication of a six-volume set, one volume of research essays and five volumes of photographs from the Lo Archive.

As part of the Lo Archive project, the Tang Center and the Princeton University Art Museum organized the exhibition, “Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang,” which opened in October 2015. This exhibition, curated by Cary Y. Liu, Dora C.Y. Ching, and Zoe S. Kwok, introduced the complexities of Dunhuang and examined different ways of looking at and understanding the Mogao Caves by bringing together paintings, calligraphy, sculpture, and architecture discovered at Dunhuang, along with travelogues, early photo archives, present-day photos, and artist renderings and copies. Highlights of this exhibition included two rare paintings borrowed from the British Museum: Tejaprabha Buddha and the Five Planets, dated 897, and Portrait of a Monk from the 10th century. In conjunction with this exhibition, the Tang Center installed a photo exhibition, “Dunhuang Through the Lens of James and Lucy Lo,” in the Department of Art and Archaeology. Eighteen photographs from the Lo Archive were selected to display the artistry and aesthetic sense of James Lo. This exhibition ran through early July and was also the focus of a graduate alumni event during Reunions.

The Tang Center organized an international symposium, held on November 13–14, 2015, that explored ways of “Visualizing Dunhuang” on many different levels, with topics ranging from the architecture of cave temples to painting and sculptural programs, Buddhist ritual practices, expeditionary photography, conservation, and influence on modern and contemporary painting. Fan Jinshi, director emerita of the Dunhuang Academy, and Mimi Gardner Gates, chairman of the board of trustees of the Dunhuang Foundation and director emerita of the Seattle Art Museum, gave keynote lectures. Other speakers included scholars from the United States, Europe, Russia, and China. Several presenters were invited to submit written essays for inclusion in the text volume of the Lo Archive publication.

In early 2016, the Tang Center released Preserving the Dharma: Hōzan Tankai and Japanese Buddhist Art of the Early Modern Era by the late John M. Rosenfield. The third publication in the Tang Center Lecture Series, Preserving the Dharma explores the life and art of the Japanese Buddhist monk Hōzan Tankai (1629–1716). Through a close examination of sculptures, paintings, ritual implements, and primary documents, the book demonstrates how the Shingon prelate’s artistic activities were central to his important place in the world of late-17th-century Japanese Buddhism and shows the richness of early modern Japanese Buddhist art. The Tang Center Lecture Series publications have developed into a notable list of varied topics, including Chinese cinema, landscape painting in China, and this volume on later Japanese Buddhist art. Toward the end of 2016, we are expecting a manuscript on Korean illustrated books on court rituals.

In the spring, the Tang Center held the seventh set of scholarly lectures in this
series. Generally offered every other year, the Tang Center Lecture Series brings an eminent scholar to Princeton to present a set of themed lectures. Robert E. Harrist Jr., the Jane and Leopold Swergold Professor of Chinese Art History at Columbia University, presented the series “Beyond Brush and Ink: Medium, Image, and Landscape in China.” His first lecture, “Stone Paintings and Landscapes Made by Chance” discussed the phenomenon of Chinese artists and literati treating veined marble as landscape paintings, akin to ink landscapes. His second lecture, “Beyond Painting: Landscape and Other Mediums in Modern China,” focused on modern and contemporary artists’ use of non-traditional materials to construct and invent landscapes that nonetheless resonated with traditional ink painting. Plans to publish these lectures in the Tang Center Lecture Series are underway.

In addition to publications, research projects, and exhibitions, the Tang Center held the graduate student symposium, “Images and Codes: The Problem of Reading Art.” Organized by graduate students Mai Yamaguchi and Skyler Negrete, the symposium explored the intersections between reading and seeing, images and codes in East Asian art history. Professor Julie Davis of the University of Pennsylvania gave the keynote lecture, “Reading Bijinga: Pictures of Beauties in Context,” and served as discussant for the seven graduate student papers which focused on issues in “reading” art.

This year, the Tang Center contributed to the Princeton University Art Museum’s acquisition of a trio of paintings comprising the set The Three Landscapes of Japan (Nihon Sankei) — celebrated scenic sights in Japan. The three views are an established group of important sights first listed by the Neo-Confucian scholar Hayashi Gaho in 1643. The artist, Tanomura Chokunyu (1814–1907), was not only well-versed in numerous painting styles but was also a poet and literatus who played an important role in establishing the Kyoto Municipal School of Fine Arts and Crafts and serving as a juror for art exhibitions. In this work, he collaborated with Tomioka Tessai (1836–1924), who added poems and paintings on the silk mountings, a highly unusual practice as mounting silks are rarely inscribed. Clearly, Chokunyu did the paintings first, had them mounted, and then Tessai was invited to contribute.

As the academic year drew to a close, activity at the Tang Center paused briefly to allow for reflection and reminiscences. Established in 2001, the Tang Center completed its 15th year this past spring. Since its founding, the Tang Center has grown from a fledgling research and program center into a vibrant, creative center that contributes significantly to the field of East Asian art. Numbers and statistics provide only a numerical accounting of activity, but they can reflect the magnitude of the Tang Center’s accomplishments: 12 publications; seven lecture series; seven graduate student symposia in East Asian art; 16 international symposia; 15 workshops; over 75 lectures; three exhibitions; over 30 art acquisitions for the Princeton University Art Museum; and numerous intangible ways of helping graduate students. The Tang Center has helped shape the ever-changing field of East Asian art under the leadership of its founding director, Jerome Silbergeld, the P.Y. and Kinmay W. Tang Professor in Chinese Art, emeritus, who retired at the end of the 2016 academic year. Professor Silbergeld has left the Tang Center in excellent shape to continue to offer meaningful and scholarly programs to students, faculty, and the community. He is succeeded by Professor Andrew Watsky, while Dora Ching continues as associate director. The Tang Center looks forward to new challenges such as integrating digital humanities and developing new strategies to support and disseminate research in meaningful ways. For further information on Tang Center events and publications, visit the website www.princeton.edu/tang.
Staff at the Index devoted much of the year to planning and hiring a designer for a long-awaited new database application, which will entirely replace the original 25-year-old system and offer significantly easier searches and access to both images and metadata, along with more efficient cataloguing and the potential for future interface with other digital resources at Princeton. Work on the new application began on June 1 and a launch is expected in fall 2017, coinciding with celebrations marking the Index’s 100th year.

Also new this year was the initiation of Index Workshops, a monthly series conceived in collaboration with Professors Charles Barber and Beatrice Kitzinger to provide a space for medievalist faculty and graduate students to share work in progress in the newly upgraded Index seminar room. That same upgrade, which included the installation of an HD screen with streaming capability, has permitted the Index to host an increased number of classes, meetings, and other events. The Index also revived its conference series with the April 29th “Plus Ça Change…? The Lives and Afterlives of Medieval Iconography.” The eight papers in this one-day conference were warmly received by the approximately 70 attendees and are slated to be published as a peer-reviewed volume, coedited by Index researcher Henry Schilb and director Pamela Patton.

An important milestone this year was the retirement of longtime Index researcher Adelaide Bennett Hagens on June 30, 2016, after 50 years on the staff. During this period, Bennett Hagens contributed extensively to the Index print records; helped design and implement our first online catalogue; aided generations of Princeton students, and welcomed and trained researchers from across the globe, all while publishing steadily on Gothic manuscripts. From April 2014 through August 2016, she also served as acting director of the Index. To honor her tenure, the Index will publish a festschrift on image and devotion in late medieval manuscripts, edited by Index researchers Judith Golden and Pamela Patton, and has proposed a pair of scholarly sessions on manuscript studies in her name for the upcoming International Congress on Medieval Studies at Western Michigan University, Kalamazoo. The enthusiastic responses that these projects have received well reflect Bennett Hagens’s enduring impact on both the Index and her field.

