Dear Students, Colleagues, Alumni, and Friends:

This has been a very active year in the department, which continues to experience positive changes. Cheng-hua Wang joined the faculty, heralding a bright future for Princeton’s programs in East Asian art; Friedrich Teja Bach, professor emeritus of the history of art at the University of Vienna, spent the fall semester in our department as a long-term visiting fellow of the Humanities Council; our distinguished colleague in architectural history Esther da Costa Meyer retired after 18 years on the faculty; and classical archaeologist Nathan Arrington was promoted to tenure. This fall, Rachael DeLue, who has been promoted to full professor, will move half-time to the Collaborative Center for the Study of America. Next term we will launch a search for a new historian of European architecture (18th–early 19th centuries) to join our faculty as an assistant professor in the fall of 2018, and, we hope, recruit post-doctoral fellows in photography and Islamic art for that year. With all of these developments, the department maintains its commitment to evolve within our ever-changing discipline.

We inaugurated our new Program in Archaeology, which will be directed by Nathan Arrington. This undergraduate certificate program is designed to draw students with archaeological interests from a host of departments, and in the coming year, eight students will be enrolled, from the Departments of Art and Archaeology, History, and Near Eastern Studies.

The Index of Christian Art continued to prosper under the leadership of its director, Pamela Patton, and, with the celebration next year of its 100th anniversary, has renamed itself—appropriately for its more expanded research agenda and its growing program of events broadly devoted to the study of medieval art—as the Index of Medieval Art.

The department hosted many lectures, conferences, and colloquiums during the course of the year. Professor Salvatore Settis (Scuola Normale Superiore di Pisa, emeritus) gave the Haley Lecture; Thomas Mathews, the Weitzmann Lecture; Peter Parshall lectured in conjunction with his appointment as the Janson-La Palme Visiting Professor; and Teja Bach gave a Humanities Council lecture. Brigid Doherty, Carolina Mangone, Hal Foster, Teja Bach, and I spoke at the colloquium on “The Modernity of Sculpture”; and Rachael DeLue, Irene Small, and Anna Arabindan-Kesson collectively gave the annual Reunion Lecture on the theme of the Princeton University Art Museum’s exhibition Revealing Pictures.

Many of our classes, both undergraduate and graduate, travelled, far and wide—

Thomas Kaufmann’s course visited Prague; Esther da Costa Meyer’s, Cuba; Carolina Mangone’s, Boston; Andy Watsky’s, a Japanese art collection in New Orleans; Bryan Just’s, Mexico. More such excursions are scheduled for the coming year, including our newly instituted fall break trip for new majors—this year to Paris with Professors Alsdorf, Kitzinger, and Watsky.

The department continues to search for, and to realize, new initiatives for both its students and faculty, with the support of the University and many of its various programs, so as to maintain our vital and unique role at Princeton. These endeavors will be ably spearheaded in the coming year by my colleague Brigid Doherty, who will serve as acting chair while I am on leave.

Michael Koortbojian, chair
Faculty News

Bridget Alsdorf’s essay on Fantin-Latour appeared in the catalogue of the exhibition Fantin-Latour: À fleur de peau, at the Musée Luxembourg in Paris, in September 2016. Her trip to Paris for the opening festivities was followed by a trip to Chicago to help plan an upcoming exhibition of Edouard Manet’s late work at the Art Institute of Chicago and the Getty Museum in Los Angeles, for which she is developing an essay on the importance of still life in Manet’s final years. Alsdorf also contributed an essay on the representation of female artists in portraiture to the catalogue of the exhibition Women Artists in Paris, 1850–1900, opening at the Denver Art Museum in October 2017. She continues to serve on the editorial board of nonsite.org, for which she is currently developing a biannual issue of new scholarship on 19th-century art with fellow editor Marijn Young. Research and writing for her book on crowds and gawkers in fin-de-siècle French art continues, and she had the opportunity to present new work on Henri de Toulouse-Lautrec at The Barnes Foundation in Philadelphia as part of a wide-ranging symposium on “Flânerie and the Politics of Public Space” from the 19th century to the present.

At Princeton, Alsdorf enjoyed her second and final year as a Behrman Faculty Fellow in the Humanities. As the department’s director of undergraduate studies, she taught Art 400, the methods seminar for majors, and coordinated an enrichment program of field trips to exhibitions in New York, led by graduate student Joanna Vickery, aimed to bring together Princeton’s diverse population of art history and studio art students. With Professors Michael Koortbojian, Andrew Watsky, and Beatrice Kitzinger, she developed an annual initiative to take students in Art 400 abroad with a team of three faculty. The first such trip—to Paris in October 2017 with Alsdorf, Watsky, and Kitzinger—will involve museum and site visits as well as a performance at the Palais Garnier, Paris’s lavish 19th-century opera house. In the spring semester, Alsdorf enjoyed coteaching a new lecture course with Professor Rachael DeLue, “Art and Knowledge in the 19th Century,” an experience that confirmed the enduring appeal of the 19th century to students who have grown up in the 21st.

Anna Arabindan-Kesson, who holds a joint appointment in the Departments of Art and Archaeology and African American Studies, taught two new undergraduate courses this year. The first, “Enter the New Negro: Black Atlantic Aesthetics,” focused on Black diasporic artists in the first half of the 20th century. The course included trips to New York and artist visits by the U.K. performance artist Jade Montserrat and the American artist Barkley L. Hendricks—one of his last university speaking engagements before his death earlier this year. In the spring, Arabindan-Kesson taught “Seeing to Remember: Representing Slavery in the Black Diaspora”; the course was supported by the David A. Gardner ’69 Magic Project in the Council of the Humanities and the 25th Anniversary Fund for Innovation in Undergraduate Education. The class focused on historical and contemporary representations of slavery in the visual arts to consider questions of memory and commemoration as well as the legacies of slavery in contemporary life. Students worked with materials held in Firestone Library and the Princeton University Art Museum; their final project was the creation of an online exhibition that will be part of the museum’s ongoing digital programming. Students were also able to go on a field trip to the National Museum of African American History and Culture in Washington, and to work with visiting academics and artists. Arabindan-Kesson’s graduate seminar “Art and the British Empire” focused on late-18th- and 19th-century British colonialism and its relationship to visual and material culture. A key focus of the class was encouraging students to work with and research understudied objects in campus or nearby collections so that they could contribute directly to expanding scholarship in the field. Arabindan-Kesson published two articles in fall 2016: one on the portraits of Barkley L. Hendricks and Elizabeth Colomba appeared in Nka: Journal of Contemporary African Art. A second, “The Street as Archive,” which focused on cultural memory and documentary practice, was published in the catalogue for the exhibition Philly Block Project at the Philadelphia Photo Arts Center. Her article on Barkley L. Hendricks’s painting Family Jules (1971) will be included in
the Tate Modern's series In Focus later this year. She has also been invited to write a chapter on intermedia in African American art for a new Terra Foundation of American Art book titled *Intermedia: New Perspectives in American Art*. In November, Arabindan-Kesson presented new work on the British artist Ingrid Pollard’s photography at the conference “Britishness and Photography” at the Yale Center for British Art; she is currently working on an article based on that paper. She also organized and moderated a panel titled “Reorienting the Axis: Global African Networks and Visual Production” at the conference “Black Portraiture[s] III—Reinventions: Strains of Histories and Cultures” in Johannesburg, South Africa. In February, she organized and moderated the panel “Charting a New Course: Reorienting the Discourse of Early African American Art History?” at the annual conference of the College Art Association. The panel was the first instalment of “Beyond Recovery: Reframing the Dialogues of Early African Diaspora Art and Visual Culture c. 1700–1906,” a new project on early African diasporic art history that she is collaborating on with Professor Mia Bagneris (Tulane University). Arabindan-Kesson has been awarded a two-year American Council of Learned Societies Collaborative Research Fellowship for this project. She also presented talks on the photography of Zanele Muholi at a panel discussion organized by the Princeton University Art Museum in conjunction with the exhibition *Revealing Humanity*, and she moderated a panel on “Community” for the Princeton symposium “Art of Environmental Justice in an Expanded Field.” In summer 2017, Arabindan-Kesson presented new work titled “The Impermanence of Place: Migration, Memory, and Memoir in the Tamil Diaspora” at “Gender and Migration,” a conference hosted by New York University in Florence, Italy. She is also a fellow of the Material Economies of Religion in the Americas, a five-year project hosted by the Institute of Sacred Music at Yale University. The first convening of the project participants took place in San Diego in early June. This year Arabindan-Kesson also served as a freshman advisor for Wilson College and was the senior colloquium faculty advisor in the Department of African American Studies. She was a member of the Portraiture Working Group for the Campus Iconography Committee and is a current member of the Campus Art Steering Committee. Arabindan-Kesson will be on leave from 2017 to 2019.

**Nathan Arrington** was promoted to associate professor this year. He devoted most of his sabbatical year to two book-length research projects: the publication of his excavation of a trading port in Thrace, and a study of the role of the marginalized in cultural change during the 7th century B.C.E. in Greece. He lectured on these topics at Johns Hopkins University, The Institute of Fine Arts at New York University, King’s College London, and the Embassy of Greece. With Michael Padgett, curator of ancient art at the Princeton University Art Museum, he presented the results of analysis of the fine-ware from the excavation at the conference “Classical Pottery of the Northern Aegean and Its Periphery” in Thessaloniki. He wrote an article titled “Touch and Remembrance in Greek Funerary Art,” which has been accepted for publication in *The Art Bulletin*; a review of Annette Haug’s *Bild und Ornament im frühen Athen*; and, with Professor Carolyn Yerkes, a review of the cast gallery at the Institute of Classical Art and Architecture in New York City for *caa.reviews*. An essay titled “Connoisseurship, Vases, and Greek Art and Archaeology” appeared in the catalogue accompanying the art museum’s exhibition *The Berlin Painter and His World*.

