Dear Students, Colleagues, Alumni, and Friends:

The new academic year begins with a dramatic change in the life of the department, as it is marked by the retirement, after nearly 30 years, of our own inimitable and unforgettable department manager, Susan Lehre. Susan will be missed by one and all. A party was held in her honor on July 26th, attended by students, faculty, and staff—current and former—who acclaimed her long commitment to the department and all its members. Amid the enjoyment of pizza, sliders, and ice cream, numerous speeches commemorated her role in all our lives, acknowledging the profound impact Susan has long had here. But Susan is not the only one who is leaving us, as Trudy Jacoby, the director of the Visual Resources Collection, also retires this fall after 16 years in the department. She too will be missed. We have only the best wishes for both of them as they begin a new phase of their lives.

All else that happened this year—and there was much else that did, and much to be proud of—pales in comparison. For many of those things that we annually celebrate have, in truth, become defining features of the department’s continued vitality. Class trips took students to Paris and Peru, Egypt and Ethiopia. Undergraduates are flourishing, our graduate students are winning fellowships and others are beginning careers.

The department continues to expand the areas of study we are able to offer our students. The Janson-La Palme Professor last year was Maryan Ainsworth, curator of European paintings at the Metropolitan Museum of Art, who offered a very successful seminar that introduced students to the technical study of paintings in the Princeton University Art Museum. And, more permanently, we are very happy to welcome our newest member of the faculty, Basile Baudez, an architectural historian, who joins us after many years teaching at the Sorbonne in Paris. Basile, an expert on 18th-century European architecture, was trained in Paris, and his varied research interests, particularly in architectural draftsmanship, will offer our students new courses in the study of the early modern period.

The past year’s developments were most ably overseen by Brigid Doherty, serving as acting chair while I was on sabbatical leave, and to whom we are all grateful for her tremendous efforts. In addition, we must all thank Charles Barber and Bridget Alsdorf, who are stepping down from their positions as Director of Graduate Studies and Departmental Representative (respectively), and to welcome in their places Chika Okeke-Agulu and Nathan Arrington. And, last but hardly least, to mark the coming year, we are most happy to welcome Maureen Killeen, our new department manager, with whom we shall collectively make our way into the department’s future.

Michael Koortbojian, chair
Bridget Alsdorf’s essay “Painting the Femme Peintre” appeared in the catalog accompanying the traveling exhibition Women Artists in Paris, 1850–1900 in fall 2017. In conjunction with the exhibition, she participated in a public conversation with the curator, Laurence Madeline, at the French Cultural Embassy in New York, and gave a talk at the show’s final venue, the Clark Art Institute in Williamstown, Massachusetts. Alsdorf finished another essay, “Manet’s Fleurs du mal,” on Manet’s Baudelairian treatment of flowers in his still lifes and Salon paintings, for the catalog of a major exhibition on Manet’s late work, Manet and Modern Beauty, opening in 2019 at the Art Institute of Chicago and the Getty Museum. She presented new research on her ongoing book project, Theaters of the Crowd, at the College Art Association conference in Los Angeles, at Emory University, and as the keynote to the graduate student conference “Making a Spectacle: Audience and the Art of Engagement” at Rutgers University. She presented research for a separate article on Vallotton’s Communard portraits at the conference “Imago Multitudinis: The Multitude in Art and Philosophy,” at the Courtauld Institute in London. Also ongoing is her work for the interdisciplinary humanities journal nonsite (nonsite.org), for which she is coediting a double issue on 19th-century art with Marnin Young, of Yeshiva University, slated to launch in fall 2018. This year was Alsdorf’s last as the Departmental Representative, overseeing the undergraduate program, and she particularly enjoyed teaching Art 400, the methods seminar for majors, and taking the students in that course to Paris over fall break with Professors Andrew Watsky and Beatrice Kitzinger (see page 20). Her graduate seminar in the spring semester focused on word and image relations in the mid–late 19th century, drawing on the superb collection of artists’ books, prints, and posters in Firestone Library and the Princeton University Art Museum. Lastly, Alsdorf was deeply touched to receive Princeton’s Graduate Mentoring Award, the first volume of a series he is editing, and will oversee the publication of the final volume of a series he is editing, Medieval Texts on Byzantine Art and Aesthetics.

Charles Barber completed his term as the department’s Director of Graduate Studies. He published an essay, “Theories of Art,” in The Cambridge Intellectual History of Byzantium, edited by Anthony Kaldellis and Niketas Siniossoglou (Cambridge University Press, 2017). He gave papers in New York and Cologne. He continues to work on a book-length manuscript, entitled 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 DeLue continued to work in collaboration with the Terra Foundation for American Art on the Terra Essay Series, a collection of edited volumes which so far includes Picturing, Scale, Experience, Circulation, and Intermedia. DeLue also continued to work in collaboration with the Terra Foundation for American Art on the Terra Essay Series, a collection of edited volumes which so far includes Picturing, Scale, Experience, Circulation, and Intermedia. DeLue also completed several research projects, including an essay on picturing the subterranean in 19th-century Europe and America, and a chapter on a self-portrait by Romare Bearden for the High Museum.
of Art in Atlanta, which is organizing an exhibition on Bearden’s Profile series. Her essay on the German naturalist Alexander von Humboldt—one of the subjects of her current book project, Impossible Images and the Perils of Picturing—appeared in the journal American Art (Summer, 2017). In February, DeLue delivered a lecture on the contemporary artist Kara Walker at the Menil Collection in Houston, and for the month of June she served as an invited senior faculty fellow at the Terra Foundation Summer Residency Program in Giverny, France. During the fall 2017 semester, DeLue taught an undergraduate course titled “Rage against the Machine: Art and Politics in America.” In the spring semester, she taught an undergraduate course on the intersection of art and science in Europe and the United States from the early modern period to the present day, and, with Professors Monica Huerta (English) and Brian Herrera (Theater), she taught “America Then and Now,” the gateway course for Princeton’s certificate in American Studies. As part of the ongoing expansion of the American Studies program into a full-fledged center, DeLue was named the center’s new associate director. She completed her one-year tenure as acting director of Princeton’s Center for Digital Humanities; she will continue her tenure as a faculty fellow in Princeton’s Society of Fellows for another year. This year DeLue continued to serve on the board of an organization devoted to restoring the historic Geneva, New York, studio and residence of the modern American artist Arthur Dove, the subject of her most recent book.

Brigid Doherty served as acting chair of the Department of Art and Archaeology for the 2017–18 academic year, while also completing her sixth year as director of the Program in European Cultural Studies (ECS). She conducted research in London, Cologne, and Munich for a book on Rosemarie Trockel’s “Rorschach pictures” and collaborated with the Seattle-born, Cologne-based German artist Curtis Anderson on a photo-book, No Smoking Gun, that was published by Walther König in September 2017. A highlight of the 2017–18 academic year was her work with third-year graduate student Nathan Stobaugh, undergraduates Alexander Robinson ’18 (German) and Cecily Polonsky ’19 (Comparative Literature), Princeton University Art Museum curator Mitra Abbaspour, and the staff of Marquand Library on the multipart exhibition Hanne Darboven’s Address—Place and Time, which was shown in the museum, Marquand Library, the department, and the Department of German from April 27 to June 24, 2018.

Events on the exhibition’s opening day included the premiere, in the museum, of a musical composition by Seth Cluett that was commissioned by ECS, a lecture by artists Nick Mauss and Ken Okiishi, and readings and performances around campus by graduate and undergraduate students that were directed by Stobaugh and showcased the talents of, among others, department graduate students Erica DiBenedetto and Denise Koller.

Hal Foster gave the 2018 Mellon Lectures at the National Gallery of Art in Washington in April and May; his subject was “brutal aesthetics in the postwar period,” and the talks focused on Jean Dubuffet, Georges Bataille, Asger Jorn, Eduardo Paolozzi, and Claes Oldenburg. With the help of a grant from the Dedalus Foundation, he is now at work on the book version of the lectures, which will be published by Princeton University Press. In the fall, Yale University Press will release his book Conversations about Sculpture, coauthored by Richard Serra, the result of a dialogue with the artist that has spanned three decades. Next winter, while on sabbatical, Foster will be at the Getty Research Institute to work on the Serra catalogue raisonné.

Thomas DaCosta Kaufmann gave the keynote address in October 2017 at the Rijksmuseum, Amsterdam, at a conference devoted to Horst Gerson’s work on the diffusion and impact of Dutch art, discussing Gerson’s scholarship in relation to his life in 20th-century Germany and the Netherlands. In November, Kaufmann delivered lectures on Arcimboldo at the Museo del Prado in Madrid and the Fundación Barrié in A Coruña, Spain, and he gave interviews to newspapers in Bilbao and A Coruña. In December, he lectured in Paris: on Arcimboldo at Sciences Po, and on global costume, history, and world art history at the École Normale Supérieure. During the spring term, he spoke on global costume and global art history at Harvard University. In summer 2018, he lectured in Gotha, Germany, on ornament and sculpture collecting in the Kunstkammer for the Enlightenment Research Center in Gotha and the University of Erfurt. An interview with Kaufmann regarding Rudolf II is online on the website of the Bunkamura Museum, Tokyo, and a course on global art
Alsdorf Receives Graduate Mentoring Award

Professor Bridget Alsdorf was one of four campus-wide recipients of the 2018 Graduate Mentoring Award awarded by the McGraw Center for Teaching and Learning and the Graduate School. The award recognizes faculty members who nurture the intellectual, professional, and personal growth of their graduate students. Graduate students nominate faculty members for the award and, together with faculty members, serve on the committee that selects the winners. The award honors one faculty member in each academic division (engineering, humanities, natural sciences, and social sciences) and includes a $1,000 prize and a commemorative gift.

Alsdorf focuses on European art of the 19th and early 20th centuries, with an emphasis on art produced in France from the Second Empire to World War I. Her graduate students noted that she is admired for her collegiality and inclusivity, encouraging preceptors to make their own contributions to her courses, and for her generosity with her time, including holding practice tests for language placement exams and mock oral exams. Above all, students said that they are inspired by Alsdorf’s ability to champion them both as individuals and as members of a vital community.

Beatrice Kitzinger was on research leave this past year. She wrapped up work on her first book, The Cross, the Gospels, and the Work of Art in the Carolingian Age, which is forthcoming from Cambridge University Press this fall, and conducted primary-source research for her next project, on the uses of Carolingian narrative painting. In November, she and Joshua O’Driscoll, assistant curator of medieval and Renaissance manuscripts at the Pierpont Morgan Library, hosted a contributors’ meeting in Princeton for their coedited volume After the Carolingians: Re-defining Manuscript Illumination in the 10th–11th Centuries, forthcoming from De Gruyter.

With the collaboration of Professor Helmut Reimitz (History) and the support of the department, the Princeton Institute for International and Regional Studies (PIIRS), the Council for the Humanities, the Program in Medieval Studies, the Committee for the Study of Late Antiquity, and the Center for Religious Studies, 15 international scholars gathered to discuss their contributions with one another and the Princeton community. The meeting included a study day for the contributors and department graduate students at the Pierpont Morgan Library and the New York Public Library.

Kitzinger spent the spring 2018 semester based at the Kunsthistorisches Institut of the Universität zu Köln, on fellowship with the Alexander von Humboldt Stiftung. She delivered papers in Cologne, at the Forum Kunst des Mittelalters in Berlin, and at an interdisciplinary conference on canon tables organized by the Center for the Study of Manuscript Cultures in Hamburg. She also joined the department’s medievalist cohort on a study trip to Egypt and Ethiopia in May.

Carolina Mangone spent her sabbatical year as a member of the School of Historical Studies at the Institute for Advanced Study in Princeton, where she was awarded a Mellon Fellowship for Assistant Professors. While at the Institute, she worked on a new book project on Michelangelo’s unfinished sculpture, his so-called non-finito, a category of art in the Renaissance that was virtually exclusive to the master and as disruptive to artistic norms as it was desirable. As a fellow, she also delivered two public lectures on the subject: “Michelangelo as Christian Antique” and “Imperfect Michelangelo: Generation and Ruination in Michelangelo’s Non-Finito”; the latter will be published in an anthology titled Purity and Contamination in Renaissance Art and Architecture, edited by Lauren Jacobi and Daniel Zolli.

In fall 2017, Mangone spoke about Michelangelo and the antiquarian imagination in the Department of Art at the University of Delaware as part of the lecture series “Transcending Temporalities: Explorations in Art History.” In the new year, she published “Vernacular Vignola,” in Art in Translation (March, 2018), on the presence of Michelangelo’s composite ornament in appendices to 17th-century European-language translations of Giacomo Barozzi da Vignola’s Regola dell’ordini d’architettura. She also contributed a commentary on Jacques Callot’s engraving Bohemians on the March to “Campus Voices on Migration” at the Princeton University Art Museum, an in-gallery and online presentation of artworks from the museum’s permanent collection that speak to the theme of migration, organized in conjunction with another project of Mangone’s, her recently completed book, “Bohemians on the March: Traveling Art in Europe and the New World, 1590-1640.”
with “Migrations: A Princeton Community Collaboration.” In the spring, Mangone began a collaborative project with Jonathan Unglaub (Department of Fine Arts, Brandeis University) on Guercino’s altarpiece of St. Petronilla for New St. Peter’s. During summer 2018, she and her colleague Moulie Vidas (Department of Religion) prepared to lead a trip to Rome over fall break 2018 with a group of Princeton sophomores who recently completed a year-long class that examines text and art in the Western intellectual tradition.

**Anne McCauley**’s long-term project on the life and works of photographer Clarence H. White culminated in the Princeton University Art Museum exhibition *Clarence H. White and His World: The Art and Craft of Photography, 1895–1925*, with an exhibition catalog distributed by Yale University Press. This show, the first major White retrospective in a generation, was inspired by the extensive print and archival holdings in the Princeton University Art Museum and comparable White family archives in the Library of Congress. In order to locate White’s work within his social, political, and aesthetic milieux, the show included 166 items—photographs by White, his students, and his fellow Photo-Secessionists, as well as paintings, drawings, illustrated books, magazines, medals, ephemera, and even a film. After running at Princeton from October 7, 2017, through January 7, 2018, the show travels to the Davis Museum at Wellesley College (February 7, 2018–June 3, 2018), the Portland Museum of Art (June 22–September 16, 2018), and the Cleveland Museum of Art (October 21, 2018–January 21, 2019).

The 408-page catalog features six essays, a chronology, and an exhibition history detailing all the works White exhibited during his lifetime, by McCauley, as well as studies by Verna Curtis, Barbara Michaels, Adrienne Lundgren, and Professor Emeritus Peter Bunnell. Three Princeton graduate students who participated in McCauley’s 2015 seminar on White—Perrin Lathrop, Ying Sze Pek, and Caitlin Ryan—also contributed essays.

In conjunction with the exhibition, McCauley organized a two-day international symposium, “Rethinking Pictorialism: American Art and Photography from 1895 to 1925.” She also gave keynote addresses for the show’s openings in Princeton, Wellesley, and Portland, Maine, as well as many gallery talks and press interviews. McCauley and several of her graduate students were also featured in a video produced by Yale University to document the technical investigation of White’s prints during a January 2017 workshop in the Princeton University Art Museum, which aired on Princeton’s homepage as well as the art museum’s website. Additional essays on the exhibition, including a discussion of White’s 1916 show at the Princeton Camera Club headquarters on Nassau Street and exhibits by his students on the Princeton campus in 1915–17, appeared in the fall and winter issues of the *Princeton University Art Museum Magazine*.

McCauley saw the publication this year of “Sleight of Eye: Man Ray, Duchamp, and the Photography of New Sculptural Forms,” in *Photography and Sculpture: The Art Object in Reproduction* (Getty Research Institute, 2017). She presented a talk on “Production/Reproduction: Circulating Pictorial Photographs in the Era of Camera Work” at the March 2018 symposium “Camera Work: History and Global Reach of an International Art Magazine” organized by the University of Zurich, and participated in a roundtable and moderated a session in “Images, Copyright, and the Public Domain in the Long Nineteenth Century,” organized by the Winterthur Museum in Delaware. She taught a new graduate seminar on Alfred Stieglitz during the fall semester, and was on leave during the spring term.
Chika Okeke-Agulu, with Okwui Enwezor, is organizing *El Anatsui: Triumphant Scale*, a large survey of the world-renowned contemporary artist, scheduled to open on March 8, 2019, at Haus der Kunst in Munich. The accompanying coauthored book will be published by Prestel.


He gave the David Heath Lecture in Modern and Contemporary Art, on “El Anatsui’s Metamorphic Objects,” at the Department of Art History, Emory University (April 12); was invited by the government of Bermuda to give the 12th Annual Dr. Kenneth E. Robinson and Cyril Outerbridge Packwood Memorial Lecture, on “The Persistence of Tradition: Masking in West Africa, Haiti and Bermuda,” at the Bermuda Underwater Exploration Institute in Hamilton (October 6); gave the keynote lecture, “Art History and Modernism: The Matter with Ben Enwonwu’s Anyanwu,” and moderated the panel “Knowledge and Legacy: Unexpected Tropes” at the symposium “Positioning Nigerian Modernism,” at Tate Modern, London (September 28–29); and presented “After Modernism: El Anatsui and the Sankofa Ideology,” at “Afro-Atlantic Histories”, MASP Seminars, at the Museu de Arte de São Paulo, Brazil (October 20–21).


In fall 2017, he taught a new freshman seminar, “Gods, Spirits and Art in Africa,” and continued to serve as faculty adviser at Wilson College; in July, he became the department’s Director of Graduate Studies.

Irene V. Small spent the year working on a new book which takes as its point of departure the artist Lygia Clark’s concept of the “organic line,” a line of space that appears between a painting and its frame or architectural elements such as windows or doors. Small’s research and writing for the project—titled *The Organic Line: Modernism on Edge*—were generously supported by the Harold Willis Dodds Presidential Preceptorship and the Graham Foundation. In connection with the book, Small conducted research in Rio de Janeiro, Buenos Aires, and Los Angeles. While in Brazil, she participated in a symposium on the artist Hélio Oiticica convened by the Institute of Advanced Study at the University of São Paulo, which also served to launch a special issue of the peer-reviewed journal *Ars* devoted to Oiticica. Small joined the editorial committee of *Ars*, which is published by the University of São Paulo’s School of Communications and Arts, this year. She also published “Insertions into Historiographic Circuits,” an article about the mid-1970s art journal *Malasartes*, in the journal *October* (Summer 2017). This served as an introduction to a new translation of the Brazilian critic Ronaldo Brito’s pioneering account of the Neoconcrete art movement. Small also completed “‘Passion of the Same’: Cacique de Ramos and the Multidão,” concerning a series of photographs of Carnival in Rio by the artist Carlos Vergara. This will be published in the journal *ARTMargins* this October alongside Small’s translation of an early and previously unpublished text by anthropologist Eduardo Viveiros de Castro, “The Equal and the Different,” which likewise concerns the Cacique de Ramos phenomenon. Finally, she took advantage of her temporary residence in South Africa to write on the Johannesburg-based collective *The Center for Historical Enactments* for a questionnaire on monuments for October. In addition, she lectured on Oiticica’s reconfigurations of the developmentalist paradigm at the Museo Jumex in Mexico City in connection with the exhibition *Memories of Underdevelopment: Art and the Decolonial Turn in Latin America*, 1960–1985, in Frankfurt, on Brazilian marginal cinema and media as part of the series “Tropical Underground: Revolutionen von Anthropologie und Kino.” She also took part in a Museum Research Colloquium session at the Museum of Modern Art devoted to Latin American art.

Deborah Vischak spent her sabbatical year continuing work on a social history of elite Egyptian tomb culture. In September, at...
the workshop “Earlier Egyptian Inscriptions: Materiality, Locality, and Landscape,” at the Université de Genève, she spoke on artistic traditions in middle Egypt from the 3rd to 2nd millennium. In December, she joined Princeton Professors Martin Kern and Federico Marcon at the University of Tokyo for a conference on comparative antiquity with professors from the University of Tokyo and Fudan University, Shanghai. The conference centered on the theme of “Antiquity in Antiquity,” looking at how ancient people responded to their own deep pasts. Vischak presented her continuing work on a late-3rd-millennium tomb in the southern site of Aswan, examining how its unusual form reflects a balance of the tomb owner’s local and national identities.

In the spring, Vischak traveled to Egypt to codirect the spring field season of the North Abydos Expedition (see page 19). Along with the exciting excavations and fieldwork, this season involved engagement with the local community schools. She and her codirector, Matthew Adams, hosted students and teachers from the local grammar school on a site visit, and in turn visited their school to discuss the expedition’s work, how they came to work in Egypt, and the long, fascinating history of the students’ hometown. She and Adams met with the president and several faculty members of Sohag University, and also hosted them, together with a large group of undergraduate students, for a site visit. They discussed the history of Abydos, the season’s finds, and the long-term goals of the project. They also talked to the very enthusiastic undergrads about how to follow a career in archaeology, and made plans for future site visits. At Princeton, Vischak joined the steering committee of the Program in Comparative Antiquity, and in April she joined the board of the American Research Center in Egypt.