Although preparing for the database transition has been a priority, Index research staff have also remained busy on many other fronts. Pamela Patton, who began her tenure as Index director on September 1, 2015, published the edited collection Envisioning Others: Race, Color, and the Visual in Iberia and Latin America (Brill, 2016); contributed to the newly published third volume of Gothic Sculpture in America, edited by Susan L. Ward and Joan A. Holladay (ICMA, 2016); and lectured at Columbia University, the Medieval Academy of America, and the Getty Museum. She serves as coeditor of the Princeton-based journal Studies in Iconography and has recently joined the editorial board of Oxford Bibliographies Online. This summer, she traveled to Spain to work on the international research project “The Medieval Treasury Across Frontiers and Generations: The Kingdom of León-Castilla in the Context of Muslim-Christian Interchange (ca. 1050–1200),” directed by Therese Martin of the Consejo Superior de Investigaciones Científicas in Madrid.

Catherine Fernandez has been working on mapping iconography in architectural works to make them more easily searchable in the new database application. She also collaborated with Henry Schilb to organize and preside over two Index-sponsored sessions, “Pardon Our Dust: Reassessing Iconography at the Index of Christian Art,” at the 51st International Congress on Medieval Studies and gave scholarly papers at the Byzantine Studies Conference in New York, the Centre d’Études Supérieures
de Civilisation Médiévale (CESCM) at the University of Poitiers, the colloquium Voiler/ Dévoiler: Le rideau dans la culture chrétienne de l’Antiquité et du Moyen Âge at the Abbey of Ligugé in France, and the Index’s own “Lives and Afterlives” conference. While in Poitiers, Fernandez also had the opportunity to consult with specialists at the CESCM’s “Base Romane” database concerning the challenges of maintaining an online database of medieval images.

Having moved to part-time in July, Judith Golden focused primarily on projects in preparation for the new database. Chief among these is standardizing names of artists and scribes named in work of art records, compiling a file of names, alternate names, dates, and locations that will function as authorities in the new database. As coeditor with Pamela Patton of the festschrift celebrating the 50-year tenure of Hagens at the Index, Golden is looking forward to submitting an essay and to preparing contributions for publication. She also has collaborated with Jessica Savage to write and submit a proposal for two sessions on medieval manuscripts for the 2017 International Congress on Medieval Studies.

In addition to preparing for the database transition, Savage spoke on the challenges of cataloguing manuscript imagery at Fordham University’s conference “Manuscript as Medium” and is now revising this paper for publication. She also gave an invited lecture on the iconography of the Crucifixion and Resurrection at the Presbyterian Church of Lawrenceville, New Jersey. At the Index, she planned an exhibition, Words and Deeds of Charles Rufus Morey at the American Embassy in Rome: 1945–1950, to accompany the March 25 symposium of the Research Group of Manuscript Evidence and collaborated with Golden to propose two conference sessions for the upcoming Medieval Congress. This summer, Savage prepared a publication on an allegorical Matins illustration on a printed bifolium from a Parisian Book of Hours in the Princeton University Art Museum and traveled to the University of Oxford to attend the workshop “Humanities Data: A Hands-On Approach.”

Henry Schilb’s work at the Index over the last year included an analysis of the database itself, through which he hoped to discover whether searches of the Index might corroborate results from other databases. Focusing on terms for style in order to evaluate their usefulness in the database, Schilb’s project led directly to his paper “The Shape of Byzantine Art in the Index of Christian Art Database” presented in October at the 40th Annual Byzantine Studies Conference. In February, Schilb took part in a panel discussion at Columbia University in connection with the newly published volume Resounding Images, edited by Susan Boynton and Diane J. Reilly (Brepols, 2015), to which Schilb contributed the chapter “Singing, Shouting, Crying, and Saying: Embroidered Veils and the Sounds of the Byzantine Rite.” Schilb also collaborated with Catherine Fernandez on the “Pardon Our Dust” session at the 2016 Medieval Congress and looks forward to coediting the forthcoming conference volume Lives and Afterlives in the coming year.

Technology Manager Jon Niola took a leading role in planning for the new Index database application and will work closely with the application designer, Luminosity LLC, as work goes forward this year. He also designed and launched a new institutional website for the Index, ica.princeton.edu, and worked with Savage to develop a more active social media presence through the Index Facebook and Twitter pages.

Last but decidedly not least, the Index and department congratulate Index Coordinator Fiona Barrett, whose exceptional contributions this year earned her a Staff Performance Recognition Award. As point person for Index subscriptions, event planning, record-keeping, day-to-day budget management, and Studies in Iconography submissions and correspondence, Barrett has been central to progress on many fronts at the Index this year. Well done and well-deserved!
Visual Resources Collection

The Visual Resources Collection (VRC), directed by Trudy Jacoby, continues to improve access to its image collections and to provide support in the use of digital image technologies. The collections include teaching and research images as well as the historical and archaeological collections that are used internationally.

The web page for Visual Resources (www.princeton.edu/visualresources) has been quite successful as an instructional resource. The archaeological images, previously displayed on the Research Photographs website, have moved to their own Omeka site. Omeka is an open source web-publishing platform for the display of collections and exhibitions. The collections include the Sinai icon collection, as well as the Antioch expedition and other archaeology images. These collections are now searchable and the images are available online in a larger size than on the previous site. The Omeka collections had over 5,000 visitors in the past year.

Visual Resources is now using ARTstor’s hosted collections tool Shared Shelf as a way to make our department image resources available on the ARTstor platform, rather than maintaining the older statically hosted collection in ARTstor. Updated database and image files were sent to ARTstor in January for uploading and updating our Shared Shelf collection. This included 2,756 replacement images and 28,698 new images. In addition, 21,000 images from the vendor Archivision were added. Other licensed resources include Bridgeman Education (cofunded with Princeton University Library), the Saskia image collection, and the Archivision collection, which is added to each year (cofunded with the School of Architecture). Archivision is now supplying larger images, a valuable upgrade for users. This year, Archivision has added images of artwork in addition to architecture and landscape. Its first art module covers Italian art, including works from the collections of the Naples Archaeological Museum; museums in Rome including the Borghese Gallery, Palazzo Barberini (Galleria Nazionale d’Arte Antica), and the Vatican; as well as the Florence museums of the Accademia, Pitti, Uffizi, Cloister of the Scalzo, the Cloister of San Marco, and the Bargello. These images are of very high quality and an excellent addition to the resources available at VRC.

Archivision modules 9, 10, and 11 (about 18,000 images) were added this year and include, for example, Hilversum City Hall by Dudok, Schröder House by Rietveld, 21–21 Design Sight by Tadao Ando in Tokyo, Val-de-Grâce by Françoise Mansart, the Spittelau Viaducts Housing Project by Zaha Hadid, the Taos Pueblo, San Francisco’s De Young Museum by Herzog & de Meuron, the Sagrada Familia in Barcelona by Gaudi, as well as coverage of new architecture in Dalian, China. The coverage is broad in terms of both period and geography. Additional collection growth included slides and digital images from the personal collections of faculty members Thomas Kaufmann and John Pinto. Images of Cuban architecture were added as well as many images of Eastern Europe and ancient subjects. Gifts were received from Timothy Long (289 high-resolution images of Havana subjects) and Christopher Moss (images related to his dissertation on ancient Roman furniture).

Work on the Sinai Icon Access database is being completed by graduate student Katherine King. Part of this collection is available to the public using the Omeka software (vrc.princeton.edu/sinai). The online archive is being completed and updated and already has heavy use with many requests for images for publication.

An exhibition, The Expeditions to Antioch on the Orontes, 1932–1939, was displayed in the department lobby. Although Antioch was mentioned in many literary sources, little was known about the physical city until 1932, when a consortium of institutions
led by Princeton University conducted excavations that would uncover a remarkable wealth of finds. The most surprising, and stunning, discoveries were nearly 300 mosaics that represent an artistic production spanning 500 years. The exhibit is based on material from an exhibition organized by Koç University in Istanbul and shown at several venues in Turkey, with an accompanying catalogue Antioch on the Orontes: Early Explorations in the City of Mosaics, edited by Scott Redford (Koç University Press, 2014).

The weeding of 35mm slides was completed, eliminating duplicates. This will allow the Morgantina collections (currently in the “Expedition Room” on the third floor) to be moved in order to provide improved security. We also have provided improved user space for researchers. Next we will be weeding the lantern slide collection.