**Charles Barber**’s *Michael Psellos on Literature and Art: A Byzantine Perspective on Aesthetics* (University of Notre Dame Press, 2017), a volume coedited with Stratis Papaioannou, was published in May. He also published two essays: “On the Origin of the Work of Art: Tradition, Inspiration and Invention in the Post-Iconoclastic Era,” in *L’icône dans la pensée et dans l’art: Constitutions, contestations, reinventions de la notion d’image divine en context chrétien* (Brepols, 2017), and “Contemplating the Life of Christ in Icons of The Twelve Feasts of the Lord,” in *The New Testament in Byzantium* (Dumbarton Oaks Research Library and Collection, 2016). He presented papers in Vienna and Belgrade this year. Barber continues to work on a book-length manuscript on The Icon in the Era of Art: Poetics and Painting in Renaissance Crete, and he will oversee the publication of the first volume of a series he is editing, *Medieval Texts on Byzantine Art and Aesthetics*. He continues to serve as the department’s director of graduate studies and served a term as the acting director of the Program in Hellenic Studies.

In spring 2017, **Rachael Z. DeLue** was promoted to full professor, and she looks forward to serving Princeton and its students in that capacity. As editor-in-chief of the Terra Essay Series, Delue continued to direct a multi-volume collaboration with the Terra Foundation for American Art, including the publication of the second and third volumes in the series, *Scale* and *Circulation*. Her ongoing research projects include an essay
on picturing the subterranean; a study of the diagram of evolution that illustrated Charles Darwin’s *On the Origin of Species* (1859); and a book tentatively titled *Impossible Images and the Perils of Picturing* that considers how artists and other image-makers have confronted limits in the production of visual form, including limits of visibility, perception, space, time, medium, and species. DeLue contributed to the Princeton University Art Museum’s online exhibition “Transient Effects: The Solar Eclipses and Celestial Landscapes of Howard Russell Butler,” organized by Manager of Campus Collections Lisa Arcomano in anticipation of the total solar eclipse of August 2017. In addition, she presented lectures on various topics at the National Gallery of Art in Washington, the School of the Art Institute of Chicago, and Rutgers University. During the fall semester, DeLue spent several weeks in Perth, Australia, as a visiting scholar at the University of Western Australia (UWA). While there, she participated in a team-taught course on landscape representation in 19th-century Australia and the United States, developed by UWA faculty member Richard Read, and she delivered several public lectures. This included a presentation at the international symposium “Continental Shift: Colonization and Wilderness in Nineteenth-Century American and Australian Landscape Paintings,” at the Art Gallery of Western Australia, organized by Read and held in conjunction with an exhibition of landscape paintings drawn from the collections of the Terra Foundation for American Art and several Australian institutions. DeLue also traveled to the University of Sydney to deliver a lecture on “Shoreline Landscapes and the Edges of Empire.” During the spring semester, she taught a graduate seminar on the idea of realism in American art and literature, and she had the distinct pleasure of coteaching a new upper-level undergraduate course with Professor Bridget Alsdorf on “Art and Knowledge in the Nineteenth Century.” During the 2016–17 academic year, DeLue served on the Campus Art Steering Committee and the Portraiture Working Group, the latter convened as part of the Campus Iconography Committee, and she continues to serve on the editorial board of the journal *American* Art. As acting director of Princeton’s Center for Digital Humanities, DeLue launched the center’s strategic planning project, which will run through spring 2018. In addition, she joined 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. Finally, DeLue’s children, Asher (9) and Zane (5), convinced her and husband Erik to add a boxer puppy, named Zeppelin, to their family.

Hal Foster led a spring 2017 seminar on the history of modern sculpture seen through the prism of the work of Richard Serra. He is currently writing an essay for the catalogue *raisonné* of Serra’s works and is also at work on a book of conversations with Serra that will cover the full sweep of the artist’s life and art. This summer Foster forged ahead on his Mellon lectures, which will be given at the National Gallery of Art in Washington in April–May 2018. The six-lecture series, “Positive Barbarism: Brutal Aesthetics in the Wake of World War II,” will address how artists began again after the mass deaths of World War II, the Holocaust, and the atomic bomb.

Thomas DaCosta Kaufmann traveled to China in September 2016, where he delivered the lecture “Ethical Issues in Practice: Forming a Canon for Global Art History” at the International Congress of the History of Art, in Beijing. The paper, written with Elizabeth Pilliod, will be published in the forthcoming volume *Art and Architecture in the Czech Lands: Bohemia, Moravia, Silesia, Lusatia (ca. 1500–1800)*, and to meet students and faculty from universities in Olomouc, Brno, and Prague. They were accompanied by graduate auditors Holly Borham and Luciano Vanni, who spoke at a symposium organized by the Committee on Renaissance and Early Modern Studies at Princeton; an extended version of the lecture will be published by Brill in a volume edited by Daniel Savory. In November 2016, Kaufmann traveled to New Zealand, where he took part in a review of the department in Auckland and visited museums there and in Wellington.

During the 2017 spring break, Kaufmann took his Art 448 class to visit many sites in the Czech Republic (see page 20). The class had the opportunity to see works they had studied in the course, which this year was devoted to “Art and Architecture in the Czech Lands: Bohemia, Moravia, Silesia, Lusatia (ca. 1500–1800),” and to meet students and faculty from universities in Olomouc, Brno, and Prague. They were accompanied by graduate auditors Holly Borham and Luciano Vanni, who spoke at a symposium at the Charles University, and were joined by two more Princeton students who have been doing research on their dissertations in Europe. While in Prague, Kaufmann gave a lecture, “Zur Zier: Revisiting the Prague Kunstkammer,” at a colloquium at the Institute of Art History of the Czech Academy of Sciences; an expanded version will be published later this year in *Studia Rudolphina*. At the end of the semester, the class held a student symposium. Several undergraduates described the trip and
class as a highpoint of their Princeton experience. In late March 2017, Kaufmann was invited to give formal responses to two sessions at the annual meeting of the Renaissance Society of America, where he spoke on “Compartmentalization in Early Modern European Culture” and “Art and the Thirty Years’ War.” On May 18, he delivered a lecture at the Frick Collection on “Messy History: Sculpture Collecting and the Kunstkammer” at the symposium “Sculpture Collecting and Display, 1600–2000;” the papers will be published.

In summer 2017, Kaufmann traveled to Bonn, Germany, to advise the Deutsche Forschungsgesellschaft on a research program. He has also been invited to Japan by economic historians and art historians to give lectures and participate in symposiums at four venues. He will speak about the global history of costume, global art history and economic history, and the possibilities of the geography of art.

In addition to continuing to serve as editor-in-chief of the Oxford Bibliography of Art and as a member of editorial boards for periodicals in Australia, England, Netherlands, and Slovakia, Kaufmann joined the editorial board of Folia Historiae Artium (Kraków). In 2016, he was named to the board of advisors of the National Gallery in Prague and will consult this autumn about the gallery’s exhibition plans.

During the academic year, Kaufmann published an essay, “The ‘Netherlandish Model’? Netherlandish Art History as/and Global Art History,” in Nederlands Kunsthistorisch Jaarboek 66 (2016), and a review of Aleksandra Koutny-Jones, Visual Cultures of Death in Central Europe: Contemplation and Commemoration in Early Modern Poland-Lithuania, in Print Quarterly 34 (2017). He is finishing a large global history of art written together with Elizabeth Pilliod, and this summer began writing a book with Serge Gruzinski (EHESS, Paris; visiting professor at Princeton until this spring) on the prospects of world history and world art history.

Beatrice Kitzinger enjoyed co-teaching three very different undergraduate courses this year, along with developing a graduate seminar. In the fall, together with Professor Charles Barber, she offered a new introduction to Latin Christian, Byzantine, Jewish, and Islamic medieval art. She joined an interdisciplinary team to teach the fall Humanities Sequence, for which she learned a great deal about ancient Greek vessels and how to sing the beginning of Beowulf. In the spring, Kitzinger launched a 400-level seminar together with Professor Jamie Reuland (Department of Music) on “Art and Music in the Middle Ages.” With support from the Department of Art and Archaeology, the Program in Medieval Studies, and the Council for the Humanities, the course hosted several distinguished practitioners of early music, who helped the students develop their final project: a staging of the Ordo Virtutum by the 12th-century visionary nun Hildegard of Bingen, which they performed in Chancellor Greene Rotunda.

Kitzinger’s new graduate course, “‘Influence’ and Innovation in Medieval Art,” traveled twice to New York to work with curators and objects at the Metropolitan Museum of Art and the Morgan Library; another New York excursion with Professor Sara Poor (Department of German) took medieval studies and Butler College students to the Metropolitan’s major exhibition Jerusalem, 1000–1400: Every People Under Heaven. The Index of Medieval Art’s Workshops in Medieval Art continued to meet this year, counting visitors from Israel, Switzerland, and California among the guest speakers. Another highlight of the year was a meeting Department faculty 2016–17. Front row, left to right: Cheng-Hua Wang, Carolina Mangone, Anne Arabindan-Kesson, Bridget Aldsorf, Anne McCauley; middle row, left to right: Charles Barber, AnnMarie Perl, Irene Small, Andrew Watsky, Dora Ching, Alexander Harper; back row, left to right: Michael Koortbojian, Brigid Doherty, Deborah Vischak, Andrew Hamilton, Hal Foster, Michael Padgett, Rachael Z. DeLue; (not pictured: Nathan Arrington, Friedrich Teja Bach, Alan C. Braddock, Esther da Costa Meyer, John Elderfield, Caroline Harris, Bryan Just, Thomas DaCosta Kaufmann, Beatrice Kitzinger, Chika Okeke-Agulu, Peter Parshall, Alan M. Stahl, Carolyn Yerkes) (photo by John Blazejewski)
Kitzinger gave invited papers at the Marco Institute for Medieval and Renaissance Studies at the University of Tennessee, Knoxville; the Institut national d’histoire de l’art, Paris; the Freie Universität Berlin; and Stanford University. She also spoke at the annual Saint Louis Conference on Manuscript Studies; joined the international working group “Präsenz und Evokation,” funded by the Deutsche Forschungsgemeinschaft; and gave a workshop together with Tina Bawden at the Freie Universität Berlin under the auspices of a Dahelm Foundation Junior Research Fellowship. Together with Professor Helmut Reimitz (Department of History) and Joshua O’Driscoll (Morgan Library), Kitzinger has planned an international conference at Princeton for November 2017 in conjunction with their coedited volume After the Carolingians: Manuscript Illumination in the 10th–11th Centuries. While on leave in academic year 2017–18, with the support of the Alexander von Humboldt-Stiftung, Kitzinger will develop her second book (working title: Presence and History in Carolingian Gospel Illumination) and will venture into entirely new territory with a project on 8th-century illuminated legal manuscripts.