Andrew M. Watsky continued his work on chanoyu, Japanese tea practice, with a focus on its objects. The final publication of a multiyear collaborative tea-related project, Around Chigusa: Tea and the Arts of Sixteenth-Century Japan, coedited with Dora Ching *11 and Louise Allison Cort, was recently released. Among his lectures this year was one at a conference at Yale, “Japan’s Global Baroque”, in which he discussed the 16th-century Portuguese Jesuit encounter with Japanese aesthetics. The entire academic year was enriched by the generous loan to the Princeton University Art Museum, by a member of the Class of 1963, of five paintings by the 18th-century Zen monk-painter Hakuin Ekaku, and students in all of Watsky’s classes spent intensive sessions studying the paintings up close in the museum’s Asian art storage room. In April, the paintings were publicly displayed in the galleries, kicked off by a panel discussion at which Watsky was joined by Professor Thomas Hare (Comparative Literature), the painter Mansheng Wang, and the poet Jane Hirshfield, Class of 1973. This spring, as part of his seminar “The Japanese Print,” students selected, researched, and proposed a dynamic woodblock print by Utagawa Hiroshige for acquisition for the art museum: “Moon Pine at Ueno,” from the series One Hundred Views Famous Places in Edo (1857), which will be featured in an exhibition at the museum next fall.

Carolyn Yerkes spent the past year working primarily on two projects. For her next book, provisionally titled The Architecture of Experiment, she has been researching 17th-century theories of acoustics, magnetism, optics, and gravity, and those theories’ architectural repercussions. In April, she presented one part of this project at the Dutch Institute in Florence, at the conference “Material World: The Intersection of Art, Science, and Nature in Ancient Literature and Its Renaissance Reception,” organized by Guy Hedreen of Williams College. Yerkes’s other current project is about the architect, author, and printmaker Giovanni Battista Piranesi (1720–78) and his book worlds. Piranesi on the Page, the book Yerkes is cowriting with Heather Hyde Minor *02 and Professor Emeritus John Pinto, will be published in 2020. Yerkes gave several talks in 2018 in connection with this project, including “Piranesi’s Plate States,” at a symposium on the artist held at Columbia University in March. In May, she participated in a study day at the Drawing Institute of the Morgan Library and Museum, one of the great repositories of Piranesi’s drawings. As the Geddes Visiting Fellow at the Edinburgh College of Art in spring 2018, Yerkes gave the lecture “Piranesi’s Precious Metals” and participated in several presentations and other academic events with faculty and graduate students. Yerkes spent the 2017–18 academic year on leave from teaching after welcoming a daughter, Claire, on July 29, 2017.

New Faculty

Basile Baudet, a specialist in 18th- and 19th-century European architecture, joined
the department as assistant professor in summer 2018. He earned his Ph.D. at the École Pratique des Hautes Études in Paris and dual M.A. degrees from the École Nationale des Chartes. Baudez was previously assistant professor of architectural history at the Paris-Sorbonne University and has also served as visiting professor at the University of Pennsylvania and the Pratt Institute. As a curator, he has organized exhibitions on architectural drawings at the École des Beaux-Arts in Paris and the Courtauld Institute of Art in London. His research has been supported by grants from the Center for Advanced Study in the Visual Arts (CASVA), the Centre national de la recherche scientifique (CNRS), and the Getty Research Institute.


His current research focuses on the role of architecture in politics and society, investigating modes of graphic communication devised by architects and engineers to convey information among themselves and in the public sphere. He is currently completing a book addressing early modern architectural draftsmanship. Tentatively entitled Unessential Colors, it questions the role of color in Western architectural representation from the Renaissance to the 19th century under the concepts of convention, imitation, and seduction, arguing that color is used by architects only at moments when their trade comes closer to either the cartographic world of engineers or the picturesque realm of painters.

Baudez’s teaching interests include architectural draftsmanship, the professionalization of building trades, the history of artistic education, the conflict between engineers and architects in Europe and its colonies, and the dynamic between textile and architecture.

Lecturers

Katherine A. Bussard, Peter C. Bunnell Curator of Photography at the Princeton University Art Museum, cotauft “Getting the Picture: Photojournalism in the U.S. and Russia” in spring 2018 with Katherine M. H. Reischl (Slavic Languages and Literatures). Each class began with an image from the day’s internet news, which, like the picture press of the last century, significantly defines global visual knowledge of the world. Looking at the picture press from the early 1900s onward, students built skills of visual analysis through consideration of editing, sequencing, captioning, and context. This included flipping through the pages of original issues of Fortune, Life, and USSR in Construction magazines in Firestone Library, studying 1960s photojournalism prints in the art museum’s collections, and writing an analysis of the illustrated magazines included in the exhibition Then They Came for Me: Incarceration of Japanese Americans during World War II at the International Center of Photography in New York. On a related topic, Bussard worked with Jeremy Adelman, Henry Charles Lea Professor of History and director of the Global History Lab, to devise the 2018–19 Belknap Global Conversation and workshop “Humanitarian Photojournalism: A History of the Present,” to be hosted by the Humanities Council on October 18 and 19, 2018. The conversation will feature the international photojournalists Yannis Behrakis, James Nachtwey, and Susan Meiselas, Visiting Belknap Fellow in the Humanities Council and Department of English.

Andrew Hamilton, Cotsen Postdoctoral Fellow in the Princeton Society of Fellows, taught two courses in the fall 2017 semester: Art 100 and a hands-on textile seminar that explored making textiles in the StudioLab and the collection of ancient Andean textiles in the Princeton University Art Museum. In the spring, he taught “Arts of the Americas: The First 5,000 Years,” a survey of North, Central, and South American art through the museum’s collection, as well as a seminar on Inca art and architecture that included a spring break excursion to Peru (see page 20). His first book, Scale & the Incas, was published by Princeton University Press in spring 2018. It explores the role of scale in Inca material culture, built environments, and worldvies, and features a corpus of analytical illustrations depicting artifacts and structures alongside embedded scale markers and silhouettes of human hands and bodies to evidence their dimensional relationships.

Over the summer, Hamilton presented work from his forthcoming book at the 56th
International Conference of Americanists in Salamanca and conducted research on colonial Inca artifacts in the Museo de America in Madrid. In August, he was the faculty study leader for the Princeton Journeys Alumni Trip to Cusco and Machu Picchu. Later that month, he had the pleasure of traveling back to Cusco and Machu Picchu with Professor Emeritus Robert Bagley and Haicheng Wang *07, associate professor of art history at the University of Washington.

For the 2018–19 academic year, Hamilton has been awarded a Getty/ACLS Postdoctoral Fellowship in the History of Art. He is living in Peru as he completes his second book, The Emperor’s New Clothes: The Biography of a Royal Inca Tunic. The book explores the life of the most important surviving Andean artifact, an Inca tunic in the collection of Dumbarton Oaks in Washington. It reveals that the garment is unfinished, indicating it was likely being made for the last Inca emperor at the time of the Spanish conquest. After completing his fellowship year in Peru, Hamilton will assume the position of associate curator of art of the Americas at the Art Institute of Chicago.

Pamela Patton, director of the Index of Medieval Art, taught Art 431, “Living with Others: Art, Culture, and Identity in Medieval Spain” this spring. The course examined the interaction of Iberian Muslim, Jewish, and Christian traditions with the art and architecture of the Peninsula, asking how the contacts, conflicts, and compromises provoked by the experience of living with each other (in all senses of the phrase) shaped the traditions and identities of a land both enriched and destabilized by its own diversity. The course included a day studying medieval Iberian ceramics, books, textiles, and sculptures in the Metropolitan Museum of Art. In fall 2017, Patton organized the conference “The Index at 100: Iconography in a New Century” to mark the centennial of the founding of the Index of Medieval Art; she also published, with coeditor Judith K. Golden, the festschrift Tributes to Adelaide Bennett Hagens: Manuscripts, Iconography, and the Late Medieval Viewer (Harvey Miller/Brepols, 2017). Patton continues to work on her research in connection with her research on the representation of skin color and race in medieval Iberia; this year she spoke at Yale’s Institute of Sacred Music and Department of the History of Art, and she participated in the roundtable “After Al-Andalus: New Interdisciplinary Approaches to Late Medieval and Early Modern Spain” at Columbia University. In May, she accompanied a hardy group of seafaring alumni along the coasts of Spain and Portugal as a study leader for the Princeton Journeys “Shores of Iberia” travel program. Patton continues to coedit the Princeton Index-sponsored journal Studies in Iconography and to serve as a field editor for the online Oxford Bibliographies of Art History.

AnnMarie Perl published in-depth essays on the French and American abstract painters Franz Kline and Georges Mathieu. She gave talks on her research at the annual conferences of the Association for the Study of the Arts of the Present (“From Criticality’s Invention to Its Association with the Pictures Movement”) and the College Art Association (“Action Painting, Georges Mathieu and ‘Spectacle’”). In the spring, she enjoyed teaching two courses, including the departmental survey on contemporary art since 1950 as well as a new course, “Supply-side Aesthetics: American Art in the Age of Reagan.” This course brought together students from different academic backgrounds—including art history, economics, and politics—to examine the art and the aesthetics of the age of Reagan and Reaganism with an eye toward the present. It drew heavily upon the collection of the Princeton University Art Museum and included field trips to view relevant exhibitions at the Museum of Modern Art in New York and the Smithsonian’s Hirschhorn Museum in Washington. She continues to work on her book projects, including her first book, on public performances of painting during the 1940s and 1950s, which is near completion, and a second book that revolves around the contemporary American artist Jeff Koons.

Emeritus Faculty

Robert Bagley continues to work on his history of the arts of ancient China, which is beginning to look like two hefty volumes. His essay “The Bronze Age before the Zhou Dynasty” has just appeared in the Routledge Handbook of Early Chinese History, edited by Paul R. Goldin (2018), which, at a list price of $240, is no doubt not selling like hotcakes. A
coupole of other publications are in the hands of publishers.

William Childs published Greek Art and Aesthetics in the Fourth Century B.C. (Princeton University Press, 2018). The new book analyzes developments in the style and subject matter of Greek art in this era and elucidates its political, religious, and intellectual context, arguing that it focused on developing the rudiments of individual expression that became the hallmark of the classical in the 5th century. Childs shows that in many respects the art of this period corresponds with the philosophical inquiry by Plato and his contemporaries into the nature of art and speaks to the contemporaneous sense of insecurity and renewed religious devotion. He also examines the nature of “style as a concept of expression,” an issue that becomes more important given the increasingly multiple styles and functions of 4th-century Greek art.

John Pinto spent the spring 2018 term as visiting professor at Milan Polytechnic’s satellite School of Architecture in Mantua.

Yoshiaki Shimizu had a retrospective exhibition of his paintings, Irresolution: The Paintings of Yoshiaki Shimizu which was on display from September 1 to October 31, 2017, at Harvard University’s Reischauer Institute of Japanese Studies. The show included 30 works—oil paintings, watercolors, drawings, and collage—mostly done before 1967 and now in various collections. The catalog, published by the Reischauer Institute, was written by the show’s curator, Yukio Lippit *03, Shimizu’s former graduate student, who is now professor of history of art and architecture at Harvard.

In October, Shimizu presented a talk on the craft of making Noh theater masks at the Japanese Garden in Portland, Oregon. During a visit by Kyoto Noh mask-maker Ohtsuki Kohkun, who demonstrated his craft to the audience, followed by a performance of select scenes from medieval Noh plays. On January 19–28, 2018, Shimizu was in Cuba on a group tour organized by the Carleton College Alumni Association, seeing contemporary art that first caught his attention years earlier at an exhibition of Cuban paintings at the Smithsonian Institution’s Hirshhorn Museum. In February, he was the respondent for the panel “Japanese Artists on the West Coast” at the College Art Association’s annual conference in Los Angeles, chaired by Professor Louise McDonald of the University of Nevada. Shimizu was in Washington in March 2018, at the Association for Asian Studies (AAS) annual conference, responding to the six papers presented at a panel entitled “Executive Order #9066 of 1942 and the Changing Images of the Forced Relocations of Japanese Americans.”

Jerome Silbergeld, after retiring in June 2016, moved to the beautiful hills outside of Eugene, Oregon, where he had earned a second master’s degree and began teaching. He was welcomed back by the University of Oregon (UO) with a lifetime alumnus award. When not engaged in the “land management” of his woods, he has expressed his gratitude to UO by teaching occasional courses on Chinese cinema, traditional Chinese architecture, and landscape-as-genre in Chinese painting. He has also completed several publications, including The Zoomorphic Imagination in Chinese Art and Culture, coedited with Eugene Wang of Harvard (University of Hawai’i Press, 2016), which includes his introduction to the subject and his chapter on the disguised meanings of the horse in Chinese painting and literature, “The Political Animal: Metaphoric Rebellion in Zhao Yong’s [14th-Century] Painting of Heavenly Horses.” He also published essays on contemporary art and artists Cai Guoqiang: “Look Both Ways Before Crossing: Past Standards and the Evaluation of the Present,” In What About Art?: Contemporary Art from China, edited by Cai Guoqiang (Turner/Qatar Museums, 2017), and Cui Fei. Silbergeld co-curated the current exhibition at China Institute in New York, The Art of the Mountain: Through the Chinese Photographer’s Lens, which is on view through the end of 2018; he coedited the exhibition’s catalog and contributed the essay “Stones into Ink: China’s Tradition of Silk and Paper Mountains,” relating Chinese landscape photography to traditional landscape painting. His most recent publication is the chapter “The Chinese Garden as an Intellectual Enterprise,” in Texts and Transformations: Essays in Honor of the 75th Birthday of Victor H. Mair, edited by Haun Saussy (Cambria Press, 2018). His bibliographic essay “Dunhuang’s Contribution to Art History: New Directions, Changing Views” is forthcoming in Visualizing Dunhuang, on Princeton’s archive of Dunhuang photographs taken by James and Lucy Lo, to be published by the Tang Center for East Asian Art and edited by Dora Ching. He has given recent lectures at Oxford University, the University of Chicago, and the University of Kansas (on Korean chaekgeori screens); at UCLA (their annual Sammy Y. Lee Lecture on Chinese Archaeology and Art); and at the Portland (Oregon) Museum of Art.
In Memoriam: Slobodan Ćurčić

Slobodan (Danny) Ćurčić died in Thessaloniki, Greece, on December 3, 2017, from the effects of a stroke that he suffered two years earlier. He was two weeks shy of his 77th birthday.

Ćurčić was born in Sarajevo, in what was then Yugoslavia, in 1940 and grew up in Belgrade, where he received his elementary and high school education. At the age of 20 he left his homeland to study architecture at the University of Illinois at Urbana-Champaign, where he completed B.Arch and M.Arch degrees in architecture, and acquired the nickname “Danny” used by his American friends. Upon completion of his master’s degree, he moved to New York City to work on his doctorate under the renowned scholar of Early Christian and Byzantine architecture Richard Krautheimer at New York University’s Institute of Fine Arts, where he completed his Ph.D. degree in 1975.

In 1971, he was offered a position in the School of Architecture at his alma mater, the University of Illinois, where he taught until 1982. It was during this period that he published a revised version of his dissertation, Gračanica. King Milutin’s Church and Its Place in Late Byzantine Architecture (University Park, 1971), the first major study in English of an important medieval Serbian monument.

Ćurčić accepted a position at Princeton in 1982 and would remain on the faculty until his retirement in 2010. During those years he continued to publish a steady stream of articles and books on a wide range of subjects, showing his natural intellectual curiosity about buildings and ideas from a variety of places and periods. He was soon recognized as one of the world’s leading historians of Byzantine architecture, which led to numerous invitations to lecture and to publish further work. Among other topics, he published on Norman architecture in Sicily, various Byzantine and Serbian churches, Early Christian Thessaloniki, the architecture of subsidiary chapels, church architecture in Cyprus, and changes in architectural styles in medieval churches. He was also keenly interested in secular architecture, writing about Byzantine houses and late antique palace architecture.

He became a member of the Serbian Academy of Sciences and Arts in 1997, and in 2005 was appointed to an international expert committee on the Rehabilitation and Safeguarding of Cultural Heritage in Kosovo. Danny ended his career at Princeton with the fulfillment of two significant scholarly endeavors. The first was the organization, in collaboration with his wife, Evangelia Hadjitryphonos, of the major 2009–10 exhibition Architecture as Icon: Perception and Representation of Architecture in Byzantine Art, which was shown in Thessaloniki and at the Princeton University Art Museum, accompanied by a large catalog that explored the use of images of architecture and their meaning. The second was the publication of a true magnum opus, Architecture in the Balkans: From Diocletian to Süleyman the Magnificent (Yale University Press, 2010), which in many ways was a summation of his scholarly career and which will remain the standard work on the topic for many decades to come.

Rigorous as a scholar, Danny was equally demanding as a mentor, but also very concerned that his students have access to everything they needed to be successful—research materials, funding for travel, access to other scholars, all of whom seemed to be his personal friends. Because of his reputation as both a scholar and a mentor, he always attracted students who were eager to study with him. In all, he supervised 27 Ph.D. students, a significant portion of the current generation of Byzantine architectural history scholars in the United States and elsewhere.

An important scholar and a committed mentor, Danny was internationally esteemed not only for his scholarly contributions but also for his good nature and friendliness. At any conference, he seemed to know everyone, and everyone seemed not only to know him but to regard him as a close friend. For those of us who were privileged to be his students, and for his numerous friends and colleagues, it is his enthusiastic greetings, his concern for our well-being, his continuing encouragement to progress in our own development as scholars, and, especially, his warm friendship that we will miss but always remember and hold dear.

Mark J. Johnson *86
University Professor of Ancient Studies
Brigham Young University

Slobodan Ćurčić (photo: Denise Applewhite)
Holly Borham and her family moved in November 2018 to Austin, Texas, where she is assistant curator of prints and drawings at the Blanton Museum at the University of Texas. Prior to relocating to Austin, she presented at the “Bibliography Among the Disciplines” conference in Philadelphia and the Sixteenth Century Society annual conference in Milwaukee. Her essay on Johannes Hopf’s painting cycle of the life of Abraham for Count Simon VI of Lippe was published in German in the exhibition catalogue Machtwort! Reformation in Lippe (Lippisches Landesmuseum, 2017). Borham also gave a paper in spring 2018 at the Historians of Netherlandish Art conference in Ghent. Her exhibition Copies, Fakes and Reproductions: Printmaking in the Renaissance will open at the Blanton in March 2019. [holly.borham@blantonmuseum.org]

Yecheng (Kent) Cao held the Smithsonian History of Art Doctoral Fellowship at the Freer Gallery of Art and the Arthur M. Sackler Gallery in 2018. The Smithsonian was particularly conducive to academic writing, and every day was like a dissertation boot camp. He recommends the fellowship without reservation. Cao returned to campus in the fall of 2018 on a Princeton East Asian Studies Fellowship to complete his dissertation. [kentc@gmail.com]

Sria Chatterjee spent the fall of 2017 finishing a one-year predoctoral fellowship at the Max-Planck Kunsthistorisches Institut in Florence, Italy, where she presented part of her dissertation research in a paper titled “Political Plants: Art, Science and Nationalism in Early 20th-Century India” at the workshop “Rethinking Colonial Power: Art and Indian Society, 1757–1947.” She returned to Princeton for the spring semester to continue working on her dissertation, “Naturing the Nation: Art and Design in India, 1870s–1970s.” In March 2018, she presented “Anthropolitics: Craft, Design and Technology in Mid-century India” at the conference “Beyond Change: Questioning the Role of Design in Times of Global Transformations,” organized by the Swiss Design Network Summit and held in Basel. In May 2018, Chatterjee took part in a British Art Studies and Terra Foundation for American Art funded think-tank workshop “Objects in Motion” in Giverny, France; the workshop explored cross-cultural dialogues between Britain and the United States. Her essay project “Postindustrialism and the Long Arts and Crafts Movement: Britain, India and the United States” will be published along with others from the workshop in a forthcoming issue of British Art Studies (published jointly by the Paul Mellon Centre for Studies in British Art and the Yale Center for British Art). Her essay “Who Makes Us if We Don’t Make Ourselves? Towards Theories of Representation beyond the Human” was published in English and Swedish by Konsthall C in Stockholm as a part of their exhibition Precarious Terrains and Entangled Situations, which included works by Ayesha Hameed and Elizabeth Povinelli and the Karrabing Film Collective, among others. Chatterjee has been awarded Princeton’s Charlotte Elizabeth Procter Honorable Fellowship for the 2018–19 academic year. [sria@princeton.edu]

Perrin Lathrop spent the 2017–18 academic year in residence at the National Museum of African Art in Washington as a Smithsonian Pre-Doctoral Fellow. She ended the productive year of research and writing with a return trip to London and Nigeria in summer 2018 to gather material for her dissertation, “A Sublime Art: Akinola Lasekan and Colonial Modernism in Nigeria.” Lathrop was recently awarded a Warhol Foundation Curatorial Fellowship to support her fall 2020 exhibition Art from Africa of Our Time: African Modernism in America, 1947–1967, a collaborative project with the Fisk University Galleries in Nashville, Tennessee. An extension of her dissertation research, the exhibition will be the first to comprehensively examine the New York–based Harmon Foundation’s pioneering documentation and promotion of modern African artists during the Cold War. [perrin.lathrop@gmail.com]

Leigh Anne Lieberman, a classical archaeologist, served this past academic year as a visiting assistant professor of Roman history and archaeology in the Department of History at Claremont McKenna College and in the Classics Field Group at Pitzer College. This summer, she returned to the hills of central Sicily as the data management director for...
the American Excavations at Morgantina: Contrada Agnese Project, during the team’s last summer of excavating before turning to study seasons for the next few years. She also landed back in the Bay of Naples to work on her publication of the artifact assemblage from the Pompeii Archaeological Research Project: Porta Stabia excavation; the volume is on schedule to be published in late-2019. She also spent time on Sardinia with a small group for an exciting pilot season at the archaeological site of Tharros. This fall, she takes on a new position as the director of the Digital Research Studio of the Claremont Colleges, a Mellon-funded initiative to create and sustain a system of support, training, and research in the digital humanities across the Claremont consortium. [leighlieberman@gmail.com]