Preparation work was done for a new course to be centered on the theater at Daphne for fall 2016. A subcommittee of the New Committee for the Excavation of Antioch and its Vicinity began developing coordinated web access for Antioch materials held by Visual Resources, the Princeton University Art Museum, and the Numismatics Collection in Firestone Library (currently known as the Digital Antioch Project). In recent years, all three Princeton divisions holding Antioch material have made significant advances in presenting their material online. Visual Resources has put all 5,700 historical photographs on its website; the museum has inventoried and photographed over 12,000 artifacts; and the Numismatic Collection has included descriptions and images of over 2,600 coins in its online database. We look to expand this work into a comprehensive permanent project.

Redigitization of the archaeological negatives to new large master TIFF files was begun. There are approximately 10,000 images documenting the Antioch expeditions, the Butler Sardis and Syria archives, and the Brünnow and Domaszewski images. These will be large high-resolution files from the original negatives where possible.

Procedures for this were carefully developed and the capture is being done using a high-quality camera and copystand lightbox rather than a flat-bed scanner. The negatives will then be sent to secure cold storage. Activity in the Morgantina collections continues to increase as publication work progresses and the documentation is digitized.

We continued instruction sessions on image resources, copyright, digitization, ARTstor, PowerPoint, and building collections for undergraduate and graduate students. We added a new presentation for graduate students by John Blazejewski on photography and equipment. Sessions for students and faculty are offered on a one-to-one basis as needed. Special sessions are arranged, by request, on preparing image resources for teaching for graduate students. Instruction sessions are updated each year to incorporate new resources and technology.
Art Museum Events

October 6, 2016
Collectors’ Discussion with Nancy A. Nasher and David J. Haemisegger

October 8, 2016
Artist Talk | Pat Steir

October 13, 2016
Artist Talk | Teresita Fernández

November 17, 2016
Lecture by artist Shahzia Sikander about her new commissions for Princeton

November 19, 2016
Opening Exhibitions—Celebration for Epic Tales from India and Contemporary Narratives: Revisiting Indian Art

December 3, 2016
South Asian Arts and Music Festival

Art Museum News

Reflecting a deep commitment to original scholarship and fresh perspectives, the museum in 2015–16 presented 10 special exhibitions featuring hundreds of works from the museum’s own collections as well as approximately five hundred loans from a variety of lenders worldwide. By year’s end the museum had welcomed 183,809 visitors—a record.

The museum’s full schedule started with much pomp surrounding the return of the Pearllman Collection to Princeton after a five-venue international tour of the exhibition Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection. Showcasing 50 modern masterworks from the late 19th through the early 20th century, the exhibition and related programming drew record crowds throughout the fall season.

Princeton’s Great Persian Book of Kings was a collaboration with the Princeton University Library to offer exceptional access to the Peck Shahnama, named for its donor, which ranks among the finest 16th-century Persian manuscripts in the United States, due to its impressive size and the quality of its materials and decoration. The Peck Shahnama had recently undergone conservation treatment, for which the entire manuscript was disbound, and the exhibition provided the extraordinarily rare opportunity to view 50 illustrated and illuminated folios before the codex was rejoined.

In January, Pastures Green and Dark Satanic Mills: The British Passion for Landscape followed the rise of British landscape painting, from the late 18th century through the Industrial Revolution and into 20th-century modernism and contemporary art. The exhibition presented more than 60 masterpieces drawn from the remarkable collection of the National Museum Wales and offered powerful insights into the enduring role of landscape during this time of rapid change.

Two museum publications were honored this year. In April, the Society of Architectural Historians awarded the 2016 Philip Johnson Exhibition Catalogue Award to The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980, authored by Katherine A. Bussard, Alison Fisher, and Greg Foster-Rice. In May, the Association of Art Museum Curators granted a First Place Award of Excellence to Marianna Shreve Simpson for the catalogue Princeton’s Great Persian Book of Kings: The Peck Shahnama.

Educational activities and events continue to grow in energy and impact each year. The museum now offers more than 200 programs annually, from complex scholarly symposia to lecture series to artists’ talks to student- and docent-led tours. Of particular importance, the museum has seen a significant increase in the number of classes visiting the museum—3,797 students in 395 precepts visited the museum this year from a great diversity and range of departments and programs.

The museum continues to strengthen the collections with strategically selected works that build on existing strengths or that fill gaps, from important new acquisitions of works from the ancient Mediterranean world and the art of the ancient Americas, as well as especially rich recent gifts of photography.

Recognizing areas of particular depth—from the art of the ancient Americas to Chinese painting to European prints and drawings to photography—it is clear that the museum’s collections are one of Princeton’s greatest resources. The museum is now particularly well equipped to accommodate its growing collections with the completion of a new 20,000-square-foot art storage facility only a few miles from the museum. Further growth of the museum is under discussion, reflected in the recent faculty Task Force on the Humanities report, which recommended construction of a new museum facility as one of its highest recommendations.
News from Alumni

Undergraduate Alumni

Charles Barr ’71 is still on the lookout for antiques, but as always, collecting depends on available funds. He hopes all will get a chance to visit the reopened JB Speed Art Museum in Louisville, Kentucky. Fabulous new building, three years in the making. Many works of art that were in storage now on display. [charles.barr@louisville.edu]

Anne-Marie Belli ’84 continues to paint watercolors in her Indigo Shadows series, as well as create portraits. In 2016, Belli took on an art therapy project at New York Presbyterian Hospital (NYP). The program, “Collage,” offers art activities to cancer patients and their families at the Irving Infusion Center. Dr. Jennifer Wheeler, ’88, established “Collage” at the MD Anderson Cancer Center at the University of Texas in Houston in 2006, and expanded the program to help patients in New York in late 2015. “Collage” seeks to transform people’s lives through art. Anne-Marie helped inaugurate the program at NYP and seeks to offer people a diversion and sense of individuality during their treatment. She finds the positive impact of teaching and making art a palpable pleasure that benefits participants and instructors alike. [ambell61@yahoo.com]

Julie N. Books ’91 published two books on the philosophy of art this year—The Supersensible in Kant’s Critique of “Judgment” and What Is Film? (Peter Lang, 2016). Her oil paintings are on the front covers of both books. [JnBooks@aol.com]

Álex Bueno ’06 received a doctorate in architecture from Harvard University. His dissertation, “Media Consume Tokyo: Television and Urban Place Since the Bubble,” attempts to show the role that the representation of the urban landscape of Tokyo as a backdrop in Japanese television has played in the formation and evolution of places in the metropolis during the last several decades. Examining two sites, Akihabara and Odaiba, it shows how physically programming setting within urban places in animation and romance dramas, respectively, came to be used to advertise the localized economies of these sites alongside large-scale development projects. [bueno@fas.harvard.edu]

Jeffrey Campbell ’10 graduated with his M.D. degree from Harvard Medical School in May. During medical school, Jeff maintained his connections to the art world, writing and presenting on the role of art observation and art museums in medical education, including a perspective piece on this topic published in the Journal of the American Medical Association. He plans to continue exploring connections between visual art and medicine during his pediatric internship and residency, which he started jointly at Boston Children’s Hospital and Boston Medical Center over the summer. [jicampbe@gmail.com]

Tyler Crosby ’09 re-entered painting with a series of works depicting strong women. His series seeks to carve a niche with large-format pieces signed “CROZ.” Employing the skills acquired at Princeton, Tyler has developed an approach to the construction of stretchers, hoping to make canvases that can be viewed from a distance. He is based in Los Angeles. A video introduction can be found by searching “Croz Art Promo” on YouTube. [tylercrosby22@gmail.com]

Katherine Dubbs ’14 is the founder and executive producer of Sign & Sing, the integration of classical music and American Sign Language at Symphony Space, funded by Baltimore Symphony Orchestra conductor Marin Alsop (www.signandsing.org). Katherine spent a year in Vienna studying and singing opera as the recipient of the 2014 Daniel M. Sachs Class of 1960 Graduating Global Scholarship. The opera company she founded as an undergraduate, Princeton Opera Company, celebrated its sixth anniversary (opera.princeton.edu) and has produced over 30 opera events, and the a cappella festival Katherine created as a high school student, Horace Mann ACAPPELLOOZA, celebrated its seventh anniversary and has included over 15,000 New Yorkers in its musical experience. Dubbs is dedicated to celebrating the arts and reinvigorating opera to make it more accessible and enjoyable to all. [katherineneperlubbs@gmail.com]