During the past year, Michael Koortbojian lectured on Roman sarcophagi at the Tampa Museum of Art; he organized the departmental colloquium “The Modernity of Sculpture,” at which he spoke on “Hildebrand’s Michelangelo”; he was a respondent for Mary Beard’s Rostovtzeff Lecture at Yale; and he awaited, with modest impatience, his sabbatical leave from the chairmanship in 2017–18, when he will be a visiting associate at the Institute for Advanced Study and will return, full time, to scholarship.


In fall 2016, Okeke-Agulu was on the panel “Legacies of Internationalism” at the conference Art, Institutions, and Internationalism: 1933–1966 at The Graduate Center of CUNY; participated in the curatorial roundtable on the exhibition Postwar: Art Between the Pacific and the Atlantic, 1945–1965, at the Haus der Kunst in Munich; and served as co-chair of the symposium Beyond the Frame: Contemporary Photography from Africa and African Diaspora at the Miriam and Ira D. Wallach Art Gallery at Columbia University. He gave the paper “On Postcolonial Modernism: Uche Okeke, Ibrahim El Salahi and Obiora Udechukwu” in the session on “Postcolonial Intersections” at Transnational Histories, Nonaligned Networks, and the 21st-Century Metropolitan Museum at the Museum of Modern Art in New York (May 2017), where he was also on the plenary panel “Decentering the Museum?” He also presented “Tradition and Postcolonial Modernism in the Work of Uche Okeke and Obiora Udechukwu,” at “Penser le monde avec l’histoire de l’art, depayer les trajectoires,” the annual congress of the Deutsches Forum für Kunstgeschichte, held in Paris in June 2017.

Okeke-Agulu participated in a public conversation with El Anatsui at the University of Cape Town, South Africa, in June 2016. He gave public lectures this year at the Kunstsammlung Nordrhein-Westfalen in Düsseldorf and at the Griffiths Arts Center at St. Lawrence University in Canton, New York. He served on the artist-in-residence selection committee of Africa’sou! in New York City, and was appointed to the scientific advisory board of the “Museum Global” research board of the “Museum Global” research
Irene V. Small had the pleasure of continuing to think about Hélio Oiticica’s work at a series of events connected to the traveling retrospective Hélio Oiticica: To Organize Delirium. In the fall, she joined the directors of the Carnegie Museum of Art and the Carnegie Science Center, as well as a resident zoologist, to talk about Oiticica’s relationship to biological and taxonomic systems. She presented her recent book on Oiticica’s work at the School of the Art Institute of Chicago, and in the spring returned to the Art Institute to lead an Andrew W. Mellon Foundation-funded Chicago Objects Study Initiative workshop in the exhibition itself. Small participated in a roundtable on transnationalism, archives, and Oiticica’s work at the Whitney Museum of American Art, the exhibition’s last venue, in summer 2017. She has also welcomed a number of invitations to talk about her new book project on the notion of “the organic line,” including at the Getty Research Institute, in connection to an ongoing research project on the materialities on Latin American geometric abstraction, and at the Museum of Modern Art in New York, as part of the museum’s annual Contemporary and Modern Art Perspectives (C-MAP) symposium on global research. Two other highlights of the year included a visit to the caves of southern Puerto Rico to write about Allora’s and Calzadilla’s Puerto Rican Light (Cueva Vientos), a work commissioned by the Dia Foundation, and a fall break trip to São Paulo with her class “Contemporary Art: The World Picture” to see the 32nd São Paulo Bienal, Live Uncertainty. She was honored to have received a Graham Foundation grant for individual research this past spring.

Deborah Vischak spent much of the year developing future plans for the Abydos North Cemetery field project in Egypt. This project will be a new addition to the archaeology program at Princeton, but it has a long history, having been founded by David O’Connor of the University of Pennsylvania in 1967, and then taken over by the Institute of Fine Arts, New York University, when O’Connor moved there in 1995. Abydos is one of the most important sites of ancient Egypt, and the North Cemetery is home to extensive and significant remains spanning four millennia. The heart of the site includes royal monuments belonging to the first kings of Egypt (predating the Giza Pyramids by nearly 500 years) that provide essential insight into the development of kingship in Egypt. Following O’Connor’s retirement in 2016, Vischak joined long-time co-director Matthew Adams to continue work at this exceptionally rich and important site. The first field season under the sponsorship of the Department of Art and Archaeology will take place in 2017–18 and will focus on developing site management plans as well as an exploratory excavation in the previously unexamined north edge of the site.

In the fall, Vischak taught the “Introduction to Archaeology” course, as the Certificate in Archaeology newly became part of the department’s offerings. The certificate, as conceived by its executive committee’s chair Professor Nathan Arrington, emphasizes the interdisciplinary nature of the field, and the introductory class correspondingly draws on the expertise of faculty from across the University. The class also visited the Princeton Historical Society to work with local archaeological materials under the guidance of its director, Izzy Kasdin ’14. Vischak taught a spring 2017 freshman seminar investigating how “history” is made, studying the historiography of ancient Egypt. The class drew on many Princeton resources in the papyri and rare books collections, including both original copies of Napoleon’s Description de l’Egypte. Access to these primary sources inspired several of the students who engaged with them more deeply in their seminar projects.

Vischak presented a lecture in fall 2016 on her ongoing research on landscape and visuality in Egypt for the Interdisciplinary Graduate Group in the Art and Archaeology of the Mediterranean World at the University of Pennsylvania. In the spring, at the annual meeting of the American Research Center in Egypt, she was appointed to the board as a co-director Matthew Adams to continue work at this exceptionally rich and important site. The first field season under the sponsorship of the Department of Art and Archaeology will take place in 2017–18 and will focus on developing site management plans as well as an exploratory excavation in the previously unexamined north edge of the site.

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representative of the Research Supporting Member Council.

During her sabbatical year in 2017–18, Vischak will complete work on a book examining the social aspects of elite tomb art and architecture for Reaktion Books, travel to conferences in Geneva and Tokyo, and spend the rest of her time in Egypt, getting the Abydos work underway.

Andrew M. Watsky continues to work on 16th-century chanoyu, Japanese tea practice. His multi-year collaborative project centered on a single, famed object—the tea-leaf storage jar named Chigusa—is close to completion: a Japanese translation of the coauthored book, Chigusa and the Art of Tea, appeared in December; Around Chigusa: Tea and the Arts of Sixteenth-Century Japan, a volume centered on papers first delivered at a 2014 Princeton symposium and coedited with Louise Cort and Dora Ching, is in its final stages of publication. He delivered papers related to this research in the United States and Japan. The academic year began with a trip to New Orleans with graduate students to study paintings at the Manyo’an Collection, a major private collection of Japanese art, in preparation for an exhibition scheduled for the Princeton University Art Museum in fall 2018.

In spring 2017, Carolyn Yerkes published her first book, Drawing after Architecture: Renaissance Architectural Drawings and Their Reception (Marsilio, 2017). It was the winner of the James Ackerman Award in the History of Architecture by the Centro Internazionale di Studi di Architettura Andrea Palladio in Vicenza, Italy, and released as the eighth volume in that prize series. The book examines the nature of architectural evidence to understand how Renaissance architects used images to explore structures, create biographies, and write history. She is now at work on her next book, a study of early modern buildings that were used as experimental structures to explore the natural world.

During her sabbatical this past year, Yerkes wrote the article “Inhabited Sculptures, Lethal Weapons,” which will be published in a festschrift for David Freedberg, edited by Claudia Swan. She also presented her research on murderous sculptures at “Purity and Contamination in Renaissance Art and Architecture,” the 2016 meeting of the New England Renaissance Conference held at MIT. With her department colleague Nathan Arrington, she enjoyed reviewing the new installation of the Plaster Cast Gallery at the Institute of Classical Architecture and Art in Manhattan; their coauthored piece will appear in caa.reviews. Yerkes served as a respondent to “Artifice and Anti-Naturalism in Renaissance Architecture,” a panel organized by Elizabeth Petcu *15 at the annual meeting of the Renaissance Society of America in Chicago, and she participated in “The Silver Caesars: A Renaissance Mystery,” a seminar organized by Julia Siemon in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art.

New Faculty

Cheng-hua Wang, a specialist in Chinese painting and visual culture, joined the department as associate professor in fall 2016. She was previously associate research fellow at the Institute of Modern History at the Academia Sinica in Taipei. She earned her B.A. (1985) in history and M.A. (1989) in Chinese art history, both from National Taiwan University. She received her Ph.D. in Chinese art history from Yale University (1998).

Wang has published widely in both Chinese and English. Her publications in Chinese are collected in the volume titled Art, Power, and Consumption: One Perspective on the History of Chinese Art (2011). Her English-language publications have appeared in the journals The Art Bulletin, Artibus Asiae, Orientations, and Nan Nü: Men, Women, and Gender in Early and Imperial China. She has twice participated in field-wide discussions on art history published in The Art Bulletin (2007 and 2014), addressing critical issues and trends that cut across international boundaries. She has also contributed to a number of edited volumes, including Reinventing the Past: Antiquarianism in East Asian Art and Visual Culture (Center for the Art of East Asia, University of Chicago, 2010); The Role of Japan in Modern Chinese Art (University of California Press, 2012); A Companion to Asian Art and Architecture (Wiley-Blackwell, 2011); Face to Face: The Transcendence of the Arts in China and Beyond (Centro de Investigacaoes Estudos em Belas-Artes, 2014); and The Lost Generation: Luo Zhenyu, Qing Loyalists and the Formation of Modern Chinese Culture (Saffron Books, 2012).