Ellen Macfarlane begins a two-year postdoctoral fellowship at the University of Southern California Visual Studies Research Institute in the fall 2018 semester. Her essay “Photography and the Western Worker: Organizing Farm Lab in 1930s California” was published in the summer 2018 issue of Southern California Quarterly (University of California Press). [ebmacfar@princeton.edu]

Erin Piñon edited Dadivank: Revived Miracle (Yerevan: Victoria Foundation, 2018), a book dedicated to the wall paintings of Dadivank (Khutavank), a 9th-century monastic complex in the Shahumian Region of the Nagorno-Karabakh Republic (Artsakh). As a fellow-in-residence at the Fresno Institute for Classical Armenian Translation (FiCAT), she prepared translations of several hymns written by the 12th-century Cilician Catholicos Nerses Shnorhali. Piñon also contributed to the exhibition catalog for the Metropolitan Museum of Art’s exhibition Armenian Art, Religion, and Trade in the Middle Ages (September 22, 2018–January 13, 2019). [epinon@princeton.edu]

Javier Rivero Ramos co-curated an exhibition on Chilean artist Juan Downey at Hunter College’s Bertha and Carl Leubsdorf Gallery in New York. The School of Survival: Learning with Juan Downey focused on the artist’s pedagogical and cybernetic ecologies of the mid-1970s and was briefly reviewed in The New York Times “Spring Gallery Guide” as a “wonderful exhibition” (Art and Design, April 26, 2018). Ramos also participated in a number of conferences and research initiatives, including the Museum of Modern Art’s Museum Research Consortium; the Third Symposium of Latin American Art, organized by graduate students at the New York University Institute of Fine Arts and the Graduate Center of the City University of New York; and the International Conference on Studies on Edgardo Antonio Vigo, which was held in La Plata, Argentina, and whose proceedings will be published later this year. Ramos also co-taught an art history survey through Princeton’s Prison Teaching Initiative alongside fellow graduate students Katherine King and Daniel Peacock, and Maria Alessia Rossi, Samuel H. Kress Postdoctoral Researcher in the Index of Medieval Art. [jrivero@princeton.edu]

In April 2018, Kimia Shahi participated in the 23rd Annual Philadelphia Graduate Symposium on the History of Art at the Barnes Foundation, co-organized by the University of Pennsylvania in collaboration with Bryn Mawr College and Temple University. Her adviser, Professor Rachael DeLue, accompanied her to the symposium. The title of Shahi’s paper was “Surface Tensions in William Trost Richards’s Coastal Pictures.” Her essay “Entanglements of Land and Water: Picturing Contingency in Martin Johnson Heade’s Newburyport Marshes: Approaching Storm” will appear in the catalog for the upcoming exhibition Nature’s Nation: American Art and Environment, co-curated by Karl Kusserow, the John Wilmerding Curator of American Art at the Princeton University Art Museum, and Alan Braddock, the Ralph H. Wark Associate Professor of Art History and American Studies at the College of William and Mary. The exhibition, which offers an eco-critical perspective on the history of American art, opens
2018 Faggen Prize

The 2018 Jane Faggen, Ph.D., Dissertation Prize has been awarded to Emmelyn Butterfield-Rosen *15. Supervised by Professor Brigid Doherty, Butterfield-Rosen’s dissertation, “The Disposition of Persons: Conventions of Pose and the Modernization of Figural Art, 1886–1912,” examined the emergence of new conventions for posing and positioning human figures in pictorial, architectural, and theatrical space in European art around the turn of the 20th century. Organized as a sequence of studies on the painting Poseuses (1886–88) by the French Neo-impressionist artist Georges Seurat, the Beethovenfries mural (1902) by the Austrian Secessionist painter Gustav Klim, and the ballet L’Après-midi d’un faune (1912) by the Russian dancer and Ballets Russes choreographer Vaslav Nijinsky, the dissertation argued that an embrace of new techniques for posing human figures was a primary formal means by which modern artists reflected and participated in turn-of-the-century Europe’s reconfiguration of what it means to be human. Butterfield-Rosen now teaches in the Williams Graduate Program in the History of Art at the Clark Art Institute.

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, Alexi Cohen *14, Leslie Geddes *14, and Abigail Newman *16.

Jane Faggen, Ph.D., and Emmelyn Butterfield *15 in October 2018 at the Princeton University Art Museum and will travel to the Peabody Essex Museum in Salem, Massachusetts (February 2–May 5, 2019), and Crystal Bridges Museum of American Art in Bentonville, Arkansas (May 25–September 9, 2019). Shahi has been awarded the Wyeth Foundation Predoctoral Fellowship at the Smithsonian American Art Museum in Washington for the academic year 2018–19. [kshahi@princeton.edu]

Emily L. Spratt was appointed the first fellow in the newly created Research Department at the Frick Collection and Art Reference Library in New York this year. At the Frick she organized with her colleagues the major symposium “Searching Through Seeing: Optimizing Computer Vision Technology for the Arts,” for which she delivered the keynote address. In fall 2017, in collaboration with Professor of Computer Science Ahmed Elgammal, Spratt curated the pioneering exhibition Unhuman: Art in the Age of AI, which featured art produced by the AI-CAN algorithm in two separate installations in Los Angeles and Frankfurt. For the Association of Computing Machinery, she was the honorary guest editor for the special spring 2018 issue of their magazine Crossroads, on computers and art, and she also contributed articles, including an interview with Google resident artist Mario Klingemann. During the academic year, she published an op-ed on the state of the permanent exhibition of Byzantine art at the Louvre in Apollo: The International Art Magazine (February 2, 2018) and an article on the need for better curation of the visual landscape of our digital world in Discoveries for the Photo Archive of The Frick Collection. She also contributed an article on the representation of the liturgy in Byzantium to the Encyclopedia of the Bible and Its Reception (De Gruyter, 2017) and an article on the application of Panofsky’s iconographic methodology to the interpretation of computer-based image recognition utilizing deep-learning techniques for the online journal Kunsttexte.de. In 2017, Spratt was also the strategic adviser for the blockchain art-market company Arty. She is now completing her dissertation. [emilylspratt@gmail.com]


Justin Willson will travel to Moscow to work at Moscow State University on a Fulbright Study/Research Grant for the 2018–19 academic year. His advisers while abroad will be Engelia Smirnova (Moscow State University) and Victor Bychkov (Russian Academy of the Sciences). This April, Willson successfully proposed his dissertation.
entitled “The Moods of Early Russian Art: A Belated Chapter of Byzantine Aesthetics.” His dissertation will examine changing attitudes toward the image in 15th- and 16th-century Russian art. His first peer-reviewed article will be published in Studies in Iconography volume 41 (2020). The article, entitled “Reading with the Evangelists: Portrait, Gesture, and Interpretation in the Byzantine Gospel Book,” investigates the dialogical nature of portraiture using a Bakhtinian framework of analysis. [jwillson@princeton.edu]

New Dissertation Topics
Caitlin Karyadi, “Shen Nanpin and the Theorization of Painting in Early-Modern Japan” (Andrew Watsky)
Denise Keller, “Painting as ‘Construction’: Ground and Compositional Tectonics in Ferdinand Hodler” (Brigid Doherty)
Meseret Oldjira, “Commemoration and Community: Illuminated Gospel Manuscripts in Monastic Ethiopia, 1280–1350” (Charles Barber and Beatrice Kitzinger)
Lucy Partman, “The Figure and Figuration in Nineteenth-Century American Painting” (Rachael DeLue)
Daniel Peacock, “Alvin Langdon Coburn and the Pictorialist Photographer in Print” (Anne McCauley)
Carmen Rosenberg-Miller, “Representing Difference: Painting and Performance in the Art of Raffaëlli and His Circle” (Bridget Alsdorf)
Nathan Stobaugh, “Suggestions: Art and the Influence of the Psyche after National Socialism” (Brigid Doherty)
Justin Willson, “The Moods of Early Russian Art: A Belated Chapter of Byzantine Aesthetics” (Charles Barber and Beatrice Kitzinger)

Dissertations Defended in 2017–18
Nicole Brown, “The Country under the City: The Symbolic Topography of the Rustic Past in Late Republican and Early Imperial Rome” (Michael Koortbojian)
Waiyee Chiong, “Juxtaposing Brushes: Painting Collaborations in Early Modern Japan” (Andrew Watsky)
Peter Fox, “Bernhard Pankok and Design Reform in Germany, 1895–1914” (Esther da Costa Meyer)
Ashley Lazevnick, “Precisionism in the Long 1920s” (Rachael DeLue)

Ellen Macfarlane, “Seeing Plus: The Photography of Group F.64” (Anne McCauley)
Ulrike Meyer-Stump, “Karl Blossfeldt: Variations—A Study in Image Replication” (Peter Bunnell and Anne McCauley)
Peng Peng, “The Lost-Wax Casting in Bronze Age China: Art, Technology, and Social Agency” (Robert Bagley)
Amy Riggs, “Properties of Word and Image: Mou Yi’s 1240 Fulling Cloth Handscroll” (Jerome Silbergeld)
Jaqueline Sturm, “The Bishop, His House, and His Church—Early Medieval Episcopal Complexes in Italia Annonaria (300–600 CE)” (Charles Barber)

Fellowships for 2017–2018
Kent Cao, Smithsonian History of Art Doctoral Fellowship at the Freer Gallery of Art and the Arthur M. Sackler Gallery
Sria Chatterjee, Kunsthistorisches Institut in Florence, Max-Planck-Institut
Erica Cooke, Museum of Modern Art (MOMA)
Daniel Healey, Sir John Soane’s Museum Foundation Traveling Fellowship
Niels Henriksen, Getty Predoctoral Research Fellow at the Getty Institute
Jamie Kwan, Getty Graduate Intern Fellowship in the Drawings Department
Perrin Lathrop, Donald and Mary Summer Hyde Fellowship and Smithsonian Predoctoral Fellowship at the National Museum of African Art
Ashley Lazevnick, Jane and Morgan Whitney Fellowship, Metropolitan Museum of Art
Isabela Muci-Barradas, Lassen Fellowship in Latin American Studies
Jakob Schillinger, Interdisciplinary Doctoral Joint Ph.D. Program in the Humanities at Princeton (IHUM)
Luciano Vanni, Donald and Mary Hyde Full Academic Year Fellowship
Mai Yamaguchi, J. William Fulbright Foreign Scholarship for Japan

Professors Charles Barber and Beatrice Kitzinger (center) with department graduate students in front of the rock-hewn church dedicated to St. George at Lalibela, Ethiopia

Perrin Lathrop with Nigerian artist Bruce Onobrakpeya in his studio in Mushin, Lagos
Sarah Cho ’18 wrote her senior thesis, “To Be Great Is To Be Misunderstood: Reframing Gwen John’s Portraits of Women from 1900–1914,” under the guidance of Professor Bridget Alsdorf. Given the limited amount of scholarship on Gwen John’s paintings, Cho reconsiders John’s works through a close visual and social analysis. Her thesis examines how John’s self-portraits and paintings of women reflect the tensions she encountered while trying to reconcile her artistic and feminine identity in Paris and the art world. During her time at Princeton, Cho was actively engaged in making art accessible to everyone. She served as president of the student advisory board of the Princeton University Art Museum and as a museum tour guide. She taught art lessons to Trenton school children through the PACE Center and cofounded Kunstkammer: Princeton University Undergraduate Journal of Art. Cho also served on the social committee of the Princeton Hidden Minority Council. In the summer following graduation, she interned in the Education Department at the Smithsonian American Art Museum. She plans to pursue a career in museum education and hopes to apply to graduate school in the near future. [chosarah95@gmail.com]

Heather Grace ’18 created her senior thesis exhibition, “I’m all talk,” under the guidance of faculty advisers Eve Aschheim, Fia Backstrom, and Rachael DeLue, along with lecturer Pam Lins. In “I’m all talk,” Grace investigated modes of language—internet, feminine, young adult, academic, poetic—in a multimedia display of paintings, videos, and text-based installations, focusing on themes of personhood and political hysteria. Central to the show was a piece on gun violence in the United States, which comprised a multipart installation of original writing about Grace’s own relation to gun deaths in and around her South Florida high school during the time she was a student there. In the senior group exhibition in the Hurley Gallery during graduation, she displayed an approximated model of an AR-15, constructed from paper, wood, and children’s craft supplies. During her time at Princeton, Grace served as a project leader for ESL El Centro, a student volunteer organization that provides free English as a second language classes to adult learners in the Trenton area. She also contributed as an arts and culture writer for the Daily Princetonian and worked with fellow students to publish the first issue of Kunstkammer, Princeton’s newly founded Undergraduate Journal of Art, cofounded by Sarah Cho ’18 and Sarah Rapoport ’18.

Gabriella Chu ’18 created her thesis, “$1.85” (named after 185 Nassau St.), under the guidance of Pam Lins and Amy Yao, lecturers in the visual arts, and Professor Rachael DeLue. Her thesis was a personal attempt to understand fast fashion, a contemporary global phenomenon describing clothes that are made cheaply and quickly and emulating styles seen on the runway. Through deconstructing and reconstructing clothes she bought on clearance, at around 90% less than their original retail prices, Chu made new looks critiquing prevalent aesthetic and economic trends in fast fashion inspired by her identity as an Asian American. Fast fashion is one of the industries, after oil, that makes the largest contribution to environmental pollution, and it often leads to exploitation of labor. Chu staged the looks—which present themes relevant to immigration, globalization, and social norms—at the first fashion show of the Program in Visual Arts. The show was followed by a gallery exhibition designed as a store. On campus, Chu was the director of the Princeton Film Festival and a photographer for Princeton Correspondents on Undergraduate Research (pcur.princeton.edu), the University’s official blog of undergraduate researchers sponsored by the Office of Undergraduate Research. After graduation, she plans to continue researching fast fashion and pursue fashion design and production in New York. [gabriellachu@gmail.com]
undergraduate journal of art. Following graduation, she will continue making art and hopes to find employment opportunities in arts education, writing, and nonprofit work. [heather.erin.grace@gmail.com]

**Helen Lin '18**’s thesis project, “Continuous Reward,” explores how viral East Asian subculture impacts the construction of Asian-American identity, and how the subculture was pushed into mainstream attention by female-dominated adolescent “productive consumerism.” The project ventures past the anthropological and into the creative by reiterating the industries’ commercial formulas through Lin’s own fictional brand “Pink Label,” which exists as a functioning shop with its own visual identity, products, and clientele. Her project took the form of an interactive small-scale franchise that also manifested in billboards, posters, online shop, weekly zines, and satellite exhibition in a nearby campus center leading up to the actual exhibition. Under the mentorship of Lecturer in Visual Arts Fia Backstrom and Professors Deana Lawson and Andrew Watsky, she explored the bright side of commodity and the darkness of pop culture. In summer 2018, Lin took part in a residency with a small nonprofit in Toledo, Ohio. In the fall, she will return to New York City to continue an interest in fine arts closer to home. [helenlinart@gmail.com]

**Sarah Rapoport '18** wrote her senior thesis, “Surface Anxieties: Vulgarity in the London Paintings of James Tissot,” under the guidance of Professor Bridget Alsdorf. Her thesis explores the social and aesthetic nuances of the Victorian art-critical term “vulgar” through the lens of French artist James Tissot’s paintings of the English nouveaux riches between 1871 and 1882. At Princeton, Rapoport served as both a docent and a member of the student advisory board of the Princeton University Art Museum. This past year, she cofounded Kunstkammer (kunstkammer.princeton.edu), Princeton’s first undergraduate journal of art history and visual arts. During the 2016–17 academic year, she held the McCrindle Internship in the Prints and Drawings Department at the Princeton University Art Museum, curating the installation The Art of Forgiveness: Visualizing the Prodigal Son Parable, which explored the various manifestations of the biblical narrative over 500 years of artistic production. She has also held internships in the curatorial departments of the Frick Collection, the Huntington Art Collections, and the Philadelphia Museum of Art. Rapoport plans to spend the upcoming year working before pursuing a doctorate in art history and a career in museum curation. [syrapoport@gmail.com]

**Aaron Stevens '18**’s senior thesis, “Collecting Alaska: Sheldon Jackson, Louis Shotridge, and the Pursuit of Northwest Coast Artifacts, 1879–1932,” was supervised by Bryan Just, curator of art of the ancient Americas at the Princeton University Art Museum. Stevens’ research focuses on a historically overlooked collection of Northwest Coast objects given to Princeton by the Presbyterian missionary Rev. Sheldon Jackson. Through historical research on Jackson’s work in Alaska and analysis of key objects, Stevens situates the collection in a larger narrative of widespread change in indigenous Alaska. He also questions the connoisseurial treatment most scholars use to evaluate Northwest Coast art. While at Princeton, Stevens traveled to Mexico, Peru, Paris, and the Pacific Northwest through his classes and funding from the Department of Art and Archaeology. He was an officer of the Princeton Charter Club, president of the Orthodox Christian Fellowship, and co-coordinator of the Whitman Dining Hall. After graduation, he moved to Dallas, where he works as a Workday Analyst for Mercer CPSG. He plans to continue researching and writing about the art of indigenous North America, specifically the Mississippian peoples of the southeastern U.S. [aaronbstevens1@gmail.com]

**Beth Wang '18** wrote her senior thesis, “'By the Many Protectors': Apotropaic Layering in Ancient Egyptian Fertility Objects,” under the direction of Professor Nathan Arrington. Her thesis, focusing on objects used by ancient Egyptian women during pregnancy and childbirth, sought to investigate and interpret ancient conceptions of these life phases through the archaeological concept of layering. Her work explores fertility
objects and their relation to the female body, as well as the attitudes of ancient Egyptian makers (of objects and ideologies) that shaped and were shaped by the artworks. Over the summer, she returned for a second time to Morgantina in Sicily to excavate with the Contrada Agnese Project, where she holds the “Wrecking Ball” award for most reckless abandon in using a pickaxe. Outside the department, Wang was president of the Tigressions all-female a cappella group and served on the student advisory board and student tour guide program at the Princeton University Art Museum. She was a deeply green member of the Ivy Club. After graduation, Wang plans to pursue her passion for the art history of ancient Egypt and a career in academia. [bethannewang@gmail.com]
Archaeology News

Abydos, Egypt

The field season of the North Abydos Expedition took place this year from March to May of 2018. Under the direction of Professor Deborah Vischak and Matthew Adams of New York University, the season’s work included excavation, object and monument conservation, collections management, and site management.

This year the expedition undertook a new research initiative, investigating a previously underexplored area along the north edge of the site. Originally excavated in 1912 under the direction of British Egyptologist T. Eric Peet, this area holds the remains of an Old Kingdom cemetery of mudbrick mastaba tombs. While Peet and his team focused mainly on the burials themselves, the new work investigates the materials, structures, building processes, and relationships among these unusual early monuments.

Archaeological evidence dates the tombs to the 3rd Dynasty (ca. 2700 B.C.E.), making this a rare example of an elite cemetery built in the provinces during this era, when the vast majority of elite culture amassed around the royal pyramids in the north. At Abydos, this cemetery stands out as the first instance of elite material culture built in an area that for over 200 years had been strictly reserved for royal monuments. When the earliest kings of Egypt established the first royal cemetery in the desert at Abydos (ca. 3000 B.C.E.), they laid claim to the surrounding desert landscape as a place for royal building exclusively. The Shunet el-Zebib in North Abydos, built for Khasekhemwy, the last king of the 2nd Dynasty, stands as the only surviving royal monument from this era. Upon Khasekhemwy’s death, Egyptian kings left behind their ancestral burial place to move north. These 3rd Dynasty elite tombs at the north edge of the site are the earliest evidence thus far known that speak to how the local community responded to the drastic change in their circumstances, their relationship to the state, and their newly allowed access to their local landscape. These tombs are the first step in what became a millennia-long response to the uniquely significant history of the site.

The 2018 excavations further revealed that the site selected for the Old Kingdom cemetery had been used previously, though not for burials. These mastabas were built directly over the eroded remains of earlier beer production facilities. Most surprisingly, these were constructed on an industrial scale—something wholly unparalleled in early Egypt. The early date and the unique scale of the beer production area suggest the intriguing possibility that it may have been closely tied to the functioning of the early royal monuments, where vast numbers of beer jars have been recovered in previous excavations.

The presence of the beer production facilities and the relationship of the later Old Kingdom mastabas to them raises a number of intriguing questions: how the ancient community conceived the boundaries of their ancient sacred landscape, how that landscape was managed following the departure of the kings, and how the local community responded to their history within Egypt. In future seasons, the investigators will continue to delve into these and many other questions.