Stuart Feld ’57 and his daughter Elizabeth coauthored a catalogue titled Very Rich & Handsome: American Neo-Classical Decorative Arts, which accompanied an exhibition at Hirschl & Adler Galleries in New York from December 2014 through February 2015. This catalogue and exhibition is the seventh in a series documenting the best of American fine and decorative arts in the first half of the 19th century. [stuartf@hirschländer.com]

Richard Ferrugio ’71 was a featured artist in the recent fine art exhibition Deep in the Dark Forest presented by ArtServe of the Dark Forest Foundation. [katherineeparlubbs@gmail.com]
Ft. Lauderdale and Studio 18 in the Pines, “inspired by the dark side of reality... the emotional and sociological influences that inspire artistic expression.” Among his works on display was “Magic Mood.” His most recent pieces have been a series of commissions. Many of his paintings done since the late 80s can be viewed at www.richardferrugioart.com. [richardferrugioart@gmail.com]

Donald Goddard '56's reviews of gallery and museum art shows in New York and elsewhere, dating from 2000 to 2010, can be found at NewYorkArtWorld.com. [hgoddard3@nyc.rr.com]

Christian Haub '76 has had two one-person exhibitions of his artwork — Page Bond Gallery, Richmond, Virginia, and David Richard Gallery, Santa Fe, New Mexico. [Chrisdeshaub@yahoo.com]

Adam Herring '89 published Art and Vision in the Inca Empire: Andeans and Europeans at Cajamarca (Cambridge University Press). The book examines Inca and Andean art in a variety of media: architecture and landscape, sculpture, textiles, ceramics, featherwork, and metalwork. Adam's study addresses the events of November 15–16, 1532, when a large Andean army led by Atawallpa Inka confronted Francisco Pizarro’s band of European adventurers at Cajamarca, Peru. An inquiry into art and visual experience in Andean Peru, his book offers close readings of five episodes of visual experience that took place over the confrontation's first 24 hours: a sudden prospect onto animals grazing in a distant valley; the haze of a semitransparent cloth; the patterned resplendence of an oncoming army; sunlight off yellow metal; the glint of a stray human hair. Inquiry into these spectacular encounters vest the episode of a stray human hair. Inquiry into these experiences of the visual field continues with the publication of Eyes Wide Open: Buddhist Instructions on Merging Body and Vision. His book examines the visual field as something “other than me,” a separation that creates pain in the body and tension in the mind, while Buddhist teachings indicate a different way of relating to the visual field. An awakened presence of the body merging with the visual field can heal the discomforts that stem from this separation (a perspective that Albert Einstein has referred to as “the optical delusion of consciousness”). [embodt@islandnet.com]

Will Johnson '68’s inquiries into our relationship with the visual field continues with the publication of Eyes Wide Open: Buddhist Instructions on Merging Body and Vision. His book examines the visual field as something “other than me,” a separation that creates pain in the body and tension in the mind, while Buddhist teachings indicate a different way of relating to the visual field. An awakened presence of the body merging with the visual field can heal the discomforts that stem from this separation (a perspective that Albert Einstein has referred to as “the optical delusion of consciousness”). [embodt@islandnet.com]

Bettina Korek ’00, founder of the Los Angeles-based organization ForYourArt, became president of the Los Angeles County Arts Commission in April. She is working as a consultant with the J. Paul Getty Trust on its large-scale exhibition initiative Pacific Standard Time; with Los Angeles Tourism; and with Second Home with the Serpentine Galleries, London. She is also special projects editor at Surface Magazine where she contributes the monthly column “Know Now.” [bettinakorek@me.com]
Talia Kwartler ’02 is a curatorial assistant in the Department of Painting and Sculpture at The Museum of Modern Art where she is working on the forthcoming retrospective of Francis Picabia with Anne Umland and Natalie Dupécher, fellow Princetonian and 2015–16 Museum Research Consortium Fellow. Francis Picabia: Our Heads Are Round So Our Thoughts Can Change Direction will open at the Kunsthuis Zürich (June 3–September 25, 2016) and at MoMA (November 20, 2016–March 19, 2017). The exhibition will be the first comprehensive retrospective of the artist’s work to be presented in the United States. Princetonians must have a penchant for Picabia; the last American monographic exhibition, presented at the Guggenheim in 1970, was organized by William A. Camfield ’57, whose scholarship laid the foundations for this reappraisal of Picabia’s work. The retrospective aims to promote new dialogues on Picabia’s provocative and wildly diverse career, which remains among the most unexplored of the great modern artists. [tkwartler@gmail.com]

Robert H. Lafond ’71’s recent cityscape paintings include many scenes depicting Brooklyn. He is attracted to the older, industrial areas as well as to the formal compositional elements more readily found in urban settings. He also paints New England country landscapes. See his art blog, markandremark.blogspot.com. [rhlafond0@gmail.com]

Laura (Winky) Lewis ’88 just published Stop Here. This is the Place with Down East Books. She is a photographer who studied with Emmet Gowin. The book is a collaboration with Laura’s neighbor and dear friend in Portland, Maine, the writer Susan Conley. [winkylewis@mac.com]

Mifflin Lowe (Al Lowe) ’70 published LITTLE DOG, BIG BARK (Big Dog, Little Bark). The story tells of Phoebe, a little dog with a huge bark who wants to be called “Fang,” and Boris, a great dane with a little yip. Boris’s owners want him to be a great, big scary watchdog, while all Boris wants to do is cuddle and dance. In the end, they discover that while separately they’re misfits who are laughed at and mocked, together they’re perfect. Illustrated by the talented Bosnian artist, Martina Crepulja, the 38-page book is done in black and white, evocative of Edward Gorey, with a separate section that kids can color and a “paw print page” so that the dog in the reader’s life can own and enjoy it along with children ages 2–8. Available through www.locokids.com. [mifflinlowe@gmail.com]

Elliot López-Finn ’12 continues her studies at the University of Texas-Austin for a Ph.D. in art history. Her dissertation research focuses on the reuse and modification of objects from ancient and foreign cultures in the Postclassic Aztec Empire. In addition to examining Postclassic concepts of the ideal past, her work will situate Central Mexican antiquarianism in the larger continuum of Mesoamerican culture. She has recently completed a research trip to Copan, Honduras, to examine antiquarian practices from the classic Maya perspective. This summer, she continued her research in Mexico, visiting a host of archaeological sites in Puebla and the Distrito Federal. [elliot.lopezfinn@gmail.com]

David Maisel ’84, whose work explores remnants of civilizations both past and present, will speak in collaboration with the curator of the Photo London Talks Programme, William A. Ewing. David is celebrated for a number of books on landscape, of which The New Yorker wrote enthusiastically of his “most beautiful geographies.” His most recent book is Black Maps: American Landscape and the Apocalyptic Sublime. [studio@davidmaisel.com]

James Melchert ’52 continues to look for what can be found in fractured porcelain tiles and rendered visible with glaze. His work was included in two group exhibitions last fall, at the Yale Art Museum and in Maastricht, Holland. [jfmelchert@gmail.com]

Geoffrey Meredith ’65’s six recent paintings have been purchased by Robert Frank Designs of San Marino to be featured in its installation at the 2016 Pasadena Showcase House for the Arts, which opens April 17, 2016. Now in its 52nd year, the Pasadena Showcase House is one of the largest and most successful house tours in the U.S. As a result of the showcase, donations of over $20 million have been made in support of music and arts programs throughout the Los Angeles community. In 2015, nearly 40,000 visitors toured the showcase house. Geoffrey was awarded a master’s at Stanford after leaving Princeton, did post-graduate work at the Hellenic Institute in Athens, worked in an advertising agency, and later founded his own marketing communications company. Since 2010 he has focused on painting and is currently represented in four art galleries in Oakland, St. Helena, Healdsburg, and Walnut Creek, California. He works from his studio in Lafayette, California. He can be contacted at geoff@hawkostudios.com and his work can be seen at www.hawkostudios.com. [lifestage@comcast.net]
Bob Peck ’74, The Natural History of Edward Lear