Wang is currently working on two book projects. The first focuses on the painting theme Qingming shanghe (Up the River during Qingming Days), tackling issues regarding the construction of a painting history through thematic links, the complicated relationship between a primordial artwork and its later derivatives, and the rise of city views in late-16th-century China. The second investigates the city views of 18th-century China; the major issues include power and landscape painting, the construction of local identity through landscape, and the use and appropriation of European stylistic elements
in Chinese landscapes. She will also continue her work on exhibition culture and heritage preservation in early-20th-century China, with an emphasis on the Forbidden City and the history of the Palace Museum.

As a member of the community of art history and East Asian studies at Princeton, she has devoted herself to introducing undergraduates to the complexities and richness of Chinese art and to training graduate students in Chinese art, especially Chinese painting and calligraphy, as well as print and exhibition culture. A special focus will be on the field of Chinese scroll paintings, because it deserves greater attention now since it has lagged behind other fields of Chinese art, such as tomb and cave art, which came in vogue in the late 1990s. She also plans to collaborate with the Princeton University Art Museum to organize exhibitions and publish important catalogues on Chinese art and to contribute to the projects and activities initiated by the Tang Center for East Asian Art.

**Lecturers**

**Dora C.Y. Ching**, associate director of the P.Y. and Kinmay W. Tang Center for East Asian Art in the Department of Art and Archaeology, co-taught “Portraiture in China” in spring 2017 with Professor Cheng-hua Wang. Incorporating research from an article she published on portraiture in the *Blackwell Companion to Chinese Art* (2016) and an earlier iteration of the seminar, Ching reconfigured the course to present new materials and also to leverage the expertise of Wang. Direct engagement with a wide variety of portraits in both the Princeton University Art Museum and the Metropolitan Museum of Art formed an integral and rewarding component of the course. Ching also worked on numerous other projects. She published the article “A Photographic Legacy: Dunhuang, Expeditionary Photography, and the Lo Archive” in the journal *Dunhuang Research* (No. 2, 2017; in Chinese) and continued to research and work on the seven-volume publication of the 1943–44 Lo Archive photographs of the Buddhist caves at Dunhuang, China. As part of this project, she previously taught the undergraduate course “Dunhuang: Art and Culture along the Silk Road” (2015). During the academic year, she served as discussant for the panel “Envisioning Dunhuang Caves in Twentieth-Century East Asia and Beyond” at the annual meeting of the Association of Asian Studies. She was also moderator and discussant at the symposium “Secrets of the Sea: A Tang Shipwreck and Early Trade in Asia” at Columbia University. In February–March 2018, she will be the study leader for a Princeton Journeys trip to Vietnam and Cambodia.

**Michael Padgett** gave the keynote lecture at the March 4th opening of the exhibition *The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C.* at the Princeton University Art Museum. The Princeton exhibition closed on June 11, thereafter traveling to the Toledo Museum of Art, where it was on view from July 7 to October 1, 2017. He curated the exhibition, which featured 84 works from eight European and nine American collections, including 54 vases attributed to the Berlin Painter, one of the greatest artists of ancient Athens. He edited the 450-page catalogue, published by the Art Museum and distributed by Yale University Press, whose initial print run of 1,500 sold out in three months. His essay “The Berlin Painter: As We Know Him” was one of nine in the catalogue. Another was contributed by Professor Nathan Arrington, who collaborated with Padgett on a paper, “Classical Fine Wares from the Molyvoti Peninsula (‘Ancient Stryme’),” presented in Thessaloniki, Greece, on May 19, 2017, at the international archaeological conference: “Classical Pottery of the Northern Aegean and its Periphery (480–323/300 BC).” On April 1, 2017, Padgett and Professor Michael Koortbojian hosted at Princeton a one-day international symposium, “The Berlin Painter and His World,” with papers by five renowned scholars of Attic vase painting. While teaching in the spring, he made full use of the exhibition, when not scrambling to find his old lecture notes and to read ahead of his students.

**Alan M. Stahl** is curator of numismatics at Princeton, overseeing more than 100,000 coins, medals, and banknotes in the general collections of Firestone Library, the Princeton University Art Museum, and the coins from Princeton’s Antioch excavations. He holds a Ph.D. from the University of Pennsylvania, with a major concentration in medieval history, and allied fields of art history and archaeology. Stahl is the author or editor of ten books, including the prize-winning *Zecca: The Mint of Venice in the Middle Ages* (Johns Hopkins University Press, 2000) and *The Book of Michael of Rhodes: A Fifteenth-Century Maritime Manuscript* (MIT Press, 2009), as well as over one hundred scholarly articles. He is the recipient of a Guggenheim Fellowship, several research grants from the Gladys Krieble Delmas Foundation, and the Medal of the Royal Numismatic Society.

As a lecturer in the Department of Art and Archaeology, he teaches a periodic course on “Antioch Through the Ages: Archaeology and History.” He also serves as a lecturer in the Department of Classics, where he teaches courses on ancient and medieval numismatics; in the Department of History,
where he teaches a course on medieval Italian communes; and in the Program of Freshman Seminars, where he teaches a course on medieval global trade. His current work at Princeton includes leadership in the interdepartmental project for the study of Princeton’s Antioch excavations of the 1930s and the chairing of the FLAME (Framing the Late Antiquity and Early Medieval Economy) Project. He is currently working on a book titled Social Mobility in Medieval Venice: The Condulmer Family in the Century of the Black Death.

Emeritus Faculty
Patricia Fortini Brown has again had a busy year. In August 2016, she served as respondent in the session “The Holy Republic of Venice,” at the annual meeting of the Sixteenth Century Society and Conference, in Bruges, Belgium. She spent the month of June 2017 in Venice, continuing work on her book The Venetian Bride, with a grant from the University Committee on Research in the Humanities and Social Sciences. But the major part of her scholarly output during the past year was related to her Venice Outside Venice project, a proposed book that is appearing piecemeal (not by design) in articles and lectures. Invited to give the Sydney J. Freedberg Lecture on Italian Art at the National Gallery of Art in November 2016, Brown presented a talk entitled “The Aesthetics of Water: Wellheads, Cisterns, and Fountains in the Venetian Dominion.” Versions of the water lecture were subsequently presented the following spring, as the keynote lecture at the Othello’s Island Conference in Nicosia, Cyprus, in April, and at the Cosmos Club in Washington in May. Brown also gave a paper on Venetian fortifications, entitled “Munire et Ornare: The Face of the Serenissima in the Stato da Mar,” in a panel—“East of Venice: The Serenissima Seen from Its Eastern Frontiers”—sponsored by Columbia University’s Department of Italian as part of Carnegie Hall’s Venetian Festival in February.


She continues to serve on the board of trustees of Save Venice and on advisory committees for the Chiese di Venezia project, the Venice Time Machine project, and “Festivals in Renaissance Italy: A Digital Atlas” (FRIDA).

Together with Heather Hyde Minor *02, John Pinto chaired a session titled “Piranesi at 300” at the 2017 meetings of the Society of Architectural Historians in Glasgow. Among the speakers was Elizabeth Petcu *15. Collaborating with Professor Carolyn Yerkes, Pinto and Minor are also preparing an exhibition on Piranesi that will open in Firestone Library in February, 2020.

In April 2016, Yoshiaki Shimizu gave a public lecture at Portland State University on “Nuclear Disasters 1945–1954 over the Pacific and Artistic Responses.” The lecture discussed works by two artists, Hirayama Ikuo of Japan and Ben Shahn, the subject he has been pursuing since 2012. From April to July 2016, Shimizu taught at Josai International University in Tokyo a graduate course in Japanese art history, focusing on its high moments in the country's history. Students in the class were from China, Indonesia, and Nepal. It was an interesting teaching experience in that it was conducted in both English and Japanese. In Portland, Oregon, Shimizu’s retirement home, he serves as a member of the advisory board of the Center for Japanese Studies at Portland State University, which facilitates on-campus lecture programs on Japan-related subjects.

John Wilmerding moved to New York City four years ago, following his last class. He continues to give occasional lectures at museums and universities around the country, and remains active on a few boards of trustees: the Guggenheim Museum, Crystal Bridges Museum, and the Wyeth Foundation for American art. In 2015 he curated a small focused exhibition on Robert Indiana’s first sign paintings from the early 1960s at the Craig Starr Gallery in New York. In the last couple of years he has published books on Fairfield Porter, Allen Blagden, and American paintings at the Shelburne Museum. He is now working on the production of a small book of writings, “American Masterpieces: Essays from the Wall Street Journal,” to which he contributes every few months, and is completing a new book titled Eyesight and Insight: The Depiction of Eyeglasses in American Art. This was a topic he had hoped for years some student would pursue as a course paper or senior thesis, but no takers, so he has done it. A pleasure of being in New York has been seeing former students over lunch or on visits to the city.
Graduate Student News

During the 2016–17 academic year, Jessica Bell-Brown was the Mellon Museum Research Consortium Fellow in the Department of Painting and Sculpture at the Museum of Modern Art (MoMA). During her time at MoMA, she was a part of the curatorial team for the exhibition Robert Rauschenberg: Among Friends, organized by Leah Dickerman, the Marlene Hess Curator of Painting and Sculpture. In addition to the Rauschenberg show, Bell-Brown contributed essays on Sam Gilliam and Howardena Pindell to Among Others, a forthcoming MoMA publication that explores the museum’s history of collecting work of Black and African diasporan artists. For Etre moderne: Le MoMA à Paris, a selection of 200 MoMA works reflecting the history of the institution and its collecting, which will open in October 2017 at the Fondation Louis Vuitton in Paris, she contributed catalogue entries on Yayoi Kusama, Cady Noland, and Kerry James Marshall. [jbell.brown@princeton.edu]