During the 2018 season, the team also assessed the conservation needs of two major monuments within the concession, the portal temple of Ramses II (ca. 1200 B.C.E.) and the enclosure of Khasekhemwy, the Shunet el-Zebib (built ca. 2750 B.C.E.). In concert with conservation experts Tony Crosby and Hiroko Kariya, the codirectors developed plans for conservation and related site management work that will be the primary focus of the 2019 season.
Seminar Study Trips

Art 367 Travels to Peru

During the 2018 spring break, Andrew Hamilton’s seminar “Inca Art and Architecture” traveled to Cusco, Machu Picchu, and Lima. This was the second time that 12 Princeton undergraduates had the opportunity to participate in a study trip to the land of the Incas, and Hamilton again teamed up with Peruvian guide Angela Unda, who is beloved by the students. Also accompanying the group were department chair Michael Koortbojian; Christina Corsiglia, community fellow at Mathey College; Gabriela Nouzeilles, director of the Program in Latin American Studies; Rebecca Aguas, program manager of the Program in Latin American Studies; and Susan Lehre, academic manager of the Department of Art and Archaeology, all of whom played key pedagogical roles in the class’s trip.

At the beginning of the semester, the students selected research topics that reflected their diverse interests and majors to pursue throughout the term. Before departing for Peru, they gave short presentations to the class to acquaint each other with their topics. Each student was then assigned an archaeological site or museum in Peru at which to deliver a more formal discussion of the topic as well as an introduction to the locale, making them active leaders of the trip rather than merely passive travelers. The faculty and administrators served as respondents, posing new and unexpected questions. Their presence encouraged students to explain—the knowledge they had acquired in the first six weeks of the course. And therefore own—the knowledge they had acquired in the first six weeks of the course. And therefore own—the knowledge they had acquired in the first six weeks of the course.

The seminar also provided a wonderful opportunity to collaborate with Mitra Abbaspour, the Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum, on the theme of quipus—the Inca notational device made of knotted string. Occasioned by the Migrations community collaboration at Princeton, Abbaspour brilliantly united in a temporary exhibition the art museum’s and Firestone Library’s quipus, allowing the students to examine them side by side for the first time, together with a contemporary quipu made by Chilean artist Cecilia Vicuña. Abbaspour brought Vicuña to campus as the 2018 Sarah Lee Elson, Class of 1984, International Artist-in-Residence, making it possible for Vicuña to meet with the students to discuss the quipus on exhibition, followed by a second class where the class worked with Vicuña to spin, ply, and knot quipu cords. This collaboration allowed the students to see the legacy and contemporary relevance of all they had explored in the classroom and in Peru.

Art 400 Travels to Paris

During the 2017 fall break, students in Art 400, the methods seminar for history of art majors, traveled to Paris with Professors Bridget Alsdorf, Beatrice Kitzinger, and Andrew Watsky. The trip was an opportunity to explore the many cultural riches of the city with faculty members specializing in different art-historical areas: 19th- and early-20th-century European art (Alsdorf), medieval art (Kitzinger), and Japanese art (Watsky).

Students discovered the collections of the Musée du Louvre, the Musée d’Orsay, the Musée Guimet, and the Musée de l’Orangerie, as well as several important architectural sites within and outside the city. At the Musée d’Orsay, students heard from Curator Stéphane Guégan, who gave an insider’s history of the museum and the site of Teteqaqa, which Hamilton discussed in his new book, Scale & the Incas (Princeton University Press, 2018).

The students also received a wonderful opportunity to collaborate through the Migrations community collaboration at Princeton, Abbaspour brilliantly united in a temporary exhibition the art museum’s and Firestone Library’s quipus, allowing the students to examine them side by side for the first time, together with a contemporary quipu made by Chilean artist Cecilia Vicuña. Abbaspour brought Vicuña to campus as the 2018 Sarah Lee Elson, Class of 1984, International Artist-in-Residence, making it possible for Vicuña to meet with the students to discuss the quipus on exhibition, followed by a second class where the class worked with Vicuña to spin, ply, and knot quipu cords. This collaboration allowed the students to see the legacy and contemporary relevance of all they had explored in the classroom and in Peru.

The students also received a wonderful opportunity to collaborate through the Migrations community collaboration at Princeton, Abbaspour brilliantly united in a temporary exhibition the art museum’s and Firestone Library’s quipus, allowing the students to examine them side by side for the first time, together with a contemporary quipu made by Chilean artist Cecilia Vicuña. Abbaspour brought Vicuña to campus as the 2018 Sarah Lee Elson, Class of 1984, International Artist-in-Residence, making it possible for Vicuña to meet with the students to discuss the quipus on exhibition, followed by a second class where the class worked with Vicuña to spin, ply, and knot quipu cords. This collaboration allowed the students to see the legacy and contemporary relevance of all they had explored in the classroom and in Peru.
tour of the Japanese collections, and Watsky shared his expertise on a number of topics, including how Japanese folding screens are used—as art and as functional objects—in private homes. At the Musée de l’Orangerie, students were stunned by Claude Monet's panoramic Water Lilies cycle and learned that it was a site-specific installation designed by the artist with careful attention to the influx of natural light in the galleries and its changing effects throughout the day.

At Place des Vosges (formerly Place Royale) and Place Dauphine, students learned from Alsdorf about the major 17th-century building programs of Henri IV that transformed Paris from a medieval city into a modern capital. At the Basilica of Saint-Denis, a short train ride from Paris, Kitzinger generated discussion about the architectural and decorative program of the basilica, inside and out, and how the 12th-century design has changed over the centuries. Students worked in groups to explore how the stained glass windows distribute colored light throughout the interior, how the funerary sculpture represents the power of the French monarchy, and how the crypt relates architecturally to the rest of the church. A second visit to the Louvre complemented this excursion with a guided discussion of various precious objects from the treasury of Saint-Denis.

and decorative program of the basilica, inside and out, and how the 12th-century design has changed over the centuries. Students worked in groups to explore how the stained glass windows distribute colored light throughout the interior, how the funerary sculpture represents the power of the French monarchy, and how the crypt relates architecturally to the rest of the church. A second visit to the Louvre complemented this excursion with a guided discussion of various precious objects from the treasury of Saint-Denis.

A highlight for everyone was an evening of contemporary dance at the Opéra Garnier, the home of the Paris Opéra Ballet and a landmark of opulent 19th-century architecture. After studying Degas’s paintings and sculptures of dancers behind the scenes at the Opéra, the performance and the building resonated with the students in various ways. In addition to this full program of visits to museums and monuments, students also explored more of the city’s neighborhoods (e.g., Montmartre, Saint-Germain-des-Prés) and parks (e.g., the Tuileries, the Jardin du Luxembourg) on foot, as well as savoring French food at traditional Parisian restaurants, bistros, cafés, open-air markets, and crêperies.

**Art 440 Analyzes Renaissance Art**

In the fall 2017 semester Maryan Ainsworth, the Janson La-Palme Visiting Professor, focused her seminar on object-based art history and its expanding “toolbox” that, in addition to connoisseurial assessment, incorporates techniques including x-radiography, infrared reflectography, and dendrochronology. Each student in the class investigated a painting in the Princeton University Art Museum throughout the semester. Depending on the questions raised by each work, the students utilized various techniques—in conjunction with stylistic and historical analysis—to gain increased insight into the museum’s Northern Renaissance paintings.

During the seminar’s excursions to the Metropolitan Museum of Art, Conservator-in-Charge Michael Gallagher demonstrated the processes of restoring old master paintings, while familiarizing the class with the ethical and philosophical implications of conservation and restoration. The students themselves performed technical examinations under the direction of Associate Conservator Shawn Digny-Peer. Peter Klein joined the class to discuss his pioneering work in the field of dendrochronology, a method of dating the wood panels on which the paintings were made. In Princeton, the class examined paintings in the art museum using state-of-the-art infrared reflectography equipment. Underdrawings on these panels, hitherto unknown to art historians, allowed the students to study the workshop procedures of the artist, and to determine the region and relative date of production of each work.

With the paintings themselves taking center stage—and by delving into their material conditions to reveal the possible circumstances of their production and the painting practices of the artists—the seminar equipped the students with new approaches to the study of artworks that highlight how much the object itself can teach us about its history and context.
Lectures and Conferences

Rethinking “Pictorialism”:
American Art and Photography from 1895 to 1925
October 20–21, 2017

This international two-day symposium was organized by Professor Anne McCauley and sponsored by the department’s McCormick Fund.

“Pictorialism,” as a loosely constituted, international movement advocating photography’s assimilation into the traditional fine arts, succeeded to the extent that it fostered widespread acceptance of the medium as “art” prior to World War I; but it failed in the postwar period as its aesthetic agenda was condemned as “anti-modernist,” agrarian, bourgeois, and imitative of outmoded, idealizing painting. The well-attended symposium, organized in conjunction with the Princeton University Art Museum’s exhibition Clarence H. White and His World: The Art and Craft of Photography, 1895–1925, reconsidered and complicated the stylistic goals, methods, influences, politics, and social networks of photographers who identified as “pictorialists” and yet produced works that ranged from book and magazine illustrations and commercial portraits to fashion photos and Salon prints, and from sharp-focus silver bromides to multiple gums.

The papers examined topics ranging from the influence of Victorian photographer Julia Margaret Cameron on pictorialist photographers to the advertising careers of Anton Bruehl and Lejaren A. Hiller in the 1920s–30s. The keynote address, given by Sarah Greenough of the National Gallery of Art, summarized the fate of the pictorial movement and contrasted the careers of Alfred Stieglitz and Clarence H. White. Several speakers addressed the prominent contributions of women—such as Anne Brigman, Doris Ulmann, and the lesser-known Elizabeth Buehrmann—to artistic photography. Other topics included Arthur Wesley Dow and Alvin Langdon Coburn’s trip to the Grand Canyon in 1911; Christian Socialism and the work of Boston pictorialists; the links between Robert Demachy and the Americans; the relation of commercial magazine illustration to pictorialist styles; the concept of genius as presented in Camera Work magazine; and the historiography of the movement. The symposium concluded with a roundtable exploring potential new directions for the integrated study of pictorial photography and visual culture.

Robert Janson-La Palme *76 Lecture
October 24, 2017

Maryan Ainsworth, curator of Northern Renaissance painting at the Metropolitan Museum of Art, the 2017 Janson-La Palme Visiting Professor, presented “Unraveling the Mysteries of Jan van Eyck’s Late Paintings” on October 24, 2017. Widely known for her pioneering interdisciplinary work spanning the fields of art history, paintings conservation, and museum science, she has been principal investigator in the study of the Met’s Rembrandt, Van Eyck, and Vermeer paintings using neutron-activation autoradiography. As the first art historian in the Paintings Conservation Department, she did groundbreaking investigation of the working techniques of Early Netherlandish painters using infrared reflectography. She has continued this interdisciplinary approach as curator at the Met and as adjunct professor at Barnard College and Columbia University. For her contributions to the study of Early Netherlandish art, she has been awarded the titles of Chevalier de l’Ordre de la Couronne (2001) and Chevalier de l’Ordre de Léopold (2011), bestowed by King Albert II of Belgium.


Kurt Weitzmann Lecture
November 14, 2017

Ioli Kalavrezou, the Dumbarton Oaks Professor of Byzantine Art at Harvard University, delivered the eleventh Kurt Weitzmann Memorial Lecture, titled “Imperial Visual Propaganda: Claims of Legitimacy in the Byzantine Paris Psalter,” on November 14, 2017. Kalavrezou received her Ph.D. from the University of California–Berkeley. Her publications include the fundamental study of Byzantine steatite, Byzantine Icons in Steatite (Austrian Academy of Sciences, 1985), and groundbreaking investigations of the conception and status of women and the feminine in Byzantium.

Maryan Ainsworth, the 2017 Janson-La Palme Visiting Professor
including Byzantine Women and Their World (Harvard University Art Museum, 2003).

Kalavrezou’s lecture examined a series of images of the life of King David in the Paris Psalter (Bibliothèque Nationale de France, MS. Grec. 139), arguing that they constitute a self-contained, idealized representation of the Macedonian emperor himself, reinforcing his self-presentation as a “New David.” Based on her continuing study of the Paris Psalter, the lecture argued for a shift away from traditional scholarly emphasis on the manuscript’s evidence of classical revival and toward a focus on its reception by contemporary readers and viewers.

After the Carolingians: Continental Manuscript Illumination in the 10th–11th Centuries
November 30–December 2, 2017

Fifteen scholars from France, Germany, Hungary, Italy, Switzerland, and the United States met in Princeton to discuss their contributions to a volume dedicated to the manuscript illumination of Continental Europe in the “long tenth century.” The conference was sponsored by the Princeton Institute for International and Regional Studies (PIIRS), the Department of Art and Archaeology, the Center for the Study of Religion, the Council for the Humanities, the Committee for the Study of Late Antiquity, and the Program in Medieval Studies. The papers aimed to redefine the production of that era as evidence of innovation and experimentation in the form of books, their testimony to cultural encounters, and their positioning of medieval communities relative both to historical legacies and to highly contemporary priorities. The contributions gave fascinating insights into the multiplicity of choices exercised by artists and scribes, and the richness of the material that emerges when one looks beyond the boundaries defined by the established canon of Carolingian painting. The results transcend the historiographical notion of a declining Carolingian culture.

The collection of essays will be published in a volume in the series Sense, Matter and Medium: New Approaches to Medieval Culture (De Gruyter), coedited by the department’s Professor Beatrice Kitzinger and Joshua O’Driscoll, assistant curator of manuscripts at the Morgan Library and Museum in New York, who convened the meeting together with Professor Helmut Reimitz (History).

Colleagues and graduate students from the Departments of Art and Archaeology and History, the Institute for Advanced Study, the Index of Medieval Art, the College of New Jersey, and the University of Delaware also attended the conference. The speakers and graduate students also took part in a study session in New York at the Pierpont Morgan Library and Museum and the New York Public Library. The study day was an opportunity to add technical discussion to the project, putting the ambitions of the volume into practice through the study of complex and neglected material.

Hanne Darboven's Address—Place and Time
Exhibition: April 27–July 27, 2018
Readings, Lectures, Performances: April 27, 2018

The work of Hanne Darboven (1941–2009), an important figure in the history of Conceptual art, was the subject of this multipart exhibition, with installations in a variety of campus venues. Featuring a diverse array of works on paper and artist’s books, Hanne Darboven's Address—Place and Time investigated how Darboven’s art engages and reconfigures the calendar and the postal system as cultural techniques for the temporal and spatial organization of the modern world. The exhibition, which emerged from Professor Brigid Doherty’s spring 2017 seminar “Art Against Culture?,” was conceived by a team of students from the department (Ph.D. candidate Nathan Stobaugh), the Department of German (Alexander Robinson ’18), and the Department of Comparative Literature (Cecily Polonsky ’19) and was organized by Stobaugh, working in collaboration with Doherty. The seminar brought together a multidisciplinary group of graduate and undergraduate students to explore the wide range of ways in which Darboven and other artists and writers in late-20th-century Germany disrupted cultural norms for the representation of time and place in response to the difficulties of reckoning with recent German history.

A series of public readings, lectures, and performances related to Darboven’s work took place on the exhibition’s opening day, sponsored by the department, the Princeton University Art Museum, the Department of German, and the Program in European Cultural Studies (ECS). The events included a lecture by artists Nick Mauss and Ken Okiishi, a lecture by the composer and artist Seth Cluett, and the premier of a new musical work by Cluett commissioned by the ECS. All of these events demonstrated the relevance of Darboven’s art for contemporary practitioners for whom her work continues to resonate today. Public readings of texts connected to Darboven’s art were presented by Stobaugh, Robinson, and Polonsky, who were joined by Ph.D. candidates Erica DiBenedetto, Denise Koller, Andreas Strasser (German), and Austen Hinkley (Comparative Literature), along with Aidan Gray ’18 (Classics).
Marquand Library

The academic year 2017–18 was a year of significant change for Marquand. Sandy Brooke, the head librarian of Marquand for the past decade, left in December 2017 to become Avery Director of the Library at the Huntington in San Marino, California. In June, Marquand welcomed Holly Hatheway as the new Marquand head librarian. Hatheway previously served as the head of the Arts and Humanities Division at the University of California–Berkeley Libraries, and prior to that as the associate director for collections, research, and access services at the Haas Family Arts Library at Yale University. She holds master’s degrees in art history and information and library science from the Pratt Institute.

Marquand’s special collections continued to grow in depth with the acquisition of two items of early Egyptology: Scottish antiquarian Alexander Gordon’s Essay Towards Explaining the Hieroglyphical Figures, on the Coffin of the Ancient Mummy Belonging to Capt. William Lethieullier ... (1737), bound with a second essay about a mummy in Dr. Richard Mead’s museum in London, is accompanied by 25 plates showing Egyptian antiquities in British collections (1733–34), which were originally intended to appear without text; and Exemplum Papyri Ægyptiacae quam in peregrinatione sua repertam Universitati Cracoviensi dono dedit J. Sękowskien (1826), an early lithographed facsimile of one of the first complete papyri in Europe, brought to the Continent by the Polish scholar Jozef-Julian Sękowski after its discovery in Egypt.

The history of collections is represented by Alcuni monumenti del museo Carafa del 1778, Francesco Daniele’s illustrated catalog of the impressive collection of antique art amassed by Giovanni Carafa, 7th Duke of Noja, an adviser to King Ferdinand IV of Naples, which was eventually acquired by the Museo Borbonico (later the National Archaeological Museum of Naples). Another of Ferdinand IV’s courtiers, the amateur archaeologist Norbert Hadrawa, published Raggugli di vari scavi, e scoverte di antichità fatte nell’isola di Capri dal Sig. Hadrawa (1793), a detailed account of excavations conducted on Capri between 1768 and 1792 as a part of Ferdinand’s quest for antiquities to decorate his palaces.

Important works from the 16th century include Camillo Agrippa’s Trattato di scientia d’arme (1553), notable for its 57 elegant engravings—once attributed to Michelangelo, but more recently to Marcantonio Raimondi—of both clothed and nude figures practicing swordsmanship; and Paolo Giovio’s Elogio virorum bellica virtute illustrium (1575), with 129 woodcut portraits by Tobias Stimmer, who had visited Giovio’s estate in Como to study his collection of portraits of contemporary and ancient celebrities.

A copy of Théâtre des plans et jardinages ... [1652], an important practical treatise on gardening compiled by the royal gardener to several French kings, Claude Mollet (1557–1647), published posthumously, was edited by his son André and is accompanied by a separate suite of 22 garden designs by Claude and his sons. This purchase was supported by the Elise and Wesley Wright, Jr. ’51 Marquand Book Fund. Heroicae virtutis imaginum ... (1691) is a suite of 26 engravings depicting Roman gods painted by Pietro da Cortona on the ceiling of the Pitti Palace between 1641 and 1647.

From the early 20th century, Marquand acquired Gustav Schiefler’s beautifully printed Das graphische Werk Emil Noldes bis 1910 (1911), with original woodcuts, a signed etching, and a signed lithograph; and Das graphische Werk von Emil Noldie, 1910–1925 (1927), with two original colored lithographs and many woodcuts. The library also added copies of scarce Estonian books with modernist graphic illustrations, including Geomeetriline inimese (1924), a collection of poems by Johannes Vares-Barberus, and Blanc et noir (1920), both illustrated by Jaan Vahtra; Märt Laarman’s Puulõige: jooni puulõike ajaloost ja tehnikast (1927); and the

A facsimile of the magnificent Codex Aureus Epternacensis (*Golden Gospels of Echternach*), created around 1030 in the scriptorium of the Benedictine Abbey of Echternach for Emperor Otto III, reproduces even the carved ivory and jeweled metal binding of the original, a lavish gift from the emperor’s mother, thought to date from about 50 years before the manuscript. A scrolling facsimile of the Bayeux “Tapestry” reproduces the famous 70-meter-long embroidered narrative depiction of the Norman conquest of England in 1066, in the Norman Romanesque style of the 1070s.

Notable items of contemporary art include Gerhard Richter’s first solo exhibition at Galerie René Block in Berlin; *Patent Urinoir* (1968), a pamphlet produced by Günter Brus to document his notorious “Kunst und Revolution” action at the University of Vienna on June 7, 1968, for which he was sentenced to six months’ imprisonment for “vilification of Austrian national symbols.” Latin American acquisitions include publications by Ulises Carrión, a key figure in Mexican conceptual art, including his Sonnet(s) (1972), and examples of Latin American visual poetry, such as Antonio Vigo’s innovative journal *Hexagono* ’71 (Buenos Aires, 1971–75).

Marquand continued to strengthen the Chinese art teaching collection with the addition of 60 facsimiles of Chinese paintings dating from the Six Dynasties period through the Qing dynasty. In addition, partial runs of two rare Republican-era (1912–49) Shanghai-based periodicals, *Shanghai man hua* (Shanghai Sketch) (1929–30) and *Shi dai man hua* (Modern Sketch) (1934–37), were acquired. Both periodicals provide evidence of a newly emerging modern and urban sensibility in China during this turbulent era, relying largely on satirical content and a great diversity of visual styles to comment on contemporary urban life and national and international culture and politics. Other notable additions to Marquand’s Chinese holdings include Heinz von Perckhammer’s *Edle Nacktheit in China* (1928), a pictorialist volume of nude photography, and the lavish oversized edition of *Murals of Tibet*, a comprehensive photographic record of Tibetan Buddhist wall paintings, with a substantive companion essay volume.

Some truly exceptional titles were added to the Japanese collection this year, including the only surviving complete first-edition copy of Hishikawa Moronobu’s *Kokon yakusha monogatari* (Tales of Actors, Past and Present) (1678). One of the earliest extant records of the kabuki theater, it preserves aspects of the art form that would otherwise be lost. Marquand also acquired a first-edition copy of Shōhō no tsuto (Gifts from the Ebb Tide), by the renowned artist Kitagawa Utamaro.