Debbie Clarke Moderow ’77 has recently published Fast Into the Night: A Woman, Her Dogs, and Their Journey North on the Iditarod Trail (Houghton Mifflin Harcourt, 2016). Moderow’s memoir is the gripping story of her journeys along the Iditarod trail with her team of huskies: Taiga and Su, Piney and Creek, Nacho and Zeppy, Juliet and the headstrong leader, Kanga. A review in Kirkus Review calls her book “A soulful memoir of adventure and one woman’s love for her sled dogs.” She traces the roots of her Iditarod journey to her childhood in New England, lived in the company of adventurous parents. Her father, Lewis Atterbury Clarke, graduated from Princeton in 1934. [debbie.moderow@gmail.com]

Miranda Morgado Gordon ’91 gratefully references her art history background and Latin language skills almost daily in her career as a marketer in the perfume industry. She feels enormously fortunate to have discovered a career that requires her to read poetry, go to museums, attend concerts and lectures, travel frequently to Paris and the south of France, research delightful ideas that might translate into marketable concepts, drink good wine—and smell, smell, smell. In her role as VP of marketing at MANE Fragrances in New York City, Miranda is presently the curator of MANE Gallery, a dedicated space for exploring specific creative challenges faced by the perfume industry today. Her latest installation, Human Touch, is a warm and sensitive meditation on the vital human elements of perfume. [mmg212@gmail.com]

Bill Mutschler ’81 grabbed his pocket-sized Nikon in January to take a photo for the cover of “Moment,” a recording being released by a boutique label. He states his creed, “no Photoshop, no filters; just natural images.” [coopermoose@charter.net]

Sasha Nicholas ’00 completed coursework for her Ph.D. in art history at the Graduate Center, City University of New York. She is a consulting curator on the team organizing Human Interest: Portraits from the Whitney’s Collection, which opened in April at the Whitney Museum. The exhibition offers new perspectives on one of art’s oldest genres. Drawn entirely from the museum’s holdings, the more than 200 works in the exhibition show changing approaches to portraiture from the early 1900s until today. [sashanicholas@yahoo.com]

Eleanor Oakes ’07 is currently living in Detroit, where she is a visual artist and lecturer at several area universities. This spring, as a Ponyride Detroit Applebaum Emerging Artist Resident, she organized a public art project as an extension of her photographic work documenting graffiti removal in Detroit. The project, “Graffiti Wanted,” is designed to engage the public in a dialogue about contentious issues of public art, graffiti, and censorship. She has also founded Darkroom Residual Loop, a nonprofit organization created to expand photography access and education in Detroit, www.eleanoroakes.com. Eleanor’s first solo show, Residual Loop, was on view at Tyler Wood Gallery, San Francisco, from April through May. She celebrated the opening with several Princeton classmates, including Alexandra Petrocci ’07 and Andrew Turco ’07. The show features large color pieces started at the Stanford University graduate program, as well as small, black-and-white contact prints made from expired sheet film. [eleanoroakes@gmail.com]

Bob Peck ’74 is Curator of Art and Artifacts and Senior Fellow at the Academy of Natural Sciences of Drexel University. His book, The Natural History of Edward Lear, on the natural history paintings of the English artist Edward Lear (1812–88) will be published in the fall by David R. Godine. Though best known for his nonsense poetry (The Owl and the Pussycat, etc.) and his landscape painting, Lear began his career as a natural history artist, illustrating birds and mammals recognized as some of the finest such renderings ever made. Colin Harrison, Senior Curator of European Art at the Ashmolean Museum, described Bob’s book as “the first comprehensive account of one of the greatest of all natural history illustrators.” Bob was joined by artist Walton Ford for a book launch and seminar on Lear at the Princeton University Library on October 16, 2016. [mp89@drexel.edu]

Lisa Podos ’86 is director of strategic Projects at the Fine Arts Museums of San Francisco. She was involved in staging the exhibition Frank Stella: A Retrospective, a comprehensive presentation surveying the career of this towering figure in Post-war American art, which opened in November. Approximately 50 works, including paintings, reliefs, sculptures, and maquettes, represent Frank Stella ’58’s prolific output from the late 1950s to the present day and reveal the artist’s dramatic influence on the cultural landscape over the last six decades. [lodos@famsf.org]

William L. Pressly ’66 *69 has news in the Graduate Alumni section.

Peter Rohowsky ’75 has been appointed director of development at Art Resource, and continues to serve as executive manager of The Art Archive collection at Art Resource. [psr@artres.com]
Lisa Saltzman ’88, the Andrew W. Mellon Foundation Chair in the Humanities and Professor and Chair of History of Art at Bryn Mawr College, published her third monograph, Daguerreotypes: Fugitive Subjects, Contemporary Objects (University of Chicago Press, 2015). The book looks beyond the material and historical boundaries of photography and opens the medium to an interdisciplinary, multimedia study. Ridley Scott’s Blade Runner and Roland Barthes’s Camera Lucida, An-My Lê’s Small Wars and Gregory Crewdson’s Sanctuary, W.G. Sebald’s Austerlitz and Alison Bechdel’s Fun Home, Tacita Dean’s STILLNESS and Gillian Wearing’s Sixty Minute Silence are some of the contemporary works in which photography’s fugitive subjects may be found. The title of her book not only conjures the earliest official form of the photograph, the daguerreotype, and invokes its inventor, Louis-Jacques-Mandé Daguerre, it also summons the spirit of the early modern trickster Martin Guerre, fortuitously born Daguerre, whose case of imposture uncannily anticipates so much at the moment of the medium’s prophesied end, of photography’s evidentiary and affective inheritance. [saltzma@brynmawr.edu]

Charles Scribner III ’73*77 has news in the Graduate Alumni section.

Diana C. Silverman ’87’s new book is an introduction to Italian for art lovers, Stellare: Learning Italian with Cultural Stars (2015), from which all profits are assigned to the organization, EMERGENCY USA, to fund medical care for refugees in Sicily. Visit https://dianascsilverman.atavist.com/stellare-learning-italian-cultural-stars. In the past year the book has been presented at the Università per Stranieri di Siena, the University of Pennsylvania, Georgetown University, and the Fashion Institute of Technology in New York City. [des40@caa.columbia.edu]

Richard Soler ’73 is working as a full-time artist in Houston, Texas, where he has lived since 1978. He ran a special events decoration design company, Make Believe, for 25 years. Now retired, he is able to pursue the career of a fine artist. Soler’s work, both in painting and sculpture, combines art history, theater, emblems, and allegory. Currently he is exploring visually the interrelationship between the iconography of the Virgin Mary and the panegyric of the Virgin Queen, composed during Elizabeth I’s lifetime. A series of portraits of Elizabeth are in progress. His sculpture varies in media, from the ephemeral papier-mâché to the eternal bronze. His most recent commission was a 4-foot reliquary sculpture of St. Francis of Assisi, which opens to reveal a monstrance containing his relic. He works in his studio at home with a view of a flowering garden. [richard_soler@ymail.com]

Emily Thornton ’05 is the head of sweater design and development at the NYC-based fashion brand EDUN. She travels to Madagascar to produce sweaters for the Ali Hewson and Bono-owned brand. EDUN’s mission is to source production and encourage trade in Africa. [ethornto@gmail.com]

Abbie (Bagley-Young) Vandivere ’01 is a paintings conservator/restorer at the Mauritshuis, and specializes in Dutch Golden Age paintings. She coordinates and teaches in the Technical Art History masters program at the University of Amsterdam, which forms a bridge between traditional art history, conservation, and conservation science. She was featured in an “Alumni POV” video promoting Princeton alumni who work in the arts: arts.princeton.edu/people/alumni/alumni-pov/abbie-vandivere. Information about her work can be found at: www.fromthegroundup.nl. In her spare time, she plays roller derby under the name “Abs of Steel” for the Amsterdam Derby Dames and the Dutch national team. [abbie@abbieart.com]

Amy S. Weisser ’86 is the senior vice president for Exhibitions at the National September 11 Memorial Museum. In this capacity, she managed the multiyear effort to tell a sensitive story, using a wide array of exhibition content and display techniques to join recent history and memory. Since the museum’s opening, Amy and her colleagues continue to develop exhibitions that explore the impact and ongoing meaning of the terrorist attacks. Her essay about the design of the museum appeared in the publication,
No Day Shall Erase You (Rizzoli, 2016). Amy also teaches museum management in NYU’s museum studies department. [aweisser@aro.net]