Holly Borham was awarded a fellowship in religion and culture at the Princeton Center for the Study of Religion and spent most of her time writing her dissertation and presenting related material at several conferences. She also thoroughly enjoyed leading the department’s weekly senior thesis writing workshop. In October, Borham spoke at the Toronto Renaissance and Reformation Colloquium’s conference “On the Peripheries of the Reformation,” about Lutheran aesthetics at the turn of the 17th century. While participating in Professor Thomas DaCosta Kaufmann’s class trip to the Czech Republic in March, she gave a paper at the “Content—Form” conference at the Charles University in Prague. At Princeton, Borham presented at the symposium “Christian Time in Early Modern Europe,” organized by Professors Tony Grafton and Carolina Mangone. With generous support from the Mellon Foundation, the Department of Art and Archaeology, the Department of Rare Books and Special Collections at Firestone Library, the Graduate School, and several other Princeton programs, Borham organized “Protestantism and the Materiality of Texts,” a three-day symposium which featured public talks, hands-on archival sessions in Special Collections, and a works-in-progress roundtable for graduate students. Over the summer, she took part in a workshop in Madrid on the Catholic response to early modern debates over religious imagery, and she presented a paper on inter-confessional picture Bibles at the St. Andrews Book Conference in Scotland. Her Mellon fellowship allowed her to take the course “Critical Bibliography” at Rare Book School in Charlottesville, Virginia. Borham has been awarded the Charlotte Elizabeth Procter Honorific Fellowship for 2017–18. [hborham@princeton.edu]

Nicole Brown was selected to represent the department at this year’s annual Barnes Foundation Graduate Student Symposium on the History of Art, in Philadelphia (March 23–24, 2017), where she delivered the paper “Living Trees on Stone Bases: The Urbanization of Nature in Roman Art.” She will shortly defend her dissertation, “The Country under the City: The Symbolic Topography of the Rural Past in Republican and Augustan Rome,” and will join the faculty of Williams College in Williamstown, Massachusetts, as assistant professor of classics this September.

Sria Chatterjee received a one-year predoctoral grant from the Kunsthistorisches Institut (KHI), Max-Planck-Institut, in Florence, Italy, beginning in January 2017. As a part of her grant, she traveled in India from January to March, researching her dissertation, “Making Nature Matter: Case Studies in the Politics of Art and Ecology in Modern India.” She was also awarded a grant-in-aid from the Rockefeller Archive Center in New York, with whom she conducted archival research in the United States in April. In June, Chatterjee presented some of her work on art and ecology at the “Plantarium: Re-Imagining Green Futurities” conference at Linköping University, Sweden, where she was supported by a grant from the Taiteen edistämiskeskus (Arts Promotion Centre Finland). She will spend the rest of 2017 in Florence at the KHI working on her dissertation and will return to Princeton for the spring of 2018. [sria@princeton.edu]

Natalie Dupécher spent the 2016–17 academic year in Paris conducting archival research for her dissertation on the art and writing of German-born artist Hans Bellmer, with

Jessica Bell Brown (right) at the Museum of Modern Art with the curatorial team of Robert Rauschenberg: Among Friends: Kelsey Corbett, Jenny Harris, Leah Dickerman, and Emily Liebert (photo by Carly Gaebe, courtesy MoMA)

Holly Borham and participants in the symposium “Protestantism and the Materiality of Texts” examining manuscripts in Rare Books and Special Collections at Firestone Library

A mural by Somnath Hore in Santiniketan, where Sria Chatterjee conducted research for her dissertation
Elizabeth Gebauer
Baroque pulpits being studied by
in Antwerp, one of the Flemish
in the Church of St. Charles Borromeo
Pulpit by Jan Pieter van Bauerscheit I
Jorn in Silkeborg, Denmark)
dissertation (courtesy of Museum
the topic of Niels Henriksen's
Kunst [Ancient Danish Art] (1949),
Olddansk
Image from Asger Jorn's
of papers, notes, and photographs belonging to
Rubens scholar Ludwig Burchard, Flemish
sculpture dealer Charles van Herck, and
sculpture historian Marguerite Casteels. In
March, Elizabeth presented her research to
the Early Modern Research Group
“Palette” at the Catholic University of Leuven (KU Leuven), and in June she gave
the public lecture “Carving Preekstoelen: Antwerp Sculptors and the Development of the Counter-Reformation Pulpit” at the
Rubenianum. [ero2@princeton.edu]

This year, Brandon Green passed his general
exams and proposed his dissertation,
“Confronting the Past in the Critical Third Century.” His project considers the modes in which the Romans negotiated their relationship with their own history and its accumulated material legacy during the
“military crisis” of the Late Empire. From February 2017 through January 2018, he is
the Program in the Ancient World borsista di
scambio (visiting exchange student) at the
Scuola Normale Superiore in Pisa. [bsgreen@princeton.edu]

Daniel Healey passed his general
examinations and proposed his dissertation,
“Retrospective Styles in Roman Visual
Culture,” during the fall semester. He
delivered a paper at the interdisciplinary
colloquium “Refuge and Refugees in the
Ancient World” at Columbia University in
November. In spring 2017, he presented
the paper at the Boston University
Graduate Symposium in the History of
Art and Architecture “Trashed: Rejection and Recovery in the History of Art and
Architecture.” Healey also received a 2017 Sir
John Soane’s Museum Foundation Traveling
Fellowship, which will fund a month of
dissertation research at Sir John Soane’s
Museum in London. He will spend the fall of
2017 in Rome, researching his dissertation.
[danielwhealey@gmail.com]

From September 2016 through August
2017, Niels Henriksen was a predoctoral
fellow in the Department of Modern and
Contemporary Art at the Metropolitan
Museum of Art in New York, where he
worked on writing his dissertation on the
paintings and illustrated books of the Danish
artist Asger Jorn (1914–73). Henriksen will
continue work on his dissertation at a
predoctoral fellowship at the Getty Research
Institute in Los Angeles beginning in late
September 2017. [nhenriks@princeton.edu]

Sol Jung concluded fieldwork in South Korea
in March 2016, and in April 2016 began a
yearlong research affiliation at the Tokyo
University of the Arts, Japan. Under the
guidance of Professor of Ceramics Mabi

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Katayama, she conducted research for her dissertation, “Assembling ‘Korea’: Peninsular Arts in Sixteenth-Century Japan,” which examines how Korean ceramics received high acclaim through Japanese collection practices, thus shaping aesthetic discourse. Jung visited regional archaeological depositories and excavation sites in port cities to view sherds of East Asian ceramics, in addition to some rare intact artifacts. The data she collected illustrates a fuller picture of Japan’s place in the greater network of East Asian maritime trade from the 14th to the 17th century. Before returning to the United States in April 2017, Jung had the opportunity to travel to Tsushima Island to view a private collection of Chinese and Korean artworks linked to the Sō clan, the local governing family instrumental in mediating trade and diplomatic relations between Korea and Japan from the 15th century on. She gave a presentation at the concluding workshop of the Institute of Fine Arts’ Summer Institute for Technical Art History in July 2017, discussing how technical art-historical methodologies have informed her approach to cross-cultural art history. Jung will focus on completing her dissertation in the coming academic year. [soljung@princeton.edu]

Katherine King successfully completed her general examinations in October and is now at work on her dissertation, “Deliberate Defacement: Provocation and Response in Byzantine Illuminated Manuscripts,” which addresses the phenomenon of damage intentionally inflicted on images in Byzantine manuscripts. In the spring, she participated in Princeton’s Prison Teaching Initiative, leading an introductory art history and appreciation class at the Albert C. Wagner Youth Correctional Facility with fellow graduate students Caitlin Ryan, Daniel Peacock, and Nathan Stobaugh. She also completed the Winter School in Greek Palaeography at the American Academy in Rome and undertook preliminary dissertation research at the Bibliothèque Nationale de France. In April, in collaboration with her medievalist colleagues in the department and in the Index of Medieval Art, King helped to organize the first Medievalist Art Historians’ Meeting, bringing together faculty and graduate students in medieval art history from institutions in the surrounding area in the hopes of fostering a stronger community. The 2016–17 academic year was her third and final year as the department’s graduate representative. In the fall 2017 semester, King will coteach Art 430, “Emperors, Angels, and Martyrs: Bodies in Byzantium,” with her advisor, Professor Charles Barber, as part of the Graduate School’s Collaborative Teaching Initiative. She will also continue her work with the department’s Visual Resources Collection, digitizing and cataloging parts of the Kurt Weitzmann archives. [kiking@princeton.edu]

Jamie Kwan is currently engaged in research on her dissertation, “From Flanders to Fontainebleau: The Flemish Presence in the French Renaissance,” which examines the involvement of Flemish art and artists in shaping the visual culture of Renaissance France. During the past year, she presented a paper on the drawings of Léonard Thiry at the conference “François I et les artistes du Nord (1515–1547),” sponsored by the Institut Royal du Patrimoine Artistique in Brussels. Her work on Thiry will be published by Picard in the forthcoming acts of the colloquium in 2017. Kwan also presented her research on Etienne Delaune’s engravings, The Months of the Year, at the Renaissance Society of America’s annual conference. This fall, she will conduct research in Paris sponsored by a 2016–17 Fulbright research grant. [jamieak@princeton.edu]

John Lansdowne recently completed his fellowship at the American Academy in Rome, where he was the Andrew Heiskell/Samuel H. Kress Foundation Predoctoral Rome Prize Fellow in Medieval Studies for 2015–17. During his time abroad, Lansdowne traveled widely in Italy and Greece, conducting field and object-based research for his dissertation, “The Micromosaic Man of Sorrows: Fraction and Union in Byzantium and Quattrocento Rome.” Last year, he presented his research at the annual conferences of the
The 2017 Jane Faggen, Ph.D., Dissertation Prize has been awarded to Abigail Newman *16. Supervised by Professor Thomas DaCosta Kaufmann, Newman’s dissertation, “Flanders Abroad: The Flemish Artistic Presence in 17th-Century Madrid,” focused on the interwoven histories—political, economic, social, and artistic—of Flanders and the Spanish empire to which it belonged. Investigating how Flemish painters and paintings entered Madrid, she examined the role of these Flemish transplants in the development of Spanish tastes, collecting, and art production. In doing so, her dissertation confronted questions of artistic style, mobility and exchange via specific historical examples. Since defending, she has been involved in various ongoing research, editing, and translation projects at Antwerp’s Rubenianum, a research center devoted to the art of the Low Countries in broader context in the 16th and 17th centuries. In addition, in the fall of 2016 she was a guest professor at Ghent University, where she cotauthed in Dutch an M.A. research seminar and a B.A. survey on European art, 1400–1750.