Information on this masterpiece of design and execution can be found on Marquand’s blog (bit.ly/2wMQVGY). Other remarkable acquisitions include an exceptionally fine copy of the first edition of Katsushika Hokusai’s *Tōto meisho ichiran* (Famous Places of the Eastern Capital) (1800), which represents the artist’s important first step toward his revolutionary approach to landscape; Utagawa Toyokuni’s *Yakusha konotegashiwa* (Actors on Two Sides of the Leaf) (1803), a publishing sensation that not only depicted famous actors in their leading roles, but portraits of these same actors bare-faced and unadorned in their everyday lives; Yashima Gakutei’s *Naniwa meisho Tempōzan shōkei ichiran* (Famous Places of Osaka: Views of Mount Tempō at a Glance) (1834), an extremely rare title featuring Japan’s most beautifully designed landscape illustrations; and the early-20th-century *Chaseki okoshiezu mokuroku*, a boxed set of pop-up models of historic tea houses. With the purchase of Hishikawa Moronobu’s *Komurasaki* (1677), Sugimura Jihei’s *Kosodo moyō makura-e* (Pillow Pictures of Kimono Textile Patterns) (1682), *Furisode makura* (The Long-sleeved Pillow Book) (1684–1709), and Shimomura Shichirōbei’s *Kōshoku meijo makura* (Pillow Book of Renowned Sensual Women) (1686), Marquand has acquired the remaining books from the legendary Kiyoshi Shibui Collection, a group of 18 titles that serve to document the beginning of the ukiyo-e print tradition in Japan.
During the 2017–18 academic year, the Tang Center, under Director Andrew M. Watsky and Associate Director Dora C. Y. Ching, spearheaded a variety of activities, ranging from lectures to panel discussions, workshops, and publication projects.

In September 2017, the Tang Center released its thirteenth publication, Around Chigusa: Tea and the Arts of Sixteenth-Century Japan. This volume presents 10 essays that investigate the cultural and artistic practices informed by and revolving around the Japanese pursuit of tea (chanoyu). The authors—a group comprised of museum curators, a conservator, and specialists in the fields of art history, history, and literature—set tea in dialogue with other cultural practices, revealing larger cultural paradigms that informed the production, circulation, and reception of the artifacts used and displayed in the practice of tea.

Work on other publications also continued, with the primary focus on the seven-volume compendium Visualizing Dunhuang, which examines the mid-1940s photographs of the Mogao and Yulin Caves in western China from the Lo Archive. The book includes an introductory volume that discusses how James and Lucy Lo made the photographs and how their photographs gained status as an invaluable archive; publishes Lo Archive photographs of now-vanished views of the site, which has been altered by successive restoration and conservation campaigns; and presents newly created diagrams of the cave types, maps, and indices. Five volumes will reproduce over 2,000 photographs in duotone, arranged chronologically by cave in layouts that reference the contact sheet books assembled by the Los in the late 1940s. The set will culminate with a volume of research essays.

The Tang Center is also working concurrently on the fourth publication in the Tang Center Lecture Series—Recording State Rites in Words and Images: Uigwe of Joseon Korea, by Yi Song-mi *83. This volume is an outgrowth of the 2014 Lecture Series on Korean art and focuses specifically on court documents that record rites of the Joseon Court, revealing insights into the peculiarities of the administration of the court, the ceremonies, and the textual and recording conventions.

Throughout the year, the Tang Center offered a number of public programs. Professor Wu Hung from the University of Chicago presented the lecture “A Short History of ‘Black Painting’ (Hei hua): A Counter Tradition in Chinese Art” and led a seminar session for graduate students in the department. In his lecture, Wu discussed how artists who were persecuted and humiliated during the political upheaval of the Cultural Revolution in China (1966–76) ironically became influential figures in the development of modern and contemporary ink painting. Their work was exhibited as negative examples in so-called Black Painting Exhibitions, but younger artists viewed their innovative use of ink and brushwork as inspiration and models to embrace. In partnership with the Friends of the Princeton University Library, the Tang Center cosponsored the lecture “Under the Skin: Tattoos in Japanese Prints” by Sarah Thompson of the Museum of Fine Arts, Boston. Thompson discussed in particular tattoos in a woodblock print by Utagawa Kuniyoshi (1797–1861), a recent acquisition by the Graphic Arts Collection at Firestone Library. With the Princeton University Art Museum, the Tang Center hosted an interdisciplinary panel discussion, “Zen Ink: Paintings by Hakuin Ekaku (1686–1768),” to complement an installation at the museum.
of five paintings by Hakuin lent by a member of the Class of 1963. Speakers included the poet Jane Hirshfield ’73, the artist Mansheng Wang, Princeton Professor of Comparative Literature Tom Hare ’75, and the director of the Tang Center.

In early May, the Tang Center held a one-day workshop, “Visual and Textual Lineages in Premodern East Asia.” This workshop served two purposes: first, as a vehicle for advanced graduate students to gain experience organizing and running a scholarly event under the mentorship of the Tang Center; and second, as a bona fide workshop addressing scholarly issues. Doctoral candidates Yuanxin Chen (Department of East Asian Studies) and Caitlin Karyadi (Department of Art and Archaeology) developed this workshop as an outgrowth of conversations about their respective research interests: Han-dynasty (202 B.C.E.–220 C.E.) Chinese biographies and early-modern (18th–19th-century) Sino-Japanese painting lineages. Chen and Karyadi invited Princeton scholars specializing in different fields, periods, and regions to discuss topics such as mobilizing hereditary succession in historical writing, constructing genealogies, redefining painting lineages, and addressing masterworks that created their own lineages. The Tang Center hopes to continue to facilitate advanced graduate student participation in organizing workshops or other such scholarly events.

Collaborating with the Princeton University Art Museum, the Tang Center made several acquisitions for the museum’s collections. With the Photography and Asian Art Departments of the museum, the Tang Center contributed to the purchase of two photographs and one portfolio of 12 images relating to the March 11, 2011, earthquake, tsunami, and subsequent nuclear disaster in Japan. In the aftermath of the disaster, photographers interacted with the site in different ways. Naoya Hatakeyama (born 1958) photographed the destruction of the landscape, whereas Kōzō Miyoshi (born 1947), documented damage to human habitation and the land in a series of prints.

Nobuyoshi Araki (born 1940) used a different method to record the event. In his Diary of a Photo-Mad Old Man series, he took negatives that he shot on the day of the disaster and purposefully scratched them to connect to Fukushima not by geography but through temporality. The photographers thus created site-specific works that reveal destruction of the land, damage to human habitation, and subsequent rebuilding. These works, representing a type of place marked by memory and tragedy, will be featured this fall in the art museum’s exhibition Picturing Place in Japan, curated by Andrew Watsky with graduate student Caitlin Karyadi.

The Tang Center also acquired with the museum a pair of works by artist Kelly Wang (born 1992). Wang created the small landscapes Recluse Studio No. 3 and Garland Sutra through a multilayered process incorporating chance, artistry, and skill in manipulating different substances. Steeped in the tradition of Chinese ink painting, Wang first painted layers of ink wash on xuan paper. Ripping up this paper, she then randomly glued fragments to plexiglass, continuing to paint onto them. Finally, she covered the plexiglass with pigments, inks, acrylics, and resin, resulting in a work with a unified, jeweled surface that captures and variously reflects light and offers changing images of landscapes.

Finally, throughout the academic year, professors and students experienced teaching and learning differently in the Tang Seminar Room, thanks to a major media renovation. Projection is no longer restricted to one standard-sized screen. Instead, the Tang Seminar Room is now equipped with the latest technology, enabling the projection of a single image across 15 feet; a second digital whiteboard for projection, streaming, or writing; and wall space to display facsimile hanging scrolls. With these new technologies, the Tang Seminar Room provides a cutting-edge, active learning environment.

For further information on Tang Center events and publications, visit the website princeton.edu/tang.
This academic year, the 100th since the founding of the Index by department professor Charles Rufus Morey in 1917, was an eventful one. It included the launch of the new online database application, the arrival of a new postdoctoral fellow, a lively centennial conference, and the launch of a new Index book series.

The new Index database was launched in September 2017, and in March 2018 it became the sole online platform. The custom design offers much greater ease of use, providing thumbnail images with initial search results, controlled filters for refining searches, and easy access to browse lists by subject, manuscript text, work of art type, and other fields. Refinements continue to be added to the user and cataloging interface, and work is also beginning on the incorporation of the print records and additional collections still awaiting addition to the online system. In addition, because costs for the database redesign were slightly lower than projected, and because the Index no longer must pay license fees to an external provider, Index subscription fees were reduced by approximately one-third as of July 2017.

Postdoctoral Fellow Maria Alessia Rossi joined the Index in September to initiate an overhaul of the Index’s sometimes outdated taxonomy. Working with other Index staff, she is developing a new relational system of subjects that is both more consistent and more navigable, facilitating use of the database by neophyte as well as specialist users.

On October 14, 2017, the Index marked its centennial year with a one-day symposium, “The Index at 100: Iconography in a New Century,” in which eight leading scholars offered lectures that demonstrated the expansiveness and versatility with which art historians currently approach iconographic studies. Over 100 attendees joined in for the conference and the celebratory reception that followed. The Index also sponsored two scholarly sessions, titled “Iconography and Its Discontents,” at the International Congress on Medieval Studies in Kalamazoo, and two sessions on the theme of “Technology and the Memory of Medieval Art and Architecture” at the International Medieval Congress at Leeds. At Princeton, the annual program of Index Workshops continued, with local and visiting scholars sharing their work in progress with faculty and graduate students in the department.

October also saw the publication of Tributes to Adelaide Bennett Hagens: Manuscripts, Iconography, and the Late Medieval Viewer (Harvey Miller/Brepols, 2017), edited by Pamela Patton and Judith Golden to honor Bennett Hagens’s 50-year career in the Index. The festschrift included contributions by 22 scholars from the U.S. and Europe, among them Index specialists Judy Golden and Jessica Savage. Volume 39 of the journal Studies in Iconography, a joint publication of the Index of Medieval Art and Medieval Institute Publications, appeared in May 2018, presenting articles on topics ranging from Byzantine wall painting and Romanesque sculpture to Hebrew book illustration. Also in May, the Index signed an agreement with Penn State University Press to copublish the book series Sigma: Papers of the Index of Medieval Art as a regular venue for Index conference volumes. The first volume, based on the 2016 conference “The Lives and Afterlives of Medieval Iconography,” is currently in preparation.

It was a busy year for individual Index staff members as well. Director Pamela Patton, in addition to her research activities, taught a course in the department (for details, see page 9).

Art History Specialist Catherine Fernandez presented her work on the medieval reception of ancient cameos in “Fashioned from Holy Matter: A Cross-Cultural Workshop on the Semantics of Image-Making” at the Kunsthistorisches Institut in Florence in July 2017. Her autumn was also consequential: almost immediately after celebrating the Index’s centenary and the launch of the new database with colleagues, she welcomed the birth of her son, Felix, at the end of October. Fernandez has continued to work on the development of a mapping iconography feature in the database for in situ works of art, and she tested her ideas on a series of Romanesque monuments in France in summer 2018. She is currently revising an essay on Carolingian memory at Saint-Sernin for publication in the Index’s Lives and Afterlives conference volume.

Art History Specialist Judith Golden collaborated with Pamela Patton to coedit Tributes to Adelaide Bennett Hagens: Manuscripts, Iconography, and the Late Medieval Viewer, which appeared in fall 2017. As part of the database upgrade, she completed the creation of authorities for the more than 1,400 artists and scribes named in Index records, and she began editing the liturgy field to create broader search results. In June 2018, Golden traveled with the Art Libraries Society of North America to Havana
to visit libraries and galleries, including the National Library, as well as art libraries at the University of Havana, the Sociedades Económicas de Amigos del País, and the National Museum of Fine Arts, where the librarian demonstrated the database they are developing for Cuban art.

Maria Alessia Rossi joined the Index as the Samuel H. Kress Postdoctoral Researcher on September 1, 2017. She has been working on two interconnected Index projects: creating a new taxonomic system for the Index and organizing and revising the subject terms themselves. The result will be a relational and intuitive tree that showcases all the iconographic subjects included in the Index. Rossi is currently in the final stages of editing a volume stemming from the conference she coorganized at the University of Birmingham (U.K.) in 2017, “Reconsidering the Concept of Decline and the Arts of the Palaiologan Era.” She also presented lectures in Paris and in Edinburgh; coorganized a sponsored session for the International Center of Medieval Art at the International Congress of Medieval Studies in Kalamazoo; and is currently coorganizing a symposium, “Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres (c. 1300–c. 1550),” to be held in Princeton in 2019. In the spring of 2018, Rossi taught art appreciation for Princeton’s Prison Teaching Initiative.

Art History Specialist Jessica Savage spoke at the conference “Bibliography Among the Disciplines,” sponsored by the Rare Book School, in October 2017, where she introduced features of the new Index database in her paper “The Next Index: Dynamics of a Digital Art History Collection.” She continued her professional development by taking two online courses: “Authority Control and Controlled Vocabulary and Taxonomy Design,” with the Library Juice Academy, and the “Advanced Seminar in Medieval Manuscript Studies,” hosted by the Rare Book School at Yale. Her presentation at Yale concerned a late-14th-century English Book of Hours-Missal in the Beinecke Library (MS. Osborn a44), at the Index, Savage continues to work on new cataloging of Professor Emeritus James Marrow’s donated photographs of manuscripts in the New York Public Library.

Throughout the last year, Art History Specialist Henry Schilb has continued to oversee a database project initiated in early 2016 with the help of Index colleagues: the verification and updating of the many thousands of locations used in the Index database. After a century of cataloging, many location names had become out of date because of regime change, shifting borders, art changing hands, or the impact of war, and even accurate locations have had to be updated to fit the new Index format so that each place name can be associated with coordinates, variant names, and references to reputable sources. Although this project will take some time to complete, researchers can already benefit from the progress the Index staff have made in their effort to identify accurate locations for every work of art in the database. Schilb is also working with Pamela Patton to edit the conference volume The Lives and Afterlives of Medieval Iconography, based on the 2016 conference of the same name.

Office coordinator Fiona Barrett contributed to the database launch by managing the shift of our subscriber list to the new lower subscription fee and fiscal-year billing structure, as well as working with technology manager Jon Niola to aggregate IP addresses for subscriber authentication in the new application. She also masterminded the planning, speaker arrangements, and reception for “The Index at 100” and kept all of the events running smoothly. Index photographer John Blazejewski has been working toward improving the quality of reference images in existing Index records and planning for photography to accompany the return to new cataloging in the coming year.

Special congratulations go to technology manager Jon Niola, who in 2017 oversaw the successful launch of the new Index of Medieval Art database, replacing a database application that was over 20 years out of date with a modern, robust, and scalable custom-built platform. The launch culminated over four years of planning and nearly two years of software development in collaboration with our vendor, Luminosity Labs. The new web application provides a solid platform for future feature upgrades that will provide an even better user experience. Many thanks to Jon and all who worked with him to reach this milestone.

Speakers in “The Index at 100” symposium (left to right): Glenn Peers, Jennifer Purtle, Beatrice Kitzinger, Karen Overbey, Aden Kumler, Elizabeth Sears, Pamela Patton, Madeleine Caviness, Christopher Lakey
The past year has been a busy and productive one in the Visual Resources Collection (VRC). The department image collections are now kept up to date in JStor Forum (the new name for the Shared Shelf component of ARTstor). Work continued on in-house copy photography and scanning of images of Chinese art, additional Weitzmann archive manuscript material, and Mount Athos archival material.

Major development was done in the area of the ancient Near East for a new course being taught by Professor Deborah Vischak in fall 2018. Student workers photographed and edited negatives, scanned field books, and transcribed find cards. VRC staff began the process of weeding the lantern slide collection. Many lantern slides had already been converted to 35mm slides before the collection was sent to storage. Unique images are being retained.

In December, VRC hosted a one-day copyright workshop sponsored by the Samuel H. Kress Foundation and the Visual Resources Association, and taught by Anne Young, editor of the digital publication Rights & Reproductions: The Handbook for Cultural Institutions (Indianapolis Museum of Art and the American Alliance of Museums). So popular that it garnered a wait list, “Can We Do That?: Intellectual Property Rights and Visual Media” provided visual resource professionals with in-depth knowledge about the history of and current best practices for intellectual property rights and image use.

Pam Lins, an artist who teaches in the Program in Visual Arts, had an exhibition installation, she swipes shallow space by the slide drawer, at the Rachel Uffner Gallery in New York, which included her photographs of Visual Resources materials. Lins started by photographing slide drawers in VRC; her prints of the slide drawer photos surrounded the exhibition space.

The relocation of materials from the old Expedition Room, primarily the records of the department’s excavations at Polis Chrysochou, Cyprus, resulted in the discovery of a cache of film canisters in a barrel that had gone undisturbed for many years. The labels on most of the canisters read: “Mt. Athos, B. P. Donnelly, March, 1944,” which led to much confusion—what was someone doing at Mount Athos in 1944? It was the one canister labeled “Matto Grasso” that led to the discovery that this was in fact film footage of a 1929 expedition to Mount Athos by members of the same team that undertook a similar trip to Mato Grosso, Brazil, with the Penn Museum in 1931. The Athos film was produced on a trip purportedly financed by Gordon McCormick, Class of 1917, “to obtain cinematographic & pictorial record of life and architecture of ancient monasteries,” as he stated in his application to the Explorers Club of New York. The two other members of the party, who also took part in the expedition to Mato Grosso, were Academy Award-winning cinematographer Floyd Crosby and a colorful character named Captain VladimirPerfilieff (called “Vovo”), a Russian émigré who was active in the Princeton community in the 1920s. The mystery of the labels was solved: the death of Perfilieff in 1943 led the executor of his estate, Donnelly, to send the films to Gordon McCormick, who in turn sent them on to the department. Crosby (father of the musician David Crosby) used the same camera he took on the Mount Athos trip to
already included in the ACTECH project, and monuments investigated by Butler and to collect specific information about some through a Marie Skłodowska Curie fellowship: and funded by the European Commission conducted within the framework of the Gilento’s research, which is being heavily damaged buildings and generating 3-D renderings reconstructing and survey techniques. Gilento’s research has ignited interest in digitizing and making available online the full extent of this fascinating collection, which comprises drawings, sketches, and about 1,500 photographs of over 200 buildings. These materials preserve invaluable documentation of the architecture of the Roman, Byzantine, and Islamic periods in the Near East and provide glimpses of monuments that are no longer extant or in a poor state of conservation.

In related work, digitizing and preparation of the Antioch excavations material continued, with the goal of having a restructured and more comprehensive digital collection online by the end of 2018. The online collection of Butler’s images will also be updated, with improved faceted searching by archaeological site location.

Finally, in the course of the ongoing Sinai Icons Project, VRC finalized an addendum to the agreement with the University of Michigan this year, and the combined Sinai expedition collections from both universities will be contributed to ARTstor. The Sinai Omeka website, vrc.princeton.edu/sinai, was updated with additional images, and, marking a new milestone in the project, the Sinai icon materials were transferred to a new home in secure, cold storage in Firestone Library.

Xia Wei, East Asian Collections image cataloger, retired in October 2017 after more than 20 years. The new East Asian Collections cataloger, Yichin Chen, earned her B.A. in anthropology from the National Taiwan University and her M.A. in museum studies from The George Washington University. Prior to joining VRC, Yichin interned at the Smithsonian’s National Museum of Natural History. At the end of summer 2018, Trudy Jacoby retired after 16 years as director of the Visual Resources Collection.
**Select Fall 2018 Art Museum Events**

**October 4, 2018**  
**Artist Talk | Byron Kim**

**October 13, 2018**  
**Opening Lecture | Nature’s Nation: American Art and Environment**  
Karl Kusserow, John Wilmerding  
Curator of American Art at the Princeton University Art Museum  
Alan C. Braddock, Ralph H. Wark  
Associate Professor of Art History and American Studies at the College of William and Mary

**October 25, 2018**  
**Lecture | Bill McKibben**, author, educator, and environmentalist

**November 8, 2018**  
**Panel | Place Making in the Arts: Japan and Beyond**

**November 9, 2018**  
**Film Screening | Through the Repellent Fence**, including a conversation with the director and 2017 Whitney Biennial artist collective Postcommodity

**December 7–8, 2018**  
** Symposium | Picture Ecology: Art and Ecocriticism in Planetary Perspective**

---

**Art Museum News**

The 2017–18 academic year saw the art museum present a dynamic program of 15 temporary exhibitions and 19 themed installations and reinstallations of the collections galleries, featuring hundreds of works from the museum’s collections as well as approximately 500 loans from a variety of lenders worldwide. By year’s end, the museum had welcomed nearly 200,000 visitors.

The fall exhibition season was anchored by *Clarence H. White and His World: The Art and Craft of Photography, 1895–1925*, curated by Professor Anne McCauley and accompanied by a 400-page catalogue. Drawing on the Clarence H. White Archives long held at the museum, the exhibition contextualized White’s skillfully posed portraits and studies of his family and friends with those of his colleagues and students, as well as with paintings from the period that shaped a deeper perspective on White’s achievement.

In conjunction with the Princeton and Slavery Project, the museum commissioned a sculpture by the artist Titus Kaphar for the lawn of Maclean House that addressed the complex history of the site, which included the 1766 auction of six African American slaves as part of the estate of College of New Jersey President Samuel Finley (1715–1766). In the museum galleries, the exhibition *Making History Visible: Of American Myths and National Heroes* brought together historical and contemporary works to consider the role of visual art in creating an image of American identity and the ways in which artists have depicted American history, including the institution of slavery.