Graduate News

Carla Antonaccio *87 was voted a fully joint appointment in the Department of Art, Art History, and Visual Studies this past year at Duke University, and a new interdisciplinary Certificate in Archaeology for undergraduates was approved. Six articles are in print or in press and a coedited volume with Donald Haggis (University of North Carolina): Classical Archaeology in Context: Theory and Practice in Excavation in the Greek World (deGruyter, 2016) just appeared. Carla is now in the final stages of coediting a Cambridge Companion on the Greek Iron Age with Jane Carter (Tulane University professor emerita). [canton@duke.edu]

Andrea Bayer *91 is the cocurator of one of the inaugural exhibitions at The Met Breuer, Unfinished: Thoughts Left Visible, which opened in March 2016. Inspired in part by Pliny’s idea that unfinished works of art give us rare access to an artist’s practice and working mind, the exhibition examines both literally and seemingly unfinished works from the Renaissance through the present day, focusing on those moments when questions of finish were important elements of critical debate. Its installation stretched through two floors of Marcel Breuer’s iconic building on Madison Avenue. The exhibition and its catalogue drew on the expertise of two other Princeton alumni, Kelly Baum, formerly the Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum, and Professor Susan Stewart, the Avalon Foundation University Professor in the Humanities, who wrote an incisive essay on the unfinished in literature. [Andrea.Bayer@metmuseum.org]

Alexis Belis *15 et al., Roman Mosaics in the J. Paul Getty Museum

Maria Cristina Carile) in The Salerno Ivories: Objects, Histories, Contexts (Berlin, 2016). Her chapter on architectural historian Donald N. Wilber *48 was published in The Historiography of Persian Architecture (New York, 2015). During 2016–17, Patricia is visiting assistant professor of art history at Pomona College in Claremont, California. [pdblessing@gmail.com]

Jelena Bogdanović *08 coedited with Jessica Christie and Eulogio Guzmán Political Landscapes of Capital Cities (University Press of Colorado, 2016). The book investigates the processes of transformation of the natural landscape into the culturally constructed and ideologically defined political landscapes of capitals, ultimately confirming that political authority is profoundly spatial. Jelena’s contribution outlines the transformation of Constantinople from a Roman constructed landscape into the Byzantine Christian capital and highlights various mechanisms in which it was emulated at alternative sites of authority in medieval Bulgaria, Serbia, and Rus’. Jelena published several other essays.
on medieval architecture and Byzantine-modernist paradigms and has been invited to present her research at the Swedish Royal Institute in Istanbul and at the University of Iowa. With Marina Mihaljević *10 she co-organized a session on type and archetype in Byzantine cultural landscape at the International Congress of Byzantine Studies, Belgrade, in 2016. Her students published their research and received competitive offers for doctoral studies in history and theory of architecture. For her exceptional teaching, Jelena has been honored with the Polster Teaching Award by the College of Design at Iowa State University. She was promoted to associate professor with tenure beginning in fall 2016. [jelenab@lastate.edu]

Virginia Bower *77 was the guest curator for an exhibition at the University of Colorado Art Museum titled Life and Afterlife: Selections of Ancient Chinese Art From the King Collection on view from February through June. In March she gave a lecture at China Institute in New York titled “From Jingdezhen to the Forbidden City: Porcelain for the Imperial Household” and in May a lecture at the Nanjing Museum titled “Cataloguing and Curating: 30+ Years in Chinese Art.” Also in May she was the lecturer on a Smithsonian Journeys trip to China and Tibet. [virginiabower@hotmail.com]

Gregory Clark *88 has finally published his dissertation — under the guidance of John Plummer — considerably expanded and reinvented, in the Pontifical Institute of Mediaeval Studies series, Text-Image-Context. [gc Clark@sewanee.edu]

Robert Conway *82 coproduced the exhibition Bruce Conner: It’s All True, a retrospective exhibition produced by SFMOMA which opened at MoMA in New York in June. It returns to San Francisco in October and then travels to Madrid. After more than three years of work with a team of seven curators and many other museum personnel it was a very rewarding experience for him. [bc54@earthlink.net]

Tracy E. Cooper *90 published on the subject of feasting in the refectory of San Giorgio Maggiore in her essay “Architettura del mangiare,” in the catalogue for the exhibition Acqua e cibo a Venezia. Storie della laguna e della città (Water & Food in Venice: Histories of the Laguna and the City), held at the Palazzo Ducale of Venice in conjunction with EXPO 2015 (Marsilio, 2015). Professor emerita Patrizia Fortini Brown is also featured in the catalogue (see her entry in the Emeritus Faculty section). Tracy continues to serve as the Renaissance Society of America’s discipline representative for art history, for which she both sponsored and chaired a number of panels at the annual meeting in Boston. She also was asked to chair the Advisory Council to the department. [t.cooper@temple.edu]

Noam M. Elcott *09 is an editor of the journal Grey Room and the author of Artificial Darkness (University of Chicago Press, 2016), the first book to historicize and theorize the phenomenon of darkness and map its applications across a range of media and art forms. In exploring how artificial darkness shaped modern art, film, and media, he addresses seminal and obscure works alongside their sites of production, turning familiar art and film narratives on their heads. Artificial Darkness is a revolutionary treatment of an elusive, yet fundamental, aspect of art and media history.

Nika Elder *13 published “William Harnett Shows His Hand” in the spring 2016 issue of the Archives of American Art Journal. His William Harnett’s Curious Objects focused on a sketchbook Harnett kept in his early days as an engraver. The article asserts the significance of skill in the industrializing silver industry and, thereby, re-evaluates the artist’s later interest in trompe l’oeil. Nika is currently at work on a related book project and has delivered talks related to the project. In February she presented a paper, “New Directions in 19th-Century Art History,” at CAA and, by invitation, at a symposium on intermediality in American art at Bowdoin College this fall. Additionally, her op-ed, “Art History’s Image Problem,” which responds to politicians’ derogatory comments about the field, was published on InsideHigherEd.com. New projects include an article on John Singleton Copley’s portraits of the Royall family and the construction of racial identity in colonial America. This summer, her research was supported in part by a short-term fellowship at Winterthur Museum, Garden, and Library. She is currently visiting assistant professor of modern and contemporary art at the University of Florida. [nelder@arts.ufl.edu]

J. David Farmer *81, director of exhibitions at the Dahesh Museum of Art, which specializes in 19th-century European and American academic art, organized several exhibitions of drawings from the museum collection. As an extension of this work, he recently completed The Art of Drawing: Selections from the Dahesh Museum of Art, published in 2016 as the second in a series of monographs on academic art titled In Focus. He continues to teach art history at the University College Rockland, a satellite campus of the University of Maine-Augusta. This year, in addition to classes at that location, he is teaching for the
third time at the Maine State Prison in Warren, the state’s principal maximum security facility. In 2015, he began work on an exhibition and publication devoted to the role of the Koninklijke Academie voor Schone Kunsten Antwerp (est. 1665) in the development of an art celebrating the political and artistic history of the southern Netherlands (especially the Flemish contribution) prior to its transformation into the new nation of Belgium in 1830. [ltfield@roadrunner.com] 

Eileen Guggenheim *82 continues to serve as chair of the board of trustees of the New York Academy of Art in Tribeca, New York. A fully accredited MFA program devoted to traditional skills training with an emphasis on the study of the human form, the academy was founded by Andy Warhol, Tom Wolfe, and a group of scholars in 1982. Prior to serving as the chair, Eileen served in various positions at the school, including dean of students and director of development. [eileen.guggenheim@gmail.com] 

Johanna Heinrichs *13 is currently based in Chicago and in spring taught as Visiting Lecturer in Art History at Northwestern University. In fall 2015, she taught at Dominican University. Her article “‘Lege Palladio 52’: A New Look at the Quattro Libri Plan for Villa Pisani at Montagnana” was published in February in the journal Annali di architettura. With a grant from the Italian Art Society, she was able to make a trip to Venice in March to conduct further research for her current book manuscript, which is an expansion and revision of her dissertation on Villa Pisani. At the annual meeting of the Renaissance Society of America in Boston, she presented new work in a paper titled “Time Management: How Palladio Built for the Future.” [johanna.d.heinrichs@gmail.com] 