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 Millette Gaifman *05, Haicheng Wang *07, Kristoffer Neville *07, Daniel McReynolds *09, Katherine Marsengill *10, Annie Bourneuf *11, Robert Glass *11, Johanna Heinrichs *13, Alexis Cohen *14, and Leslie Geddes *14. Abigail Newman *16.

Leigh Anne Lieberman, a classical archaeologist, taught Latin full time for the Cincinnati Public School District during the past academic year. She coorganized and gave a presentation at a colloquium at this year’s annual meeting of the Archaeological Institute of America. The colloquium, “Small Finds, Writ Large,” highlighted new and innovative approaches to the study of ancient artifacts, encouraging dialogue and collaboration among scholars working in a broad range of chronological and geographic contexts. This summer, Lieberman returned to the American Excavations at Morgantina: Contrada Agnese Project, where she serves as the data director, and to the Pompeii Archaeological Research Project: Porta Stabia, where she is working toward her publication of the project’s vast artifactual assemblage. This fall, she will defend her dissertation, entitled “The Persistent Past: Refoundations in Sicily during the 5th and 4th Centuries B.C.E.,” which focuses on demographic changes and the active construction of collective identity. During the 2017–18 academic year, she will be a visiting assistant professor of Roman archaeology and Roman history at Pitzer College and Claremont McKenna College. [lieberman@cmc.edu]

Ellen Macfarlane is based in Los Angeles, where she is at work on her dissertation about the photography collective Group f.64. During the 2016–17 year, she was a Henry Luce/ACLS Dissertation Fellow in American Art and a Michael McConnell Fellow at the Huntington Library. In the fall of 2016, her article “Group f.64, Rocks, and the Limits of the Political Photograph” was published in American Art. Macfarlane also presented a paper titled “Race and the Beginnings of Group f.64” at the Association of Historians of American Art Biennial Symposium in Fort Worth. She is currently preparing a manuscript on uses of photography in the San Francisco communist newspaper Western Worker to cover California agricultural strikes in the early-1930s. The article will be included in a forthcoming special issue, California Foodways, of Southern California Quarterly, an interdisciplinary journal published by the University of California Press. [ebmacfar@princeton.edu]
Jakob Schillinger was admitted to the Interdisciplinary Doctoral Program in the Humanities (IHUM) at Princeton and was awarded an IHUM fellowship for the 2017–18 academic year. [mjs12@princeton.edu]

Kimia Shahi passed her general exams in fall 2016, and presented her dissertation prospectus in February 2017. Titled “Margin, Surface, Depth: Picturing the Contours of the Marine in Nineteenth-Century America,” her project considers how water as a substance, terrain, and idea participated in the history of landscape representation in America during a period that saw increased cultural, intellectual, and scientific focus on the ocean and seacoasts. In addition to her dissertation work, Shahi enjoyed precepting twice during the last academic year, and she continues to assist with the upcoming Princeton University Art Museum exhibition Nature’s Nation: American Art and Environment. She also became a member of the Princeton Energy and Climate Scholars, an interdisciplinary two-year graduate fellowship through the Princeton Environmental Institute. [kshahi@princeton.edu]

Phil Taylor spent the 2016–17 academic year in residence at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, where he was the David E. Finley Fellow. In December, he delivered a shoptalk to the members of the center, “Petrified, Liquefied, Purified: Raoul Ubac’s Image of the Body and Totalitarianism,” based on the final chapter of his dissertation, “Raoul Ubac’s Surrealist Photography.” In fall 2016, he also wrote an essay, “‘to allow this’: Edgar Arceneaux’s Until, Until, Until…,” for the catalogue of Arceneaux’s solo exhibition Written in Smoke and Fire, at the MIT List Visual Arts Center. In September 2017, Taylor joined the Museum of Modern Art as a curatorial assistant in the Department of Photography. [l.phil.taylor@gmail.com]

Stephanie H. Tung was a Princeton Institute for International and Regional Studies (PIIRS) graduate fellow for the 2016–17 academic year. She presented a chapter of her dissertation, “Pictorial China: Republican Era Amateur Art Photography 1923–1937,” at the institute’s seminar. During the past year, she also contributed entries on photography, conceptual art, and performance art to Art and China after 1989: Theater of the World, the catalogue of the upcoming exhibition of the same name at the Solomon R. Guggenheim Museum. In fall 2017, she will organize a workshop and works-in-progress presentation for the 2017 Dunhuang Foundation artist-in-residence Xie Xiaoze at the Asia Art Archive in Brooklyn. [shtung@princeton.edu]

Luciano Vanni proposed his dissertation, on the renovation of the Habsburg-Lorraine residences in 18th-century Prague, Brussels, and Florence, in May 2016. In March 2016, he presented a paper at the Charles University of Prague on the reception of Federico Barocci’s paintings in Central Europe, and he joined Professor Thomas DaCosta Kaufmann’s seminar “Seventeenth- and Eighteenth-century Art” during the class’s trip to Bohemia and Moravia, in the Czech Republic. Vanni has been awarded a Donald and Mary Hyde Academic-Year Fellowship for Research Abroad in the Humanities for 2017–18. He will spend the academic year in Europe, particularly in Vienna, Prague, Brussels, and Florence, where he will conduct dissertation research in archives and local collections. [lvanni@princeton.edu]

Justin Willson held summer fellowships in 2016 and 2017 from the Stanley J. Seeger ’52 Center for Hellenic Studies and the Committee for the Study of Late Antiquity, both at Princeton. For 2017, he is a fellow at the Medieval Slavic Summer Institute at the Hilandar Research Library at The Ohio State University. [jwillson@princeton.edu]

Hannah Yohalem spent the 2016–17 academic year as a predoctoral fellow in residence at the Smithsonian American Art Museum in Washington. There, she pursued research for her dissertation, “Things Moving and Stopped: Motility in Jasper Johns’s Art, 1954–1972,” which posits that the dialectic of mobility and restraint structures Johns’s work from the early portion of his career. Yohalem presented portions of her dissertation research at the Smithsonian American Art Museum, as well as at the Georgia O’Keeffe Museum in Santa Fe, New Mexico, speaking on the bodily mechanics of Johns’s rotational devices. In addition, she participated in the New Museum’s colloquium “The Critical Matter of Performance,” at which she argued for the ways in which dance technique can inform pedagogy in traditional academic settings. Hannah will remain in Washington this academic year, having extended her fellowship at the Smithsonian. [yohalem@princeton.edu]
New Dissertation Topics

Brandon Green, “Confronting the Past in the Critical Third Century” (Michael Koortbojian)

Madeleine Haddon, “Local Color: Race, Ethnicity, and Gender in Nineteenth-Century Paintings of Spain” (Bridget Alsdorf)

Daniel Healey, “Retrospective Styles in Roman Visual Culture” (Michael Koortbojian)

Katherine King, “Deliberate Defacement: Provocation and Response in Byzantine Illuminated Manuscripts” (Charles Barber)

Perrin Lathrop, “A Sublime Art: Akinola Lasekan and Colonial Modernism in Nigeria” (Chika Okeke-Agulu)

Benjamin Murphy, “Fieldwork: Problems of Observation in Latin American Video” (Irene Small)

Caitlin Ryan, “Documents of Social Life: Photography in Popular Front France” (Anne McCauley)

Jakob Schillinger, “The Improvement of Contemporary Art: From Information Aesthetics to Post-Conceptual Painting” (Hal Foster)

Kimia Shahi, “Margin, Surface, Depth: Picturing the Contours of the Marine in 19th-Century America” (Rachael DeLue)


May Yamaguchi, “Paintings, Bound: The Problems of Reading Nineteenth-Century Japanese Printed Pictorial Books” (Andrew Watsky)

Allan Doyle, “A Rule Without Measure: Michelangelo Buonarroti’s Afterlife in French Painting 1814–1837” (Rachael DeLue)

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

Sarah Lynch, “‘Ein Liebhaber aller freyen Khünst’: Bonifaz Wolmut and the Architecture of the European Renaissance” (Thomas DaCosta Kaufmann)

Nebojša Stanković, “At the Threshold of the Heavens: The Narthex and Adjacent Spaces in Middle Byzantine Churches of Mount Athos (10th–11th Centuries)—Architecture, Function, and Meaning” (Charles Barber)

Adedoyin Teriba, “Afro-Brazilian Architecture in Southwest Colonial Nigeria (1890s–1940s)” (Esther da Costa Meyer)

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

Fellowships for 2016–17

Jessica Bell-Brown, Museum Research Consortium Fellowship at the Museum of Modern Art

Sria Chatterjeee, Paul Mellon Junior Fellowship and Kunsthistorisches Institut in Florence-Max Planck Institute Fellowship

Erica DiBenedetto, Morgan-Menil Predoctoral Fellowship

Natalie Dupêcher, Donald and Mary Hyde Academic-Year Fellowship, Princeton University

Peter Fox, Grunwald Curatorial Fellowship, Hammer Museum

Elizabeth Gebauer, Rubenium Fellowship, Belgian American Educational Foundation and the Rubenium Fund