In the spring, *The Artist Sees Differently: Modern Still Lifes from The Phillips Collection* featured works from the nation’s first museum of modern art, providing entrée to a period in which artists sought new aesthetic strategies that responded to a rapidly changing world. *Landscapes Behind Cézanne*, curated by John Elderfield, the Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer, juxtaposed paintings and watercolors by Cézanne with landscapes by earlier artists, revealing the extent to which Cézanne made use of standard types of landscape depictions, but also suggesting how he explicitly acknowledged that what is “real” in art is different and independent from the actuality of nature.

This summer, *Frank Stella Unbound* captivated visitors with the monumentally scaled prints of one of the greatest living American artists and a Princeton alumnus of the Class of 1958. The exhibition explored a revolutionary period in Stella’s printmaking career, between 1984 and 1999, when he executed four ambitious print series, each named after a distinct literary work. The exhibition, which is accompanied by a groundbreaking catalogue, will travel in fall 2018 to the Museum of Contemporary Art Jacksonville.

Educational activities and events included some 336 public programs, from scholarly symposia and artists’ talks to student- and docent-led tours. The Annual Mary Pitcairn Keating Lecture was delivered in May by Maya Lin, who presented details about the site-specific artworks commissioned by the museum for the space adjacent to the Lewis Arts Complex, along with deep context about the relationship of her public art career to her role as an environmental activist.

The museum saw another year of significant growth in the use of its collections in teaching, with class visits numbering some 6,477 students from over 50 departments and programs. Approximately 14,000 works of art not on display were relocated or handled for these purposes, which the museum regards as one of its most critical functions.

The museum continues to strengthen its collections with strategic acquisitions that build on existing strengths or that fill gaps, from an Etruscan cup to exquisite paintings from Edo-period Japan to especially rich recent gifts of photography.

*Nature’s Nation: American Art and Environment*, one of the largest exhibitions ever mounted by the museum, opens on October 13, 2018. Reframing more than 300 years of diverse artistic practice, the exhibition examines for the first time how American artists have both reflected and shaped environmental understanding while contributing to the emergence of a modern ecological consciousness.

Another highlight of the past year was the progress made toward achieving long-term remedies to the severe spatial constraints that have hampered the museum’s work for decades. University President Christopher Eisgruber has given consent for the museum to proceed with these plans, including appointing an architect to lead the design process. Fundraising continues, with significant, vital support from the University, and will be essential to the progress of this effort, which aims to nearly double the total size of the museum.
News from Alumni

Undergraduate Alumni

Claire Chao ’83 has published Remembering Shanghai: A Memoir of Socialites, Scholars and Scoundrels (Chao LLC, 2018). Coauthored with her mother, Isabel Sun Chao, the book tells the family’s stories of glamour, drama, and tragedy through five generations, from the last days of imperial rule to vibrant 1930s and ‘40s Shanghai and the bright lights of Hong Kong. The Asia Literary Review calls it “elegantly written, intimate and compelling.” Claire interweaves classical art motifs with the narrative as she discovers an unexpected link between her Confucian grandfather’s art collection and her own Princeton senior thesis, written seven decades later. She presented highlights from the book at the Princeton University Art Museum on June 1, 2018, during her 35th reunion. [admin@rememberingshanghai.com]

Jean Marie Clarke ’87 inspired by her thesis adviser, David Coffin, and her junior paper adviser, Patricia Fortini Brown, pursued artistic endeavors in Italy after graduation, working for Antonio Ratti at the renowned Ratti S.p.A. textile printing mill in Como. Antonio Ratti also endowed the Textile Center and Reference Library that bears his name at the Metropolitan Museum of Art in New York. She continues to work for Ratti S.p.A. today as the exclusive representative for their home furnishings line in the U.S. In 2012, Jean Marie chaired the committee for the Class of 1987’s 25th reunion costumes/class jackets and had a portion of the costumes made in India with fabric printed at Ratti in Italy. The class won the The Class of 1960 Quenby Cullen Williamson S60 P89 P91 Reunion Award that year. That positive experience sparked her interest in pursuing her passion for clothing design. About four years later, she launched Pax Philomena, a clothing line that features fabrics that are hand-block printed and hand sewn in Jaipur, India. (Jean Marie was born in Calcutta, India, a child of the British Raj, so she has a personal connection to India.) Pax Philomena is internet based (paxphilomena.com), and its products are available nationwide and in some countries in Europe. Jean Marie describes the company as young, fun, inspirational, and dedicated to spreading light and pax (peace). [jean@paxphilomena.com]

Rowena Houghton Dasch ’97 has been the executive director of the Neill-Cochran House Museum in Austin, Texas, for the past 4 1/2 years. Her most recent exhibit is The War at Home: World War I Comes to Texas, which focuses on the home front during World War I specifically as experienced in Austin and Texas. [rhdasch@nchmuseum.org]

Richard Dupont ’91 had a solo exhibition at Eduardo Secci Contemporary in Florence, Italy. The exhibition was presented alongside a solo exhibition by Australian artist Michael Staniak. Collectively titled Fictions, both were curated by Domenico de Chirico and were on display from January through March 2018. Fictions featured a body of Richard’s new work based on a conservator’s infrared scan of Robert Rauschenberg’s Erased de Kooning Drawing that was digitally manipulated, printed on large films, and then transferred to canvas with chemicals used primarily in cyanotype photography. The works developed a deep blue color as the sensitized canvas underwent a chemical reaction with sunlight. The result is a hybrid between painting and photography with metaphysical overtones, as the presence and absence of an image simultaneously converge. The exhibition investigated the issue of what happens to a traditional form of image-making when an artwork is documented, investigated, and distributed using digital technology. [richarddupontstudio@gmail.com]
Doug Dworsky ’81 of Dworsky Architecture was recently recognized with a National Design Award of Honor by the Society of American Registered Architects (SARA) for the Oxford Residence in Venice (Los Angeles), California. Part of SARA’s national architectural design awards program, the award was presented at SARA’s award ceremony in New York in October 2017. [doug@dowrsygroup.com]

Dana Eitches ’10 is pursuing a joint M.F.A. in the School of Art (M.F.A. in fine art) and the School of Music (M.F.A. in experimental sound practices) at the California Institute of the Arts (CalArts). She uses participatory performances and scores that bring people together with joy. Dana started the Sounds of Commoning Ensemble (soundensemble.tumblr.com) on the CalArts campus. The student group is dedicated to group bonding and mutual uplifting through sustained dialogue centered around various activities and participatory performances. She intends to turn the group into a nonprofit upon graduating in 2019. More information about her practice can be found on her website, danacarly.com. Her recent film A Painted Veil is based on performances she choreographed for her mid-residency show in January. [danaeitches@alum.calarts.edu]

Laura Trimble Elbogen ’07 works as a watercolor landmark artist and illustrator from her studio in the Hayes Valley neighborhood of San Francisco (lauraannstudio.com). Her fireworks art appeared on the cover of the 2017 Reunions program and on the Reunion wristbands. A licensed artist of the University, she has created the LAURA ANN line of greeting cards of campus landmarks, which are available at the Princeton University Art Museum store. A recent commission expanded her campus collection to Stanford University, where she illustrated a custom wedding certificate for the Stanford Memorial Church. Also underway is custom illustration for a new children’s clothing brand, Paper Cape, founded by Alex Day Golden ’07, which launched online this summer at papercape.com. Laura and her husband welcomed baby girl Clara Ann Elbogen in February 2017, joining older brother Evan, age 3. In her spare time, Laura enjoys participating in advocacy for maternal and child health as a certified lactation educator. [laura@lauraannstudio.com]

Richard Ferrugio ’71’s most recent work, Who’s Dreamin’?, is part of a series that includes his paintings The Joke and The Distraction. Richard is currently represented by Art Frenzie in Wilton Manors, Florida, and a significant body of his work can be viewed on his website, richardferrugio.art.com. Inquiries about available original oils, giclée reproductions, and commissions are always welcome. [richardferrugio49@gmail.com]

Katherine Gregory Field ’13 was awarded an M.A. in art history from the University of Texas at Austin in May 2018. Her thesis project, titled “ ‘Have Your Photo Fine’: Picturing Complex Personhood in John Palmer’s Photographic Archive,” was supervised by Eddie Chambers and George Flaherty. Focusing on a previously unstudied collection at the Harry Ransom Center at the University of Texas, Katherine’s thesis analyzes the archive of John Palmer, an African-American studio photographer who worked in Galveston, Texas, from the 1920s through the 1960s. Katherine also served as the cochair of the Graduate Student Art History Association, and, in March 2018, she organized the Department of Art and Art History’s 35th annual Eleanor Greenhill Symposium. She will pursue her Ph.D. in art history in the fall of 2019. [kgregfield@gmail.com]

Holly (Markovitz) Goldstein ’00 published the book chapter, “Savannah’s Hidden Histories: Using Art and Historical Markers to Explore Local History” in the anthology Art and Public History: Approaches, Opportunities, and Challenges (Rowman & Littlefield, 2017). Holly is professor of art history at the Savannah College of Art and Design in Savannah, Georgia, specializing in the history of photography, landscape, and community-engaged art practice. [hollymgoldstein@gmail.com]
Christopher Green ’12, currently a Ph.D. candidate in art history at the Graduate Center, CUNY, has been named a 2018–19 Smithsonian Institution Predoctoral Fellow at the Smithsonian American Art Museum and National Museum of the American Indian. His dissertation, titled “Masked Moderns: Northwest Coast Native Art Beyond Revival,” considers the interplay between Euro-American modernism and indigenous art of the Pacific Northwest. His research focuses on a series of Native artists who, from 1960 to 1990, responded two-fold to neo-traditionalist art and the legacy of Western modernism by drawing on non-Native aesthetic procedures to complicate notions of authenticity and identity in what his project identifies as a Northwest Coast postmodern. Christopher has recently published articles in Art in America and Winterthur Portfolio, and he contributed a catalog essay and public program to the exhibition Unholding at Artists Space in New York. [green.christopher.t@gmail.com]

Kaitlyn Hay ’10 earned first place in the Washington Post Travel’s 18th Annual Photo Contest. Her photo, selected from among 1,400 entries, captures the view from above of Japanese artist Fujiko Nakaya’s London Fog, an immersive fog sculpture at the Tate Modern in London. Kaitlyn teaches art for grades 1–3 at Beauvoir, the National Cathedral Elementary School, in Washington. [kait.e.hay@gmail.com]

Alexander Heilner ’93 is stepping down from his role as associate dean for design and media at The Maryland Institute College of Art (MICA). Since 2011, he has overseen eight programs, started two new programs—in product and game design—and designed MICA’s new Dolphin Design Center, which opened in August 2017. In April 2018, he received an Individual Artist’s Award from the state of Maryland for his continued work with aerial photography. Alex will return to teaching photography after a year-long sabbatical, when he will be living in Denver and exploring the use of drones and 360-degree cameras. [alex@heilner.net]

Melissa Ho ’92 moved from the Hirshhorn Museum and Sculpture Garden to become curator of 20th-century art at the Smithsonian American Art Museum (SAAM) in 2016. She is currently organizing an exhibition entitled “Artists Respond: American Art and the Vietnam War, 1965–1975,” which will open at the museum in March 2019 and then travel to the Minneapolis Institute of Art in September 2019. This will be the first major museum exhibition to explore how artists in the United States responded to the Vietnam War as it was unfolding, demonstrating how the impact of the war, and of the debates surrounding it, influenced the course of contemporary art practice. Focused on the period corresponding to the height of the U.S. intervention in Southeast Asia, the exhibition will bring together more than 80 works by 58 artists, tracing developments across multiple media and movements. Melissa invites department alumni who are in Washington during spring and summer 2019 to see the show at the SAAM and get in touch. [hom@si.edu]

Mairead Horton ’17 is the prints and drawings assistant at the Blanton Museum of Art at the University of Texas at Austin. She does hands-on work in the prints study room, conducts research, and assists Holly Borham ’97, *15 (M.A.), the Blanton’s assistant curator of prints and drawings. Mairead plans to remain in Texas for a year or two before pursuing a Ph.D. and a curatorial career. [maireadhorton@gmail.com]

Frederick Ilchman ’90 continues as chair of Art of Europe and Baker Curator of Paintings at the Museum of Fine Arts, Boston (MFA). He co-curated Casanova’s Europe for the Kimbell Art Museum in Fort Worth, the Fine Arts Museums of San Francisco (Legion of Honor), and the Boston MFA. This was one of the largest displays in a generation of pan-European art of the 18th century in all media, with artists ranging from Canaletto to Fragonard to Hogarth. Frederick is also co-curator of Tintoretto: Artist of Renaissance Venice, celebrating the 500th anniversary of the painter’s birth, with venues in Venice’s Palazzo Ducale (fall 2018) and Washington’s National Gallery of Art (spring 2019). Susanah Rutherglen ’12 was an indispensable part of the curatorial team in Washington and a catalog author. The catalog, which Frederick coedited with Robert Echols, aims to be the definitive publication in English and Italian on Jacopo Tintoretto. As chair of Save Venice Inc., he was able to support the organization in Venice of satellite exhibitions related to the major Tintoretto retrospective, as well as raise funds to restore 18 paintings by Tintoretto in Venetian churches and museums in time for the celebrations. A great
joy of his involvement with Save Venice is working regularly with Professor Emerita Patricia Fortini Brown and Tracy E. Cooper ’90, both of whom serve with him on its board of directors. [Filchman@mfa.org]

Alexis (Lexi) Bard Johnson ’12 is pursuing a Ph.D. in art history at Stanford University, where she is currently working on her dissertation, “Turning the Page: Image and Identity in U.S. Lesbian Magazines.” She recently presented a paper, “Aché and the Production of Black Lesbian Visual Culture,” at the Association for Art History Annual Conference in London. She will be a Luce/ACLS Dissertation Fellow in American Art for the 2018–19 academic year. Her essay “The Work of Being Sexed: Andy Warhol on Drag” appeared in the catalog for Contact Warhol: Photography Without End, an exhibition focusing on Andy Warhol’s contact sheets that is on display at the Cantor Arts Center at Stanford through January 6, 2019. [lexibard@stanford.edu]

Sarah Kennel ’92 joined the Peabody Essex Museum in Salem, Massachusetts, in 2015 as the Byrne Family Curator of Photography. She recently coorganized the exhibition Sally Mann: A Thousand Crossings, which opened this spring at the National Gallery of Art in Washington and will travel to five other venues in the U.S. and Europe. She is currently working on a number of new projects, from planning a new collections center for photography to an exhibition on 19th-century photography in China. [sarah_kennel@pem.org]

Bettina Korek ’00 was named executive director of Frieze Los Angeles, a new contemporary art fair that will premiere on February 14–17, 2019, at Paramount Picture Studios. Bettina is the founder of ForYourArt and has served as a Los Angeles County Arts Commissioner since 2011. ForYourArt is a Los Angeles organization that produces art projects, promotes information about exhibitions and events, and works with everyone from artists and institutions to civic entities and brands to encourage new forms of engagement, patronage, and collaboration. Launched in 2006, ForYourArt’s weekly newsletter, PLAN ForYourArt, has long served as L.A.’s definitive directory of art events and openings. [bettinakorek@me.com]

Emily Lenz ’04, who has worked at D. Wigmore Fine Art, Inc., in New York City since graduation, recently moved with the gallery to Carnegie Hall Tower. The gallery worked on its new space with Joel Sanders Architect, who in recent years has designed Wilson College’s Julian Street Library and the E-Quad’s study lounge. It was a rewarding experience building a space that complemented the gallery’s inventory of 20th-century American art, from 1930s Social Realism to the 1960s Washington Color School. Emily has been a partner at the gallery for three years and enjoys running into Princeton alumni who are active in the field. She recently worked with Charles Riley ’79 to include American Modernists Charles Green Shaw, Jan Matulka, Carl Holty, and Charles Biederman in the exhibition Anything Goes: The Jazz Age at the Nassau County Museum of Art. [emily@dwigmore.com]

Mifflin Lowe ’70’s new picture book, Cowboy Howie: The Adventure of the Central Park Coyote and Thanksgiving Day Parade (CreateSpace, 2018), tells the story of Howie Kaplinsky, an imaginative boy from a multiracial family in New York City. Howie dreams of being a cowboy, and with his “cowboy vision” vividly transforms New York situations into Wild West scenarios, seeing dogs as coyotes, telephone poles as sequoias, a woman in a fur coat as a grizzly bear, the “canyons” of New York City as the Grand Canyon, and the Thanksgiving Day Parade as an enormous, bizarre stampede. Even at play, riding his BMX bike, Howie fantasizes that he is in a rodeo atop a Brahma bull. Howie is a lovable underdog who invariably gets himself involved in a “fun” adventure and always emerges as an unlikely hero in some goofy way, and the plots always involve a famous New York landmark or situation. The book’s captivating illustrations are by Martina Crepulja. [mifflinlowe@gmail.com]

David Maisel ’84 was awarded a 2018 Guggenheim Fellowship for his project Proving Ground, which examines through
photography and time-based media a
classified military setting in Utah's Great Salt
Lake Desert devoted to the development
of chemical and biological weapons and
defense. His most recent solo exhibitions
are Proving Ground, at Haines Gallery in San
Francisco (January 4–February 24, 2018),
and Atlas, at Yancey Richardson Gallery in
New York (May 1–July 3, 2018). [david@
davidmaisel.com]

Thomas Meyer ’81 has been painting
in Massachusetts since graduation. His
work can be seen at tommyeyerart.com.
[tommeyerart@gmail.com]

Brody Neuenschwander ’81
was commissioned by the
Archdiocese of Paderborn
in Westphalia, Germany,
to design a new bell to
complete their carillon.
The bell weighs 24 tons,
stands 10 feet tall, and has
a circumference at the
opening of 25 feet. Brody
designed and cast the bell’s
inscriptions in wax and
sculpted the resurrected
Christ at the center. All
the elements were then added
to the wax form, encased in a mold, and
cast at the Royal Eijsbouts Bell Foundry
in the Netherlands. The entire cathedral
chapter turned up for the casting—singing
and tossing holy water in the direction of
the molten bronze to ensure a good cast.
[brody.n@skynet.be]

Bob Peck ’74 spent three months as a visiting
scholar at the American Academy in Rome in
2017. As curator of art and artifacts and senior fellow at the Academy of Natural Sciences of Drexel University, he presented lectures on a variety of topics at the Smithsonian Institution, McGill University, the Toronto Public Library, the Boston Athenaeum, the American Museum of Natural History, the Princeton University Library, the Explorers Club, and elsewhere. Bob published essays in the Journal for Maritime Research (“‘Exploration Medals,’” November 2017), the Bookplate Journal (“‘Books and Birds: Ornithological Bookplates and Their Makers,’” autumn 2017); and The Magazine Antiques (“‘Tokens of Friendship, Tools of Diplomacy: Presentation Medals in the Age of Exploration,’” September–October 2017). Four of his essays will be published in 2018:
the foreword to The Family of Hummingbirds: The Complete Prints by John Gould, edited by Joel and Laura Oppenheimer (Rizzoli); the foreword to Thomas Peter Bennett, Florida Explored: The Philadelphia Connection in Bartram’s Tracks (Mercer University Press);
a chapter on the 19th-century American
entomologist Titian Ramsay Peale in
Naturalists in the Field, edited by Arthur
MacGregor (Brill); and the essay “To the Ends
of the Earth for Science,” about John Cleves
Symmes’s Hollow Earth theory, in American
History, Art, and Culture: Writings in Honor of
Jonathan Leo Fairbanks (Fuller Craft Museum).
[rmpe89@drexel.edu]}

Jessica Powers ’97 was the 2017–18 Kress
Foundation/Association of Art Museum
Curators Foundation Affiliated Fellow at the
American Academy in Rome, where she
spent four weeks working on an exhibition project on
landscape imagery in Roman art. She recently published
the essay “The Votive Relief
from House V.3.10 in Pompeii:
A Sculpture and Its Context
Reexamined” in Roman
Artists, Patrons, and Public
Consumption: Familiar Works
Reconsidered, edited by
Brenda Longfellow and Ellen
Perry (University of Michigan
Press, 2018). [jessica.powers
@samuseum.org]

Susannah Ray ’94 published
a new monograph, New York Waterways
(Hoxton Mini Press, 2017). She spent more
than two years exploring the largely unknown
shores and waterways of New York City—a
city defined by water—that New Yorkers
utilize year-round to swim, sit, and daydream.
Her photographs reveal these waterways and
shorelines as spaces of escape, revelation,
and transcendence. Inspired by the gleeful
humanism of Walt Whitman and his journeys
by ferry from Brooklyn to Manhattan,
the book opens a new perspective on the
mega-city, plumbing a communal human
connection to the water, one that exists as
potently now as it did in Whitman’s century.
The Bronx Museum of the Arts mounted
an exhibition of her photographs related
to the book project. The exhibition offered
an unexpected vision of the Bronx, where
winding waterways, fishermen, and boaters
animate the urban shorelines, placing
the landscape within the visual legacy of
American Luminism (with thanks to Professor Emeritus John Wilmerding). To see more
of Susannah’s work, visit her website,
susannahray.com. [susannah@
susannahray.com]

William Rhoads 66, ’75 has news in the
graduate section.