Andrew E. Hersberger *01 recently contributed a catalogue essay for a major retrospective of Minor White’s photographic sequences shown at the Museum of Photographic Arts (MOPA) in San Diego. The essay, titled “The Time Between Photographs in Minor White’s Sequences,” appears in The Time Between: The Sequences of Minor White (MOPA, 2015). Andrew has recently been promoted to professor of contemporary art history at Bowling Green State University in Ohio. In addition, he serves on the board of the Ohio Humanities Council and on the ARTstor User Advisor Board. [aehersh@bgsu.edu] 

Suzanne Hudson *06 is associate professor of art history and fine arts at the University of Southern California in Los Angeles. Her book Painting Now was published in 2015 (Thames & Hudson), and Agnes Martin: Night Sea is forthcoming from the “One Work” series distributed by Afterall/The MIT Press. [suzannephudson@gmail.com] 

Anna Swartwood House *11 recently finished her second year as assistant professor of art history at the University of South Carolina. She published 10 essays on Baroque and Rococo works in the Kress Collection at the Columbia Museum of Art and was awarded a Provost’s Grant in the Humanities towards the completion of her book manuscript on the painter Antonello da Messina. She has been accepted to chair a panel at the Renaissance Society of America conference titled “The Architectural Imaginary,” a topic related to her second book project. [houseas@mailbox.sc.edu] 

Heather Hyde Minor *02 took a position at the University of Notre Dame and was just promoted to associate professor of art history. Her book, Piranesi’s Lost Words, was published by Penn State University Press (2015). [Heather.HydeMinor.1@nd.edu] 

Kiki Karoglou *04 was cocurator of the major international exhibition Pergamon and the Hellenistic Kingdoms of the Ancient World, organized by the Department of Greek and Roman Art of the Metropolitan Museum of Art, which ran from April through July. More than five years in the making, this exhibition was the result of a historic collaboration between The Met and the Pergamon Museum in Berlin. The show, which examined the rich diversity of art that arose through the patronage of the royal courts of the Hellenistic kingdoms, with a special emphasis on Pergamon, capital of the Attalid dynasty, included more than 265 artworks, some of which traveled to the United States for the first time. Kiki contributed extensively to the exhibition’s catalogue, delivered lectures on the exhibition both at the Met and in the greater New York City area, co-organized a two-day international conference in May related to the exhibition, and is coeditor of the upcoming proceedings’ publication. [kkaroglou@gmail.com] 

Anna Katz *13 is the Wendy Stark Curatorial Fellow at the Museum of Contemporary Art, Los Angeles (MOCA), where she organizes adult public programs and has participated in exhibitions on the work of Catherine Opie, Doug Aitken, Kerry James Marshall, and Carl Andre. Anna has recently contributed to catalogues of the Whitney Museum of American Art: Handbook of the Collection (2015), Kerry James Marshall: Mastry (2016), and Doug Aitken: Electric Earth (2016). [akatz@moca.org] 

Margaret Laird *02 has published Civic Monuments and the Augustales in Roman Italy (University of Delaware Press, 2015). She is living in Delaware and teaching at the University of Delaware. [peglaird@me.com]
Evonne Levy *93 was promoted to full professor at the University of Toronto. She published Baroque and the Political Language of Formalism (1945–1945); Burckhardt, Wölfflin, Gurlitt, Brinckmann, Sedlmayr (Schwabe, 2015). She coedited with Carolina Mangone (see Faculty News section) Material Bernini (Routledge, 2016) and contributed an essay to a new English translation and critical edition of Wölfflin’s Principles of Art History (Getty Research Institute, 2015). The global reception of the Principles is the subject of her SSHRC-funded research project. A conference on this subject with participants from 16 countries took place at CASVA in May. [evonne.levy@utoronto.ca]

Barbara Lynn-Davis *98 has competed her historical fiction, Casanova’s Secret Wife, which will be published by Kensington Press in 2017. The story is set in 18th-century Venice and is based on an actual account by Giacomo Casanova of his relationship with Caterina Capreta, a 14-year-old girl he passionately loved, married in a secret ceremony—and ruined. The book is written from Caterina’s point of view and explores their love story, as well as her hidden feelings and actions.

Mark Mitchell *02 was appointed the Holcombe T. Green Curator of American Paintings and Sculpture at the Yale University Art Gallery. His previous exhibition for the Philadelphia Museum of Art, The Art of American Still Life: Audubon to Warhol, closed in January. He is now at work on a focus exhibition about the Yosemite Valley and is developing a large-scale project on the expressive human figure as a subject during the American Renaissance. [mark.mitchell@yale.edu]

Jennifer Morris *14 is working at the Muscarelle Museum of Art at the College of William & Mary, where she received a three-year research fellowship upon completion of her Samuel H. Kress Institutional Fellowship at the Zentralinstitut fuer Kunstgeschichte in Munich. In addition to exploring further topics in early modern German art, the subject of her dissertation, Jennifer has pursued an interest in cultural heritage law; to that end, she has decided to complete a J.D. while at William & Mary. Jennifer conducted extensive fieldwork in Myanmar and is in the process of publishing a law review article on cultural heritage law in the former British colony. She has also prepared an essay on the ramifications of recent updates in Swiss customs laws for the art world, which will be published in the IFAR Journal. Jennifer will remain at the Muscarelle Museum of Art as a newly appointed assistant curator. [jennmorris27@gmail.com]

Amy Ogata *96’s book Designing the Creative Child: Playthings and Places in Midcentury America (Minnesota, 2013) won the 2016 Alice Davis Hitchcock Award from the Society of Architectural Historians. [amyogata@usc.edu]

Steven F. Ostrow *87 is a professor in the Department of Art History at the University of Minnesota-Twin Cities. His most recent publications include: “Pietro Tacca and his Quattro Mori: The Beauty and Identity of the Slaves,” Artibus et Historiae (2015); “Bernini’s Bazzetti and the Trope of Fire,” in Material Bernini (Ashgate, 2016); “The Contested Legacy of Michelangelo in Rome, 1564–ca. 1635,” in After 1564: Death and Rebirth of Michelangelo in Late Cinquecento Rome (De Luca, 2016); “Giovanni Angelo Frumenti and his tomb in S. Maria Maggiore: a proposed new work by Gian Lorenzo Bernini,” The Burlington Magazine (2016); and book reviews in Studies in Iconography and Sculpture Journal. Steven presented papers at Stanford University, the University of Virginia, the Scuola Normale Superiore (Pisa), and the annual meeting of the Renaissance Society of America. He spent the 2015–16 academic year on administrative leave, working on his new book project on Roman sculpture between the death of Michelangelo and the emergence of Bernini. [osto133@umn.edu]

William L. Pressly ’66 ’69’s book James Barry’s Murals at the Royal Society of Arts: Envisioning a New Public Art (Cork University Press, 2014) received the 2015 William MB Berger Prize for British Art History. Modern critics have dismissed this series of six murals (1777–1784) as lacking in conceptual rigor. Uncovering a deeper, hidden meaning that has gone undetected for 230 years, Pressly demonstrates that Barry was a forerunner of, and a mentor to, William Blake in the creation of epic, mythic narratives. His paintings in fact form one of the great monuments of the Romantic imagination. In an essay published in Transatlantic Romanticism: British and American Art and Literature, 1790–1860 (University of Massachusetts Press, 2015), Pressly sheds new light on Benjamin West’s commission to decorate the Royal Chapel at Windsor Castle for George III, showing that, contrary to the artist’s assertions, a committee of Anglican divines composed the chapel’s original conception. West’s opposition to this tightly focused theological program in favor of a far more grandiose project ultimately lost him this opportunity. [wplessly@umd.edu]