Niels Henriksen, Sylvan C. Coleman and Pam Coleman Memorial Fund Fellowship at the Metropolitan Museum of Art

Jamie Kwan, Fulbright Research Grant to France

Ellen MacFarlane, Luce/ACLS Dissertation Fellowship in American Art

Stephanie Tung, Princeton Institute for International and Regional Studies (PIIRS) Fellowship

Hannah Yohalem, Smithsonian Institution Predoctoral Fellow at the American Art Museum
Undergraduate News

Nazli Ercan ’17 wrote her senior thesis, “Martens Monoprint: Graphic Design as a ‘Ghost Discipline,’” under the guidance of Professor Hal Foster. Her thesis considers the dynamic between self-initiated and commercial graphic design practices through the works of the Dutch graphic designer Karel Martens. With the support of a Jay Wilson ’69 Senior Thesis Research Grant from the department, Ercan traveled to Amsterdam to interview Martens in his studio. During her time at Princeton, she was a volunteer tour guide at the Princeton University Art Museum and worked as a graphic designer for the Student Design Agency. The summer before her senior year, she was on the curatorial team of the 3rd Istanbul Design Biennial, “Are We Human? The Design of the Species: 2 seconds, 2 days, 2 years, 200 years, 200,000 years,” working with the cocurators, Professors Beatriz Colomina (Architecture) and Mark Wigley (Columbia University, emeritus). After graduation, she moved to New York City to work as a graphic designer at Pin-Up: Magazine for Architectural Entertainment. [ercnazli@gmail.com]

Dominique Fahmy ’17, with fellow art and archaeology major Simon Wu ’17, created a fully collaborative thesis show titled objects w/feelings. Their collaboration began with a simple goal—to take 10 measurements of each other’s bodies daily—and evolved into an exhibition that incorporated sculpture, film, photography, and printed matter, and explored themes of intimacy, collaboration, and digital visualizations of the body. She was advised by Joe Scanlan, professor of visual arts; Martha Friedman, senior lecturer in visual arts; and department Lecturer AnnMarie Perl, as well as by Wu’s advisers, Lecturers in Visual Arts Alice Chung and Fia Backström. Fahmy also earned a certificate in neuroscience. She will work for the next two years at the food justice nonprofit Real Food Challenge in Boston through the Pace Center’s High Meadows Fellowship program, and she plans to continue to be involved in the arts. [dominiquefahmy@gmail.com]

Mairead Horton ’17 wrote her thesis, “‘Full of Company’: The Cultivation of Social Identity and Structure in Thomas Gainsborough’s The Mall in St. James’s Park,” under the guidance of Thomas Gainsborough’s, Untitled, 2016, letterpress monoprint on found card, 8 × 5 inches, one of the works of graphic design examined in Nazli Ercan ’17’s thesis (courtesy of the artist and P!)

[ercnazli@gmail.com]
Maddie Myers ’17 performed in her senior thesis musical Once.

With support from the department, she traveled to Britain and to Yale University to conduct primary research and better understand Gainsborough’s milieu. Horton also earned a certificate in humanistic studies. Over the past four years, she was involved with the Princeton University Art Museum as a tour guide, a member of the student advisory board, and a McCrindle Intern in Prints and Drawings. She has also had internships at the Huntington Library in San Marino, California, and at the Philadelphia Museum of Art. Horton plans to spend the next year working and brushing up her languages before applying to graduate school. She plans to pursue a Ph.D. in art history and a career in museum work. [maireadhorton@gmail.com]

Maddie Meyers ’17 wrote her senior thesis, “Chasing Georgia,” under the guidance of Professor Rachael Z. DeLue. Her thesis investigated the oeuvre of Georgia O’Keeffe, with a focus on the 1937 oil painting From the Faraway, Nearby. Attempting to locate the “faraway, nearby” in the world of O’Keeffe, Meyers traveled to Santa Fe to visit the Georgia O’Keeffe Museum, and conducted research in the archives at the Metropolitan Museum of Art to further her study of O’Keeffe. Moving away from the primary discourse surrounding O’Keeffe as one based on her biography and relationship to Alfred Stieglitz, and her geographic move to the Southwest, Meyers “placed” O’Keeffe beyond these boundaries, finding that O’Keeffe, as an artist and myth, needed a new dialogue with which to be understood. Outside the department, Meyers was president of Shere Khan co-ed a cappella and performed in various theater productions throughout her four years at Princeton. She earned certificates in gender and sexuality studies, American studies, music theater studies, and theater studies, completing two other senior theses: one titled Study of a Daughter, an autobiographical solo show, and a second, Once, a musical, which was the first Off-Broadway, non-touring version of the work. She was a research assistant to Professor Stacy Wolf, working on her upcoming book and helping to design the Music Theater certificate program, a studio assistant to professor and professional sculptor Martha Friedman, and a building supervisor at the Frist Student Campus Center. Following graduation, Meyers moved to Los Angeles to pursue a career as a writer and actor. [madeleinesophiemeyers@gmail.com]

Alex Quetell ’17 devised his thesis show EXCESS under the guidance of Professors of Visual Arts Susan Marshall and Jeffrey Whetstone. The work, performed by six dancers, with music by David Sahar ’17, began as the audience waited outside an unsigned metal door, only to be separated and led into either side of the studio space divided by a large reflective curtain. On one side performers served hors d’oeuvres and drinks in a party-like setting, and on the other the public was left to wander a void occupied by merely a few garbage bags. The show attempted to reveal the dissonances propagated in humanity’s pursuit of technology and progress. Performers oscillated between various states of control and manipulation, and eventually deconstructed the party in a chaotic, paper-shred-throwing sequence, after which the work settles into a more traditional contemporary dance show performed in the round. At Princeton, Quetell performed with two student dance companies and in senior thesis and department shows, and choreographed numerous works for both dance and theater. In June 2017, he attended Springboard Danse Montréal, a program aimed at training rising dancers and connecting them with prominent contemporary choreographers and directors. He is pursuing dance post-graduation, and hopes to one day join a dance company in Europe. [alexanderquetell@gmail.com]

Katie Woo ’17 wrote her thesis, “Metapainting as Metaobject: Reading Meaning in Seventeenth-Century Dutch Still Life,” under the supervision of Professor Carolina Mangone. She explored how still life served as an economic barometer for Dutch consumerist culture in the Golden Age. Through examination of the genre’s visual strategies and relationships to the commodities it depicts, she proposes a theoretical reading of the objects within the painting and the paintings as object.
themselves as self-aware and interactive. On campus, Woo was the vice president of events on the student advisory board of the Princeton University Art Museum. After graduation, she moved to New York City, where she works as a financial analyst for Credit Suisse. [katiejwoo@gmail.com]

Margot Yale ’17 wrote her senior thesis, “‘Tell Them Everything’: Three Women Artists and the Northern Irish Conflict,” under the guidance of Professor Bridget Alsdorf. Her thesis redresses the absence of scholarly attention paid to the work of women artists’ responses to the Troubles in Northern Ireland. Focusing on three artists—Rita Duffy, Catherine McWilliams, and Rita Donagh—her thesis assesses how these artists explore geographic boundaries, public and private space, and gender identity in their work. At Princeton, Yale served as president of the student advisory board of the Princeton University Art Museum, as well as a student tour guide. She has worked as both a McCrindle Intern and a digital projects assistant for the collections information team at the museum. She cofounded the Undergraduate Society of Art and Archaeology Fellows last spring. In summer 2017, Yale interned in the Prewar Department at the Whitney Museum of American Art and hopes to continue working in the art world this fall. She plans to continue her studies in art history at the graduate level and pursue a career in museum curating. [margotegyale@gmail.com]

2017 Senior Thesis Prizes

Art and Archaeology Senior Thesis Prize
Simon Wu ’17, “Resistance Performed: Politics and Aesthetics in Myanmar”
Stella and Rensselaer W. Lee Prize
Emily Kamen ’17, “Finding Ground: Exploring the American Terrain of the Center for Land Use Interpretation”
Malcolm Steinberg ’17, “Culture Complex: Territory and National Memory in the Films of Roy Andersson”
Irina S. Seitz Prize in the Field of Modern Art
Margot Yale ’17, “‘Tell Them Everything’: Three Women Artists and the Northern Irish Conflict”
Frederick Barnard White Prize in Art and Archaeology
Jacqueline Gufford ’17, “Uncovering Devotion: Interactive Flap Prints and the Crafting of Experiential Space in the Descrizione del Sacro Monte della Vern”
Charlotte Williams ’17, (Anthropology) “Making the Descendants: The Return of Machu Picchu’s Artifacts to an Inca Nation”
Frederick Barnard White Prize in Architecture
Harrison Blackman ’17 (History), “Planning for Ecumenopolis: Constantinos A. Doxiadis’ Quest to Design Postwar Athens, the United States, and the World”

Grace May Tilton Prize in Fine Arts
Emily Kamen ’17, “Finding Ground: Exploring the American Terrain of the Center for Land Use Interpretation”
Janice Sung ’17, “Place, Performance, and Possibility: Interconnectivity in William Sidney Mount’s The Power of Music”
Herbert L. Lucas Award in Visual Arts
Dominique Fahmy ’17, “objects w/feelings”
Sydney King ’17, “us, in part”
Adam Locher ’17, “Eden”
Yankia Ned ’17, “Talking to You is Exhausting”
Simon Wu ’17, “objects w/feelings”

Frederick Barnard White Prize in Architecture
Madeleine Meyers ’17, “Chasing Georgia”
Margot Yale ’17, “‘Tell Them Everything’: Three Women Artists and the Northern Irish Conflict”
Program in Dance Senior Thesis Award
Alex Quetell ’17, “EXCESS”
Seminar Study Trips

Art and Architecture in the Czech Lands

The names Maulbertsch, Dientzenhofer, and Santini-Aichel may not immediately trigger mental images in the minds of most art historians. But after a week in the Czech Republic, the thirteen undergraduate and four graduate students in Professor Thomas DaCosta Kaufmann’s Art 448 class could easily identify multiple works by these and other important artists active in Bohemia and Moravia between 1350 and 1800. The spring break trip began with a visit to Santini-Aichel’s pilgrimage church of Saint John of Nepomuk in Žďár nad Sázavou and to the medieval Pernštejn castle, which emerged from the misty woods of Moravia.