Jeff Richmond-Moll ’10 was the 2017–18
Joshua C. Taylor Predoctoral Fellow at the
Smithsonian American Art Museum, where he
worked on writing his dissertation, “Roots/
Matthew H. Robb ’94, Teotihuacan: City of Water, City of Fire


Josephine Sittenfeld ’02, Tenley & Ryan, 2000 & 2017

Routes: Spirituality and Modern Mobility in American Art, 1900–1935.” He recently published the article “Triptychs at War: Violet Oakley’s Victory” in the spring 2018 issue of the Archives of American Art Journal. Jeff also published “Georgia O’Keeffe’s Black Cross with Stars and Blue” in MAVCOR Journal 2.1 (2018), the online peer-reviewed journal of Yale University’s Center for the Study of Material and Visual Cultures of Religion. In 2017 Jeff began a three-year term as web coordinator on the board of the Association of Historians of American Art. He is a sixth-year Ph.D. candidate in the Department of Art History at the University of Delaware.

Matthew H. Robb ’94, following his tenure as first curator of the arts of the Americas at the de Young Museum in San Francisco, was appointed chief curator of the Fowler Museum at UCLA in 2016. He recently organized the major exhibition Teotihuacan: City of Water, City of Fire for the de Young and edited the accompanying catalog. The exhibition was awarded a major NEH grant, and the catalog was recently recognized by the American Association of Museum Curators with their Award for Excellence.

Clare Rogan ’90 was appointed curator of prints and drawings in the Department of Prints, Drawings and Photographs at the Detroit Institute of Arts (DIA) in October 2017; she took up her new position in December. Clare had been curator of the Davison Art Center at Wesleyan University in Middletown, Connecticut, since 2005, curating the exhibitions Phantom Bodies: Photographs by Tanya Marcuse (2015) and Themes and Variations: Seriality in American Prints, 1960–1980 (2013), among others. Her publications include Keiji Shinohara: Color Harmony (2007), with a catalogue raisonné. At the DIA she will oversee a collection of prints and drawings that numbers more than 25,000, and will be responsible for new acquisitions and exhibitions. [crogan@dia.org]

Christian Sahner ’07 was recently appointed associate professor of Islamic history in the Faculty of Oriental Studies at the University of Oxford. His latest book, Christian Martyrs under Islam: Religious Violence and the Making of the Muslim World (Princeton University Press, 2018), explains how Christians across the early Islamic caliphate slowly converted to the faith of the Arab conquerors and how small groups of individuals rejected this faith through dramatic acts of resistance, including apostasy and blasphemy. Examining how violence against Christians ended the age of porous religious boundaries and laid the foundations for more antagonistic Muslim-Christian relations for centuries to come, his book demonstrates how episodes of ferocious violence contributed to the spread of Islam within Christian societies, and how memories of this bloodshed played a key role in shaping Christian identity in the new Islamic empire. [christian.sahner@orinst.ox.ac.uk]

Mark Sheinkman ’85 had a solo exhibition at Steven Zevitas Gallery in Boston in October 2018. Earlier this year he had a solo exhibition of paintings at Von Lintel Gallery in Los Angeles. Among the group exhibitions that included his work this past year was Contemporary Masterpieces from Northwest German Public Collections, at the Kunstmuseum Bremerhaven, Germany. Mark’s work is in the collection of the Museum of Modern Art in New York, the National Gallery in Washington, the Museum of Fine Arts, Houston, and many other museums. For further information visit marksheinkman.com. [info@marksheinkman.com]

Josephine Sittenfeld ’02’s photography was recently featured in The New Yorker: “A Photographer’s Old College Classmates, Back Then and Now” (November 15, 2017), with an accompanying essay describing...
“a series of moody, satisfying diptychs ... a visual consistency that feels both plain and profound.” The series went viral, and was subsequently featured online in over 25 languages, including the Daily Mail (U.K.), Huffington Post International, Vanity Fair Italia, and CNN Türk. In the past two years, four of her photo essays were published in The New York Times: “Crossing Paths: A Baby and His Grandfather” (July 28, 2016), on the simultaneous gestation/birth of her child and the decline/death of her father-in-law; “Every Family Has a Witching Hour” (October 31, 2016), on the challenges facing families raising young children; “Looking into the Future for a Child with Autism” (August 31, 2017), on a young adult with autism transitioning from the safety net of school into society at large; and “Excavating My ’90s-Era Childhood Bedroom” (April 28, 2018), on surveying the contents of her old room in her parents’ house. In addition to pursuing her own photography, Jo continues to work at the Rhode Island School of Design (RISD), where she has taught as an adjunct in the photography and art history departments since 2008 and works part-time as the campus photographer. She lives with her husband and two children in Providence, Rhode Island. [jo@jotittenfeld.com]

Gaylund K. Stone ’71 has been at Concordia University Wisconsin for the past 28 years, serving as dean of the School of Arts and Sciences for 17 years and currently as chair of the Department of Art. While teaching and administration have occupied much of his time, he has always tried to find time to paint. The Creative Arts Program began while he was at Princeton, and he studied briefly with Esteban Vicente and Helen Frankenthaler; there were just two other painters in his class. Over the years he has been drawn to the Color Field painters of the 1960s and ’70s, but his work maintains a foothold in nature, as Robert Hughes put it, “a certain degree of faithfulness to things as they appear, to a world whose enormous and constantly invigorating and challenging differences cannot be surpassed by the more limited experience of a painter.” [Gaylund.Stone@cuw.edu]

Miya Tokumitsu ’03 has been appointed curator of the Davison Art Center at Wesleyan University. The Center holds one of the most important print collections at an American university, with works from the 15th through the 21st century. It also has a significant collection of photographs, as well as drawings and paintings. Miya serves as a contributing editor of Jacobin magazine. [miyatokumitsu@gmail.com]

David Van Zanten ’65 retired in September after almost 50 years teaching, the last 38 at Northwestern University in Chicago. He is currently fascinated by three questions: In Paris, what happened when the “bourgeoisie” took over circa 1830 and strange geniuses like Henri Labrouste, J. I. Hittorff, and even Gottfried Semper shaped things one way or another? In Chicago, Sullivan came back from Paris and created these beautiful designs, inspiring Frank Lloyd Wright and sending Walter Burley Griffin and his wife, Marion Mahony, off to build Canberra, the capital city of Australia—what did he have in his head? What had architecture become? And if Labrouste, Hittorff, and Semper posed basic questions in 1830, were Wright’s matrices and the Griffins’ city answers, and, if so, just what sort of answers? David’s recent contributions include the historical introduction to Michael Kiene’s publication of Paris architect J. I. Hittorff’s decorative designs to be executed in his new medium lave émaillée; contributions on Frank Lloyd Wright and Louis Sullivan in Chicago by the Book: 101 Publications That Have Shaped Chicago and Its Image (University of Chicago Press and Caxton Club, 2018); and an essay analyzing the design methods of Louis Kahn in a forthcoming volume edited by Michael Merrill of the Technische Universität Darmstadt. [d-van@northwestern.edu]

Abbie Bagley-Young Vandivere ’01 is a paintings conservator at the Mauritshuis in the Netherlands. After graduation, she worked in different departments of the Princeton University Art Museum (PUAM), then moved to Europe to train as a conservator. Her experiences at Princeton—especially working with Norman Muller, the recently-retired PUAM conservator—were essential in guiding her to where she is today. She recently led a research project involving the technical examination of the Mauritshuis’s most beloved painting, Vermeer’s Girl with a Pearl Earring (1665). The two-week examination took place within a plexiglass enclosure in the museum in front of the public and involved an international team of scientists working with high-tech equipment. The aim was to find out which materials and techniques Vermeer used to paint the Girl. Although it will be months before definitive results are available, the examination received a good deal of media attention, including an article in The New York Times, “Uncovering the Secrets of the ‘Girl With a Pearl Earring,’” (Arts, February 26, 2018), and a short BBC Culture documentary, “The Secrets of Girl with a Pearl Earring” (March 14, 2018). [A.Vandivere@mauritshuis.nl]
Annie Ward ’87 published From Striving to Thriving: How to Grow Confident, Capable Readers (Scholastic, 2017), coauthored with Stephanie Harvey. Annie and Stephanie’s book demonstrates how to “table the labels” and use detailed formative assessments to craft targeted, personalized instruction that enables striving readers to do what they need above all—to find books they love and engage in voluminous reading. With ready-to-go lessons, routines, and “actions,” as well as the latest research, the book is geared toward classroom teachers, reading specialists, special educators, and librarians. Dav Pilkey (of Captain Underpants fame) wrote the foreword, a graphic depiction of his own painful but ultimately triumphant path to reading. [AWard@mamkschools.org]

Alan Weinstein ’61 had a retrospective exhibition with accompanying catalog, Alan Weinstein, The Ontario Studio: Five Decades, which was on display from July through September 2018 at the Bruce County Museum in Southampton, Ontario. The exhibition showcased paintings and copperplate and relief prints created by Alan in his studio in Bruce County, Ontario, since 1969, with 77 works ranging in size from 8 × 10 inches to 9 × 12 feet. The show included oils of armored figures and large-scale acrylics from the 1970s; life-size paintings, cut-paper masks, and acrylic studies of monuments and Amish interiors from the 1980s; warm, spare interiors and sensuous images of field, sky, and forest from the 1990s; and pieced landscapes and monumental cut-canvas murals from recent decades. [alan@alanweinstein.com]

Victoria Will ’03 published her debut book, Borne Back (Peanut Press, 2017), featuring her tintype photography of actors and directors at the Sundance Film Festival. While planning the assignment for the festival, Victoria decided to use a large-format camera and the wet-plate process to achieve a vintage look and bring a different light to faces that are photographed so often. At the shoot, she set up a mobile darkroom and developed each plate as it was taken, often capturing only one image of a particular subject during each sitting. Borne Back showcases work that attempts to bridge the gap between commercial photography and fine art. The book was designed by renowned photo book designer Elizabeth Avedon, and features a foreword by actor Jason Momoa, best known for his work on Game of Thrones. [victoria@victoriawill.com]

Rick Wright ’87 had another successful year with his architectural and fine art photography. Recent highlights include: exhibiting large-scale silver prints in a major international photo expo in Toronto, appearing in online features for Dwell magazine, shooting properties in Manhattan for architect Jonathan Schloss, shooting Passive House homes for Richard Pedranti Architect, and completing his 10th year of teaching darkroom at Fleisher Art Memorial in Philadelphia. His passion for film photography continues unabated, with recent work in Parsons, Kansas, and the Delaware Water Gap National Recreation Area. Rick steps down this year as president of Philadelphia’s The Plastic Club, a historic art club and gallery established in 1897, but will keep drawing from the figure at the club every Thursday night. To see more of his photographic work, visit rickwrightphotography.com or instagram.com/rickwrightphoto. [rick@rickwrightphotography.com]

Jelena Bogdanović ’08 edited Perceptions of the Body and Sacred Space in Late Antiquity and Byzantium (Routledge, 2018), a volume that stems from a 2012 conference panel she co-organized with Katherine Marsengill ’10, Patricia Blessing ’12, and Cristina Carile. Focusing on the interactions and conceptual relationships between beholders, holy persons, religious images, and objects within sacred spaces, the book poses questions about the ways Christians encountered the sacred and the liminality between the profane and the sacred. Among Jelena’s recent publications on the iconicity of architecture and its relation to body and nature are a book chapter in the volume Holy Water in the Hierotopy and Iconography of the Christian World, edited by Alexei Lidov (Theoria, 2017), and an essay in Holy Mountains in the Hierotopy and Iconography of the Christian World (Theoria, 2017). Jelena presented her monograph The Framing of Sacred Space: The Canopy and the Byzantine Church (Oxford University Press, 2017) as part of the exhibition Eikon: The Triple Encounter at Vanderbilt University and was invited to deliver the keynote lecture at the
international workshop “Framing the Sacred: Shrines in European Architecture” at Bar-Ilan University in Israel. With Leslie Forehand and a team of scholars in computation and architecture at Iowa State University and the University of Belgrade, and with support from the David Lingle Fellowship in historic preservation, Jelena has initiated a new research project on the parametric and reverse architectural design of medieval structures. [jelenab@iastate.edu]

Jutta Clarke *93 (M.A.) recently moved to Klagenfurt, Austria, her hometown, to take up a position as a professor at the Viktor Frankl University College for Teacher Training. At the only university that carries the name of Viktor E. Frankl—author of Man’s Search for Meaning, Holocaust survivor, psychiatrist, and father of logotherapy and existential analysis—the focus of her work will be on the meaning-centered personal growth of all involved in the educational encounter. Jutta is currently working on the phenomenon of trust and its enemies, and she lectured on the topic in Ljubljana and Zagreb in June. At the European Tolerance Talks she will lecture on the shaping power of our decisions and its impact on our will to meaning. She is also the coordinator of the Viktor Frankl Institute Vienna and was responsible for the Fourth World Congress, “The Future of Logotherapy,” this August in Moscow. In her paintings she has been attempting to put the existential aspects of Frankl’s tried and tested motivational theory into visible form. [jutta.clarke@gmail.com]

Tracy E. Cooper *90 contributed a number of entries on Palladio’s architecture to the Newberry Library of Chicago’s fall 2017 online exhibition Merlo’s Map: The Religious Geography of Venice (publications.newberry.org/venice), part of their larger interdisciplinary multimedia project Religious Change: 1450–1700. Her interest in digital humanities was further in evidence as a member of the scientific committee for the exhibition A Portrait of Venice: Jacopo de’Barbari’s View of 1500, held at the Nasher Museum of Art at Duke University in fall 2017; she was also invited to be the keynote speaker for the conference held in conjunction with the exhibition, Stories About Venice and De’Barbari’s Marvelous View of 1500. Her essay on the commemoration of Renaissance humanist Daniele Barbaro appeared in Daniele Barbaro, 1514–1570: Vénitien, patricien, humaniste (Brepols, 2017). This spring she presented a juried paper in sessions on “Gender and Commemoration in Italian Women’s Tombs” that she co-organized and cochaired with Sheryl Reiss *92 at the Renaissance Society of America (RSA) annual meeting in New Orleans. She completed her second term as RSA elected discipline representative for history of art and architecture, and on the editorial board of the journal Renaissance Quarterly (2012–18). Tracy sponsored five sessions at the RSA conference and stepped in to chair one organized by Save Venice, Inc., to whose board of directors she was elected last year. Her duties for the charitable heritage preservation organization include membership on the Projects and Educational Resources Committees, with meetings annually in New York and Venice. She remains on the Advisory Council of the Department of Art and Archaeology, and in March she spoke on “Venice, Theater of the World” to a class taught by the chair of the Department of Music. [t.cooper@temple.edu]

Margaret D’Evelyn *94 published the essay “‘The most delightful presence of light’: Glimmers of Perspective in Daniele Barbaro’s Manuscript Commentaries on Vitruvius,” in Daniele Barbaro, 1514–1570: Vénitien, patricien, humaniste, edited by Frederique Lemerle, Vasco Zara, Pierre Caye, and Laura Moretti (Brepols, 2017). The collection of essays commemorates the 500th anniversary of the birth of the polymath architect, translator, commentator, ambassador, and collaborator of Palladio. [Margaret.DEvelyn@principia.edu]

Nancy Demerdash-Fatemi *15 joined the Department of Art and Art History at Albion College this fall, where she will expand and develop the global art history curriculum as assistant professor of art history. In the last year, she published the article “L’Habitation tunisienne de Victor Valensi (1928): Visions d’un architecte de culture juive sur le pluralisme des modernités vernaculaires en Tunisie,” in a special issue devoted to the Maghreb of the journal Perspective: actualité en histoire de l’art, published by the Institut national d’histoire de l’art (INHA). Her chapter “Of ‘Gray Lists’ and Whitewash: The Aesthetics and Artistic Strategies of
Censorship and Circumvention in the GCC” appeared in Art and Cultural Production in the Gulf Cooperation Council, edited by Suzi Mirgani (Routledge, 2018). Nancy presented in panels on counterinsurgency and architecture in North Africa at the annual meeting of the College Art Association, and on neocolonial architectural practices at the annual conference of the Society of Architectural Historians. In the spring of 2017, she was promoted to the position of assistant editor of the International Journal of Islamic Architecture. [nancy.demerdash@gmail.com]

Allan Doyle *16 was a visiting assistant professor at the University of Puget Sound in Tacoma, Washington, in 2017–18. He presented a paper, “Learning from Leonardo in Nineteenth-Century France,” at the College Art Association’s annual conference in Los Angeles in February. In the fall of 2018, he will hold a Wallace Fellowship at Harvard University’s Villa I Tatti in Florence, Italy, where he will work on revising his current book project on the afterlife of Michelangelo Buonarroti in 19th-century French Romantic painting. [allanpdoyle70@gmail.com]

Pierre du Prey *73 has published the chapter “London, Parma, Dresden: Exposition, Competition, Exhibition” in the second volume of The Companions to the History of Architecture, edited by Harry Francis Mallgrave (John Wiley & Sons, 2017). Pierre continues to serve as adjunct research professor in Carleton University’s History and Theory of Architecture program in Ottawa. [pduprey@queensu.ca]

Sabine Eiche *83 carries on with freelance translating. Last year, in addition to work for the Getty, she translated several essays from Italian into English for the National Gallery of Art’s upcoming exhibition on Tintoretto. Sabine still writes her popular column on words and language for the Richmond News, now in its seventh year. Her website has a new address: sabinedellarovere.com. [sabinedellarovere@yahoo.ca]

Nika Elder *13 began her first year as assistant professor of American art at American University in Washington. After completing the fall semester, she assumed the Chester Dale Fellowship in the American Wing at the Metropolitan Museum of Art, where she is finishing her book manuscript on William Harnett. Her article on Lorna Simpson appeared in the spring 2018 issue of Art Journal. In April, she presented material from her next book project, on John Singleton Copley and race, at the Association for Art History Annual Conference in London. [nelder@american.edu]

Jesús Escobar *96 published “Baroque Spain: Architecture and Urbanism for a Universal Monarchy,” in Renaissance and Baroque Architecture, edited by Alina Payne, volume 1 of The Companions to the History of Architecture (John Wiley & Sons, 2017), and “Philip II and El Escorial,” in the online Oxford Bibliographies in Art History, edited by Thomas DaCosta Kaufmann (Oxford University Press, 27 June 2017). He continues to serve as editor of the book series Buildings, Landscapes, and Societies, published by Penn State University Press (the seventh book under his editorship appeared in 2017), and on the editorial team for the Grove Encyclopedia of Latin American Art and Architecture. In July 2017, he was appointed to the National Committee for the History of Art, and in August he ended his seven-year term as chair of the Department of Art History at Northwestern University. [j.escobar@northwestern.edu]

Nancy Finlay *84 published In the Grand Tradition: The Enduring Art of Elbert Weinberg (Hartford History Center and Hartford Public Library, 2018), a retrospective of the versatile and gifted sculptor who was widely regarded as one of the most promising young artists of the 1950s and ’60s. Weinberg’s work can be found in public and private collections across the United States and Europe. He is perhaps best known for his two Holocaust memorials in Wilmington, Delaware, and West Hartford, Connecticut. In 2014, the Weinberg Trust donated several of Weinberg’s sculptures, many of his prints and drawings, a large collection of manuscripts, ephemera, and photographs documenting his work to the Hartford History Center at the Hartford Public Library. The book’s in-depth analysis of the artist’s most important sculptures includes a brief biography, two interpretive essays, and more than 50 illustrations documenting his life and work. Nancy is currently working as an independent contractor, primarily at the Hartford Public Library and Mystic Seaport, where she is conducting an assessment of the print collection. [nfinlay@outlook.com]
Peter Fox *86 successfully defended his dissertation, “Bernhard Pankok and Design Reform in Germany, 1895–1914,” in February 2018. Shortly thereafter, he presented aspects of his research at the annual meeting of the College Art Association, the Saint Louis Art Museum, and Pomona College. Peter spent the spring term teaching a survey course, “Birth of the Modern,” at Otis College of Art and Design in Los Angeles. In the fall he took up the position of visiting assistant professor in the Newcomb Art Department at Tulane University in New Orleans. [pfox1@tulane.edu]

Marcy B. Freedman *81 (M.A.) worked on both solo and collaborative projects over the last year. She presented interactive performances—including Starting Points, Tell Me Where It Hurts (Living in the Trump Era), The Global Displacement of Art, How Strong Is Our Democracy Now?, and Who Do You Love?—at the Chashama Gala in New York City, the Staten Island Ferry, the Woodstock Artists Association & Museum, the Hammond Museum, and several venues in Westchester County, New York. Her scripted performances were featured at the Talking Arts Foundation in Yorktown Heights and the BeanRunner Cafe in Peekskill, New York. Her digital collages were included in group exhibitions in Valhalla, Peekskill, and Beacon, New York. Marcy curated a program of performance art called In Times Like These for Saunders’ Farm in Garrison, New York. Along with two other artists, she founded the collective known as In. Question with the goal of provoking thought, encouraging conversation, and inspiring action. Toward this end, the group has installed posters in storefronts, hosted an exhibition of political art, and conducted public conversations on the streets of Peekskill. Marcy was the subject of articles in The Highlands Current, Cortlandt Living, and WAG Online. For further information, visit marcybfreedman.com. [mbf@bestweb.net]