Sheryl E. Reiss *92, president of the Italian Art Society, presented a plenary lecture titled “Where in the World Are the Medici Women (and the Others)?” at the “Attending
To Early Modern Women Conference” in Milwaukee, Wisconsin, in 2015. In October she gave a paper titled “Raphael’s Patronage Networks during his Florentine Years” in a symposium on Raphael at the Worcester Museum of Art in Worcester, Massachusetts. In February she presented a paper at the annual meeting of the College Art Association titled “‘Beneath This Marble’: Picturing the Grave and a Daughter’s Grief in the Tomb of Alfonso de Orsini Orsini de’ Medici” and in April she gave the keynote lecture, on Renaissance women’s tomb monuments, for the California State University-Sacramento’s Art History Symposium. In May she gave two papers in Italy: “‘Di grande e riputato cardinale, piccolo e poco stimato papa’: Pope Clement VII and the Politics of Reputation” in the “Against the Medici” conference in Florence, organized by the Medici Archive Project, and “Praise, Blame, and History: Medici Papal Patronage at San Lorenzo” at the Università di Pisa. In April Sheryl was awarded a short-term fellowship at the Newberry Library in Chicago. [sherylreiss8@yahoo.com]

Julia Robinson *08, who completed her Ph.D. under Hal Foster, and was hired in 2010 at New York University to teach modern and contemporary art, was awarded tenure this spring. [julia.robinson@nyu.edu]

Charles Scribner III ’73 *77 delivered the paper “Imago Christi: Bernini’s Saviors, Lost and Found?” at the Renaissance Society of America Meeting in Boston in March, where he disputed the widely accepted attribution to Bernini of the large bronze corpus in Toronto’s Art Gallery of Ontario, arguing that it represents a pastiche, a later recasting neither overseen by the maestro nor conforming to his vision, as well as a reinterpretation of the puzzling gesture in the rediscovered Bust of the Savior at San Sebastiano in Rome. The revised edition of his 1991 Abrams “Masters of Art” monograph Bernini was recently published in paperback as Gianlorenzo Bernini: Impresario of the Baroque (Carolus Editions, 2015). [charlesscribner3@gmail.com]

Vanessa Bezemer Sellers *92, after completing her role as executive editor of the award-winning book Flora Illustrata (New York Botanical Garden and Yale University Press, 2014), continued working at the New York Botanical Garden as research coordinator of the Humanities Institute, an innovative division of the LuEsther T. Mertz Library. The Humanities Institute is supported by a grant from the Andrew W. Mellon Foundation and strengthens the garden’s academic role among universities and museums worldwide. The Humanities Institute awards generous fellowships to graduate students and recent postdocs to further their research at the garden’s Mertz Library, William and Lynda Steere Herbarium, and Living Collections. The institute’s most recent symposium “Alexander von Humboldt: The History, Science, and Poetry of Ecology,” featured author Andrea Wulf, ecologist Stephen Kellert, and acclaimed poet Susan Stewart, Princeton’s own Avalon Foundation University Professor in the Humanities and Professor of English. [vsellers@nybg.org]

Gary Vikan *76’s memoir of an art museum director with the courage to reveal what goes on behind the scenes, Sacred and Stolen: Confessions of a Museum Director (Select Books, 2016) lays bare the messy part of museums: looted antiquities, crooked dealers, deluded collectors, duplicitous public officials, fakes, inside thefts, bribery, and failed exhibitions. Vikan, former director of the Walters Art Museum in Baltimore, reconciles his passion for acquiring and displaying sacred works of art with his suspicion that they were stolen. [garyvikan@gmail.com]

Madeleine Viljoen *00 recently celebrated five years at the New York Public Library. In addition to her duties as curator of one of the largest and busiest print collections in North America, Madeleine manages the Library’s Spencer Collection of fine illustrated books, manuscripts, and artist’s books. Her recent exhibition, Printing Women: Three Centuries of Women Printmakers, opened in October 2015 and was extended into May 2016. Selected as an Art Forum critic’s pick, featured on Amy Poehler’s Smart Girls Facebook page, and reviewed in Apollo magazine (among others), the show was universally well received. Most recently, Madeleine has been working on the history of early modern ornament. Her first article on the subject, “The Winds of Early Modern Ornament Prints,” appeared in the Oxford Art Journal. Her second was published in the June issue of the Art Bulletin with the title “Christoph Jamnitzer’s Neuw Grottesken Buch, Cosmography and Early Modern Ornament.” She presented new material in June on the history of ornaments at a one-day conference held at the Rijksmuseum titled “Paragons and Paper Bags: Early Modern Prints from the Consumer’s Perspective.” [madeleine_viljoen@yahoo.com]

Joshua P. Waterman *07, Germanisches Nationalmuseum, Nuremberg, continues work as part of a team of art historians and research conservators writing a collection catalogue of the museum’s paintings before 1500. Recent publications include contributions to Lucas Cranach der Jüngere und die Reformation der Bilder (Hirmer, 2015), Monster: Fantastische Bilderwelten zwischen Grauen und Komik (Germanisches
Nationalmuseum, 2015), and, with Katja von Baum, *Einsichten: Beiträge zur Konservierung, Restaurierung, Kunsttechnologie. Festschrift für Elisabeth Jägers* (Cologne Institute of Conservation Sciences, 2015). Joshua was a co-organizer of the conference “Fränkische Tafelmalerei des Spätmittelalters: Kontexte, Funktionen, Techniken” held in June at the Germanisches Nationalmuseum. [joshua.waterman@gmail.com]

**Gennifer Weisenfeld** *97 succeeded Richard Powell as divisional dean at Duke University in June. Weisenfeld works on modern and contemporary Japanese art, design, and visual culture, and was recently described as “a veteran and pioneer of the field” in *The Art Bulletin*. Known for her cross-disciplinary approach to a range of visual materials, her research draws from both the fine arts and mass media, and includes the built environment, performance, and scientific visualizations. Gennifer is writing a book titled *The Fine Art of Persuasion: Corporate Advertising Design, Nation, and Empire in Modern Japan* that examines the history of Japanese advertising, commercial design, and visual propaganda from 1900 to the 1964 Tokyo Olympics. She is completing her second year serving on the Advisory Committee for Appointment, Promotion, and Tenure. Committed to improving learning through new and innovative models of instruction, she is a core author for MIT’s major digital humanities project, Visualizing Cultures. In 2015, in addition to being one of nine faculty participating in the Center for Instructional Technology’s Active Learning Fellows program, she was also a fellow in the Duke Trillium Project on sustainability education. [gennifer.weisenfeld@duke.edu]

**Kit (Christopher) Moss** *88 retired precipitously on April 1 of this year to the consternation and sadness of everybody who has known and worked with him; he has moved back to his home state, Michigan. Kit came to Princeton as a graduate student in classical archaeology in fall 1973. He defended his dissertation on May 16, 1988, having been ably supervised by Patricia Erhart and Amanda Claridge. The topic of the dissertation, “Roman Marble Tables,” and the final form of the work as submitted indicated a man with voracious attention to detail and a singular clarity of thought. It was accordingly no surprise when Kit accepted in 1989 to become the editor of the departmental publications, a position that he held with distinction and numerous accolades until his retirement. In addition he came on several occasions to the department’s excavations on Cyprus at Polis Chrysochous where he supervised various trenches and began the study of the coinage. We wish him and his wife, Susan, happiness in this new phase of life.

— William A. Childs, professor of art and archaeology, emeritus

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Anna Maria van Schurman, *Self-Portrait aged 33, 1640* (engraving and etching) was the subject of Madeleine Viljoen *00’s recent exhibition at the New York Public Library.
In Living Color

Sixteen undergraduate and graduate students from Princeton spent the 2016 spring break exploring the visual and literary past, present, and future of Cuba as part of the course “Havana: Architecture, Literature and the Arts.” For more about seminar study trips, see page 18.

This scene of a man, a Ford Fairlane, and the Payret theater is just one of many inimitable moments of a walk through Havana. The theater—a beautiful patchwork of 19th-century neoclassicism and 1950s modernism—struck me as an emblem of the city’s eclectic architectural composition. Some of my favorite moments in Havana came after the day’s organized activities ended, when we were free to explore for the evening. Often, I’d pick an arbitrary destination and wander, soaking in the extraordinary energy of a city that truly comes to life at twilight. (Caption and photo by Walker Carpenter, Class of 2017)