John Hand *78 curated the exhibition Michel Sittow: Estonian Painter at the Courts of Renaissance Europe. Considered Estonia’s greatest Renaissance artist, Michel Sittow (ca. 1469–1525) was sought after by the renowned European courts of his day, including those of King Ferdinand of Aragón and Queen Isabella of Castile, Margaret of Austria, and Christian II of Denmark. Celebrating the centennial of the establishment of the Republic of Estonia, and co-curated by Greta Koppel, curator of Dutch and Flemish paintings at the Art Museum of Estonia in Tallinn, the exhibition provided an exceptional opportunity to examine the rare and masterful works attributed to the immensely talented but little-known Sittow. The exhibition explores the artist’s possible collaboration with Juan de Flandes (1460–1519), his relationship with his Netherlandish contemporaries, and the influence of his likely teacher, Hans Memling. The first monographic exhibition devoted to Michel Sittow, the show was on display at the National Gallery in Washington from January through May 2018, then moved to the Art Museum of Estonia in Tallinn. In addition to entries for the catalog, John wrote the essay “The Itinerant Court Artist: Van Eyck to Rubens.” [j-hand@nga.gov]

Jennifer Hardin *00, after 20 years at the Museum of Fine Arts, St. Petersburg, Florida, has begun a career as an independent curator and art historian. For the Orlando Museum of Art, she curated State of Excellence: Treasures from Florida Private Collections, which included 133 artworks from 23 different private collections, including generous loans from Princeton alumni Preston Haskell ’60 and Mitchell Wolfson, Jr. ’63; the exhibition was featured in “36 Hours in Orlando,” in the New York Times (Travel, February 1, 2018). Jennifer is currently completing work on the exhibition Imagining Florida: Myth and Reality in the Sunshine State, which opens at the Boca Raton Museum of Art in November 2018. In the past few years she has pursued her own writing and research and has authored art reviews for publications including The Folk Art Messenger. She was honored with an invitation to participate in the festivities for Petra ten-Doesschate Chu, Making Waves: Crosscurrents in the Study of 19th-Century Art (Brepols, forthcoming), for which she wrote “The Poppy in Nineteenth-Century Art: From Real Images to Symbolist Icon.” [jennhardin@gmail.com]

Johanna Heinrichs *13 is visiting assistant professor at the University of Kentucky School of Architecture, where she teaches courses on early modern architecture and on urban history in the school’s History & Theory Sequence. In April, she presented a paper on the urban renewal of Pope Sixtus IV and the Hospital of Santo Spirito in Rome at the annual conference of the Society of Architectural Historians in Saint Paul, Minnesota. She also presented research related to her book project at the European Architectural History Network conference in Tallinn, Estonia, in June. Her paper focused on two of Andrea Palladio’s villa patrons and the role of their country estate within the larger “system” of private residences occupied by each family. [johanna.d.heinrichs@gmail.com]

Heather Hole *05 was promoted in February 2018 to associate professor of art history and director of the arts administration program

Jennifer Hardin *00, after 20 years at the Museum of Fine Arts, St. Petersburg, Florida, has begun a career as an independent curator and art historian. For the Orlando Museum of Art, she curated State of Excellence: Treasures from Florida Private Collections, which included 133 artworks from 23 different private collections, including generous loans from Princeton alumni Preston Haskell ’60 and Mitchell Wolfson, Jr. ’63; the exhibition was featured in “36 Hours in Orlando,” in the New York Times (Travel, February 1, 2018). Jennifer is currently completing work on the exhibition Imagining Florida: Myth and Reality in the Sunshine State, which opens at the Boca Raton Museum of Art in November 2018. In the past few years she has pursued her own writing and research and has authored art reviews for publications including The Folk Art Messenger. She was honored with an invitation to participate in the festivities for Petra ten-Doesschate Chu, Making Waves: Crosscurrents in the Study of 19th-Century Art (Brepols, forthcoming), for which she wrote “The Poppy in Nineteenth-Century Art: From Real Images to Symbolist Icon.” [jennhardin@gmail.com]

Johanna Heinrichs *13 is visiting assistant professor at the University of Kentucky School of Architecture, where she teaches courses on early modern architecture and on urban history in the school’s History & Theory Sequence. In April, she presented a paper on the urban renewal of Pope Sixtus IV and the Hospital of Santo Spirito in Rome at the annual conference of the Society of Architectural Historians in Saint Paul, Minnesota. She also presented research related to her book project at the European Architectural History Network conference in Tallinn, Estonia, in June. Her paper focused on two of Andrea Palladio’s villa patrons and the role of their country estate within the larger “system” of private residences occupied by each family. [johanna.d.heinrichs@gmail.com]

Heather Hole *05 was promoted in February 2018 to associate professor of art history and director of the arts administration program

Jennifer Hardin *00, after 20 years at the Museum of Fine Arts, St. Petersburg, Florida, has begun a career as an independent curator and art historian. For the Orlando Museum of Art, she curated State of Excellence: Treasures from Florida Private Collections, which included 133 artworks from 23 different private collections, including generous loans from Princeton alumni Preston Haskell ’60 and Mitchell Wolfson, Jr. ’63; the exhibition was featured in “36 Hours in Orlando,” in the New York Times (Travel, February 1, 2018). Jennifer is currently completing work on the exhibition Imagining Florida: Myth and Reality in the Sunshine State, which opens at the Boca Raton Museum of Art in November 2018. In the past few years she has pursued her own writing and research and has authored art reviews for publications including The Folk Art Messenger. She was honored with an invitation to participate in the festivities for Petra ten-Doesschate Chu, Making Waves: Crosscurrents in the Study of 19th-Century Art (Brepols, forthcoming), for which she wrote “The Poppy in Nineteenth-Century Art: From Real Images to Symbolist Icon.” [jennhardin@gmail.com]

Johanna Heinrichs *13 is visiting assistant professor at the University of Kentucky School of Architecture, where she teaches courses on early modern architecture and on urban history in the school’s History & Theory Sequence. In April, she presented a paper on the urban renewal of Pope Sixtus IV and the Hospital of Santo Spirito in Rome at the annual conference of the Society of Architectural Historians in Saint Paul, Minnesota. She also presented research related to her book project at the European Architectural History Network conference in Tallinn, Estonia, in June. Her paper focused on two of Andrea Palladio’s villa patrons and the role of their country estate within the larger “system” of private residences occupied by each family. [johanna.d.heinrichs@gmail.com]

Heather Hole *05 was promoted in February 2018 to associate professor of art history and director of the arts administration program
giving the opportunity to visit his friend and adviser, Professor Emeritus Danny Ćurčić, in Thessaloniki. Mark has completed 30 years of teaching at Brigham Young University and plans to continue teaching for a few more years. [mark_johnson@byu.edu]

Anna Katz *13 is assistant curator at the Museum of Contemporary Art, Los Angeles (MOCA), where she is currently organizing the first full-scale scholarly survey of the Pattern and Decoration movement, opening in the fall of 2019. Since joining the museum in 2015, she has organized Give and Take: Highlighting Recent Acquisitions (2018) and Peter Shire: Naked Is the Best Disguise (2017), and assisted on exhibitions of the work of Catherine Opie, Doug Aitken, Kerry James Marshall, and Carl Andre. Anna has recently contributed to the catalogs Whitney Museum of American Art: Handbook of the Collection (2015), Kerry James Marshall: Mastry (2016), and Doug Aitken: Electric Earth (2016). [akatz@moca.org]

Carol Lawton *84 is retiring from Lawrence University and looking forward to spending more time working on projects at the American School of Classical Studies at Athens. Her volume on the votive reliefs from the excavations of the Athenian Agora was published in 2017, and she is now working on the evidence for the worship of the Mother of the Gods in the Athenian Agora and, in collaboration with Christopher Pfaff of Florida State University, on the architectural sculpture of the Temple of Hera at the Argive Heraion. [carol.l.lawton@lawrence.edu]

David A. Levine *84 was awarded the title of Connecticut State University Professor by the Connecticut Regents for Higher Education in September 2017. Only 12 faculty members in a system of more than 1,200 are so designated. The board praised David for his “extraordinary levels of achievement in research, teaching, and service” and for “having played a leading role in the field of art history” while serving as professor of art history at Southern Connecticut State University, where he has taught since 1979. An authority on Netherlandish painters active in Rome during the Baroque era, David is known primarily for his fundamental reappraisal of the art of Pieter van Laer (1599–1642?), known as “il Bamboccio,” and genre painters working under Van Laer’s influence, known as the Bamboccianti. In addition to authoring articles on these subjects, he ideated and coedited the exhibition and catalog I Bamboccianti: Niederländische Malerrebellen im Rom des Barock (Electa, 1991). He has also published on Pieter Bruegel, Frans Hals, and Rembrandt, and, with Jack Freiberg, coedited the volume Medieval Renaissance Baroque: A Cat’s Cradle in Honor of Marilyn Aronberg Lavin (Italica Press, 2010). [levined1@southernct.edu]

Evonne Levy *93 was appointed Wittkower Guest Professor at the Bibliotheca Hertziana in Rome for the academic year 2017–18. [evonne.levy@utoronto.ca]

Robert Mattison *85 published Ronald Bladen: Sculpture (Artist Book Foundation, 2018) and Expanding Space: Ronald Bladen, AI Held, Yvonne Rainer, George Sugarman, the catalog for a 2017 exhibition at the Loretta Howard Gallery in New York City. His recent contributions to exhibition catalogs include: “Grace Hartigan: Allegorical Intent,” in

Tine Luk Meganck *03 is a researcher at the Royal Museums of Fine Arts of Belgium in Brussels. In anticipation of the yearlong commemoration in 2019 of the 450th anniversary of the death of Pieter Bruegel the Elder, she has edited, together with Sabine van Sprang, the new book Bruegel’s Winter Scenes. A dialogue between art historians and historians, the book presents a deep exploration and new interpretations of Bruegel’s winter paintings. By applying new methodological approaches and interdisciplinary research, it offers an enhanced understanding of the painter’s relationship to his time and the extent to which his winter landscapes were meant to reflect real-life situations. The book will be copublished by Mercatorfonds and Yale University Press in February 2019.

Steven F. Ostrow *87 is professor in the Department of Art History at the University of Minnesota–Twin Cities. His most recent publications include: “Pietro Tacca’s Fontane dei Mostri Marin: Collecting Copies at the End of the Gilded Age,” in the Journal of the History of Collections (2018); “Zurbarán’s Cartellini: Presence and the Paragon,” in Art Bulletin (2017); “Effigies aeneae: Le statue bronzee di Sisto V a Roma e nelle Marche,” in Capriccio e Natura: Arte nelle Marche nel secolo Cinquecento (Silvana Editoriale, 2017); “Pietro Longhi’s Elephant: Public Spectacle and Marvel of Nature,” in A Golden Age of European Art: Celebrating Fifty Years of the Sarah Campbell Blaffer Fountain (Yale University Press, 2016); and book reviews in Sculpture Journal and Sixteenth Century Journal. Steven presented papers this year at the Cosmos Club and the National Gallery of Art in Washington, and at the annual meeting of the Renaissance Society of America in Chicago. In spring 2018, he taught the second half of his honors seminar on Caravaggio on site in Rome.

Mao’s Golden Mangoes and the Cultural Revolution, edited by Alfreda Murck *95


Marguerite Louppe, “in Sensibilities: Perle Fine and Marguerite Louppe, edited by Alfreda Murck *95
Nassos Papalexandrou *98 held an NEH research fellowship at the American School of Classical Studies at Athens in spring and summer 2017. The focus of his research was archival evidence relating to a group of antiquities presented by Greek officials to U.S. presidents and high-ranking dignitaries from 1949 to the present. He continued his collaboration with the Menil Collection in Houston, working on a project that utilizes archival sources to highlight the provenance of a number of antiquities collected by Dominique and John de Menil in the 1960s and ’70s. He continued research and publishing on various aspects of the visual and material culture of Greece and the Mediterranean in the 7th century B.C.E.

A new interest focuses on the photographic work of Reno Wideson, a Cypriot employee of the British colonial administration in the late 1940s and ’50s. During fall 2017 and spring 2018, Nassos actively joined his colleagues at the University of Texas at Austin in protesting the university administration’s plans to disembowel the Fine Arts Library. In 2018 and 2019, he will join the international research workshops “Material Entanglements in the Ancient Mediterranean and Beyond,” a collaborative project with the National Hellenic Research Foundation in Athens, Greece, funded by the Getty Foundation as part of its Connecting Art Histories initiative. [papalex@ austinfox.edu]

Sheryl E. Reiss *92, an independent scholar, presented a paper titled “A Word Portrait of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) as Patron of Art” at “Michelangelo & Sebastiano: An Academic Conference about Their Art and Collaboration,” which was held at the National Gallery, London, in June 2017. In October 2017, she presented the paper “The Roman Tomb of Alfonsina Orsini de’ Medici (ca. 1520): Contexts, Patronage, and Artistic Innovation” at the Castello Orsini-Odescalchi in Bracciano, Italy, as part of the Early Modern Rome 3 conference; later that month, she chaired one of two Italian Art Society sessions on Raphael’s Vatican Stanze at the annual meeting of the Sixteenth Century Society & Conference in Milwaukee. In March 2018, Sheryl chaired one of two Renaissance Society of America–sponsored sessions that she coorganized with Tracy Cooper *90, “Gender and Commemoration in Italian Women’s Tombs, Fifteenth through Seventeenth Centuries,” at the annual meeting of the Renaissance Society of America in New Orleans. For the June 2018 “Attending to Early Modern Women” conference, she coorganized a workshop under the rubric “Early Modern Women Patrons and Collectors.” In April 2018, Sheryl was appointed a scholar-in-residence at the Newberry Library in Chicago and took up her residency in May. [sherylreiss8@yahoo.com]

William Rhoads ’66, *75 published Charles S. Keefe (1876–1946): Colonial Revival Architect in Kingston and New York (Black Dome Press, 2017). Keefe established himself in the 1920s and ’30s as a leader in the study of old Colonial buildings and designer of Colonial Revival homes and estate buildings. Specializing in middle-class houses and outbuildings on upper-class estates, he created designs that received wide publication in professional journals and popular magazines, but since his death in 1946 he had fallen into obscurity. In this new book Keefe re-emerges as an influential Colonial Revival architect who engaged in colorful polemics about the nature and future of American house design. The book includes a foreword by Richard Guy Wilson, Commonwealth Professor at the University of Virginia. [rhowds@hawkmail.newpaltz.edu]

Shelley Rice *76 coauthored the new monograph on the contemporary French artist Orlan, Orlan en capitales (Skira, 2017), which accompanied a retrospective exhibition at the Maison Européenne de la Photographie in Paris in the spring of 2017. She also contributed a text, focusing on the years around 1900, to the first volume of the catalog of the collection of the Museum of Modern Art’s Photography Department: Photography at MoMA: 1840–1920 (Museum of Modern Art, 2017). [sr29@nyu.edu]

Peter Rohowsky *75 (M.A.) is in his seventh year at Art Resource, the world’s largest stock agency for images of fine art, where he is the director of development. Peter develops new clients, updates current clients on new collections, works on editing new content, and trains new staff. He also mines Art Resource’s museum and partner agencies in Europe to add new images to the Art Resource collection and does strategic content research, including adding images for historical events such as the centennial of World War I and the 500th anniversary of Martin Luther’s 95 theses and the start of the Protestant Reformation. [psr6680@aol.com]

Anita Sui *89 continues to enjoy her roles as graphic designer and program manager at Peninsula Temple Beth El, a reform synagogue in San Mateo, California. Her creative work supports the synagogue’s program branding, event marketing, communications, and giving campaign. As a compassionate administrator, she oversees the preparation of young teens as they take a year-long journey to get ready for their
first step in Jewish adulthood, supports and motivates their parents, and helps everyone stay organized. Anita lives in Foster City, California, with her husband, Dar, and their three teenagers Udi, Eden, and Talia. [a.siu@comcast.net]

Nebojša Stanković *76 spoke on “The Three-Door Arrangement of the Narthex’s East Wall and Its Activation within the Middle Byzantine Monastic Ritual” at the conference “Step by Step towards the Sacred: Ritual, Movement and Images in the Middle Ages,” held at Masaryk University in Brno, Czech Republic, in May 2018. Nebojša has been appointed post-doctoral fellow in residence jointly at the Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies (GABAM) and the Research Center for Anatolian Civilizations (ANAMED) of Koç University in Istanbul for the 2018–19 academic year. He will use the fellowship to work on his ongoing research project, “Narthexes of Middle Byzantine Monastic Churches in Constantinople, Bithynia, Cappadocia, and Mount Athos: Architecture and Function within Stoudite Monasticism.” [neb.stan@gmail.com]

Ulrike Meyer Stump *18 defended her dissertation, “Karl Blossfeldt: Variations—A Study in Image Replication,” in May 2018. It will be published by Lars Müller Publishers in Baden, Switzerland. Ulrike is a lecturer in the Knowledge Visualization program at the Zurich University of the Arts and is currently curating the exhibition No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff for the Contemporary Arts Center in Cincinnati on the invitation of Kevin Moore *02, artistic director of the FotoFocus Biennial 2018. Professor Anne McCauley contributed to the two-volume catalog, which is published by the Verlag für Moderne Kunst, Vienna, and also includes texts by Ulrike, Kevin, and Edward Juler, and an interview with Thomas Ruff. [meyerstump@sunrise.ch]

Gary Vikan *76 recently completed his book The Shroud of Turin: Mystery Solved. The results of his decades-long quest to solve all of the mysteries of the Shroud—on-site research in Jerusalem, Constantinople, Rome, Avignon, and the French hamlet of Lirey, where the Shroud’s story began in the mid-14th century—the book shows that it is undeniably a medieval forgery. The groundbreaking discoveries include the first-ever solid candidates for the co-conspirators behind the Shroud’s creation and false dissemination, who turn out to be popes, kings, and the greatest knight of the Middle Ages and his greedy widow. In addition to identifying another work by the anonymous artist who created the Shroud, the book presents forensic evidence for identifying the historical figure who served as the model for its image. In the book’s final chapter, a chemist and his daughter reveal the chemistry and technique behind the creation of the image, using medieval iron gall ink and a process so simple that you can duplicate it in your own kitchen. Gary is still giving book talks on his recent memoir, Sacred and Stolen: Confessions of a Museum Director (SelectBooks, 2016). [garyvikan@gmail.com]

Robert Weir *98’s research and publications in recent years have dealt with coins excavated at four projects in Greece: Kenchreai, Hellike, Stymphalos, and Mytilene. With most of those numismatic projects soon to be finished, he is looking forward to helping with publication of the coins at two other excavations: Anamur in Turkey and Princeton’s dig at Polis tis Chrysochous in Cyprus. At the same time, what had been a fascinating sideline hobby looks ever more likely to enter the mainstream of his research. Over the past few years, Robert has been teaching himself how to do provenance research by investigating the ownership inscriptions and other annotations in several antiquarian books in a private collection to discover who possessed them and how they used them. The diagnostic traces are seldom obvious, usually fugitive, and can be very faint. So far, he has identified books that once belonged to assorted clergy and gentry, men (and a woman) of letters such as Ben Jonson, scientists like Thomas Harriot, statesmen like Thomas Jefferson, and one Elizabethan polymath-cum-spy, John Dee. [rweir@uwindsor.ca]

Justin Wolff *99 participated in the inaugural John Wilmerding Symposium on American Art at the National Gallery of Art on October 22, 2016. One of six speakers, Justin delivered a lecture titled “Rockwell Kent and the End of the World.” More recently, he published “A Strange Familiarity: Alexander Forbes and the Aesthetics of Amateur Film,” a chapter in Amateur Movie Making: Aesthetics of the Everyday in New England Film, 1915–1960, edited by Karan Sheldon and Martha McNamara (Indiana University Press, 2017). The anthology won the 2018 Best Edited Collection book award from the Society for Cinema and Media Studies. Justin, who is an associate professor of art history at the University of Maine, is currently co-curating an exhibition titled Rufus Porter’s Curious World: Art and Invention in American, 1815–1860, scheduled to open at the Bowdoin College Museum of Art in November 2019. He is also co-editing and contributing to the accompanying catalog, which will be published by Penn State University Press. [justin.wolff@maine.edu]
Barr Ferree Publication Fund Again Expands Support

Application Deadlines:
November 15, 2018 and April 15, 2019

The Barr Ferree Fund for Publications in the Humanities and Social Sciences has again broadened its support, which now includes fellows in Princeton’s Society of Fellows. Managed through the department, the Barr Ferree Fund awards subventions to support the publication of books by faculty, researchers, and graduate alumni (up to 15 years after the date of their defense) on the history of architecture and the fine arts. Publishers apply for the subventions. The fund will also reimburse authors for the cost of reproduction fees and complimentary books for owners of image rights. For graduate alumni, the grants are intended primarily to help young scholars get their first volume into print, and publishers can use the subventions to support the cost of enhancements such as additional illustrations or to add color illustrations. For more detailed information about the subventions or the application process: artandarchaeology.princeton.edu/whats-on/barr-ferree.

Recent books supported by the Barr Ferree Fund include: David Hammons: Bliz-aard Ball Sale, by Elena Filipovic ’13; Sunspots, by Jeff Snyder, Department of Music; St. Paul’s Outside the Walls: A Roman Basilica from Antiquity to the Modern Era, by Nicola Camerlenghi ’07; Why Does Michelangelo Matter? A Historian’s Questions about the Visual Arts, by Theodore Rabb, Department of History; Ornamentalism, by Anne Cheng, Department of English; and Scale & the Incas, by Andrew Hamilton, Society of Fellows.