During three days in Brno, professors and students from Brno University joined the Princeton group in exploring the medieval and early modern architecture, sculpture, and painting of the Czech Republic’s second major city. A private visit to Mies van der Rohe’s Tugendhat Villa added a further note of architectural variety to the inventive Baroque churches, playful late medieval ornament, and stunning ribbed vaults seen elsewhere in the vicinity. Visits to Bučovice and Kroměříž castles provided opportunities for discussions about the reception of architectural forms from Italy and about the allegorical and mythological programs of the paintings and stucco decorations, while also confirming the jaw-dropping power of Maulbertsch’s frescoes. After a visit to the Tovačov castle, the group moved on to Olomouc, where the students visited the Archdiocesan Museum and the Town Hall.

On the way to Prague, the itinerary included stops in Sedlec and in Kutna Hora, a town made rich by silver mines and whose main church, St. Barbara, is distinguished by its circus tent-like roof. In addition to the main sites of the Prague castle, Charles Bridge, Wallenstein Palace, and Star Villa, the group visited several churches with local professors from Charles University and the Czech Academy of Sciences, along with Czech graduate students. An appointment in the drawing collection of the Kinsky Palais afforded the students a closer look at works by Arcimboldo, Petr Brandl, and Václav Hollar. Two Princeton graduate students presented Prague-related material at a conference at the Catholic University, and Kaufmann lectured at the Institute of Art History on the display of sculpture in the Prague Kunstkammer.

The trip required stamina—most days began with 8:30 a.m. departures and ended with a return to the hotel at 10 p.m.—but the extended group, which also included two of Kaufmann’s graduate students currently based in Paris and Munich, not only persevered but developed research topics based on their observations and engagement with works of art encountered on the trip. The students presented their findings at a symposium in Princeton, “Art and Architecture in the Czech Lands: Bohemia, Moravia, Silesia, Lusatia (ca. 1500–1800).”

Mayan Court Culture in Mexico

During spring break, Bryan Just, the Peter Jay Sharp, Class of 1952, Curator and Lecturer in the Art of the Ancient Americas at the Princeton University Art Museum, traveled to Chiapas, Mexico, with 11 students enrolled in his seminar “Art and Politics in the Maya Courts.” The seminar served as an intensive and interdisciplinary introduction to the role of visual materials in the creation and maintenance of royal court culture during the 7th and 8th centuries. During the weeks leading up to the trip, students explored scholarship from art historians,
archaeologists, and cultural anthropologists addressing particular aspects of court culture. They also developed basic literacy in Maya hieroglyphic writing by deciphering selected texts from the site of Piedras Negras. These inscriptions provided contemporary historical records of the Piedras Negras royal family and their robust courtly retinues, including administrators, religious specialists, and artists. The court of Piedras Negras, located in present-day Guatemala, interacted intensively with a suite of Maya kingdoms that the students visited during the trip, allowing them to make connections between knowledge acquired in the classroom and their experiences in the field.

The trip began in Palenque, one of the most picturesque Maya archaeological sites, renowned for its fine court and temple architecture and its well-preserved, crisp limestone sculpture. Spending time walking through the various structures and formal plazas of Palenque’s complex palace gave the students a visceral appreciation of scale and access, and how they relate to the designated functions of particular spaces. The site also offered the class’s first immersion in the rainforest ecosystem that inspired so much of Maya iconography and religious symbolism, including sightings of howler monkeys.

Palenque was a relatively large city with appropriately impressive architecture. Other sites of comparable size and political power visited during the trip included Yaxchilan, which the class approached by boat on the Usumacinta River, and Tonina, whose soaring mountainside ceremonial core overlooks a broad, impressive valley. Each of these locales is relatively accessible and has been substantially cleared of underbrush, with many buildings restored to approximate their original splendor. But the class also visited more modest secondary centers, such as Bonampak with its magnificently preserved mural program, as well as two sites still largely enveloped by forest and inaccessible to ordinary tourists. Visiting the small center of Lacanjá, for example, required rafting along the eponymous river through thrilling (but modest) rapids for about two hours before trekking into the rainforest with local guides. Seeing such underexplored sites helped the students appreciate how much remains to be discovered. Evidence of looters’ activities at Lacanjá also highlighted that these sites remain at risk.

The trip culminated in the colonial city of San Cristobal de las Casas, a city that serves as the hub for dozens of contemporary communities nestled among the mountains of the region. To consider potential cultural continuities from ancient times, the class visited Magdalenas to witness the annual procession of the local saint on its visit to a neighboring community.

The trip inspired a wide range of research projects. Some students focused on curious details of architecture, sculpture, or history discussed at the ruins, but others were more intrigued by contemporary issues of looting and indigenous relationships to their own past.
Abydos, Egypt

Beginning this year, the Department of Art and Archaeology will assume primary sponsorship of the Abydos North Cemetery Expedition. David O’Connor originated the expedition at the University of Pennsylvania in 1967, brought it to the Institute of Fine Arts at New York University in 1995, and continued work there until his retirement in 2016. Beginning with the 2017–18 season, the department’s Professor Deborah Vischak joins NYU’s Matthew Adams as codirector of the expedition.

The site of Abydos in southern Egypt was one of ancient Egypt’s most important places. It was the burial place of Egypt’s first kings, several hundred years before the pyramids were built at Giza, and it was the primary cult place of the god Osiris, ruler of the dead and a central figure in the Egyptian pantheon. The worship of Osiris, in particular an annual festival commemorating his death and rebirth, drew Egyptians to the site for more than 2,000 years. Kings and elite officials alike built monuments across this sacred landscape, which covers nearly five square miles of the desert on the west bank of the Nile.

The North Cemetery concession encompasses most of the ancient core of Abydos, located at the northern end of the site, and holds the remains of material culture built over 4,000 years. This includes the main urban center of Abydos, the Temple of Osiris, the area of First and Second Dynasty royal monuments (called “enclosures”), and the vast cemetery fields that spread across the desert adjacent to the town. Each of these major site components exhibits a range of forms of cultural expression that together constitute a rich tapestry of the life of this ancient “great place” over virtually the entire span of ancient Egyptian history.

Standing at the heart of the site is the massive mud-brick enclosure built for the last king of the Second Dynasty, Khasekhemwy. Covering an area of more than 10,000 square meters and with five-meter-thick walls still mostly standing to their original height of around 11 meters, this monument dominates the desert landscape at Abydos as it has since its construction. Although still very impressive visually, the monument, made of sun-dried mud bricks, has suffered greatly through its long history, and an assessment of its condition revealed that many parts were in danger of catastrophic collapse.

Under the direction of Adams, and with preservation architects and conservators, the expedition has been engaged in a program to stabilize the monument using primarily traditional materials and following the original building methods. Approximately two-thirds of the necessary conservation measures have been completed. Dependent upon future funding, completion of this work is an important goal of the expedition.

One of the immediate priorities of the expedition is developing and enacting a comprehensive site management plan. Access to this extremely important site has long been restricted to foreign and Egyptian archaeologists. Making it accessible and comprehensible to the local communities, and ultimately to tourists as well, is an essential component of the expedition’s future plans. In pursuit of this goal, a key part of the 2017–18 season will be holding...
an on-site workshop at Abydos with site management experts, officials from the local and national Egyptian Ministry of Antiquities, and other local project directors to collaborate on a plan and set goals for its implementation. In the second part of the upcoming season, survey and excavation will be carried out in an area at the northern edge of the site. This area includes evidence for pre-Dynastic (i.e., fourth-millennium) industry, an early Old Kingdom cemetery (ca. 2500–2300 B.C.E.), and building from the Ptolemaic era (ca. 300–100 B.C.E.).

The future research potential of the expedition is essentially unlimited. Many parts of the site remain either unexplored or largely under-explored and will require new excavation and research. The expedition has long brought students together with professional archaeologists, architects, surveyors, conservators, and other specialists in pursuit of its research goals and in service to its key pedagogical mission, namely, the training of students in archaeological, art-historical, and conservation practice. Field seasons present a wide range of opportunities for students, including excavation, survey and mapping, photography, collections management, digital records management, and object conservation.

The expedition’s work is not limited to the field setting. Research questions are also regularly pursued through the records, both digital and physical, that comprise the expedition’s archive; research and publication initiatives, as well as archive management, present a wide range of opportunities for the involvement of students. Current initiatives include the digitization of expedition records and the development of an image database. In the fall of 2018, the expedition will undertake additional related projects on campus, including student collaboration on site management needs and the development of the first comprehensive modern map and associated GIS database of the site of Abydos and its immediate environs.

The interdisciplinary nature of modern archaeology and the exceptional richness of the Abydos North Cemetery site make this expedition a valuable addition to the research opportunities in the Department of Art and Archaeology, as well as for students and faculty across the University.

**Morgantina, Sicily**

The summer of 2017 marked the fourth season of the American Excavations at Morgantina: Contrada Agnese Project (CAP), sponsored by the Department of Art and Archaeology and directed by Alex Walthall’13. The six-week season brought together more than 65 students and scholars for the excavation and analysis of a large house of Hellenistic date (ca. 3rd century B.C.E.) in the ancient urban center of Morgantina. By introducing new research questions, methods, and technologies into its fieldwork, CAP aims to produce a vibrant picture of this domestic space, casting light on aspects of daily life such as food consumption, household industry, and economic exchange. The ongoing excavations promise to dramatically enrich our understanding of the city and its surrounding territory during the Greek and Roman periods. The discovery of two large rotary mills inside the building suggests that the occupants were processing grains into flour on an intensive scale, perhaps for consumption beyond the household.

Among the most exciting moments of the 2017 season was the discovery of several large terracotta figurines, which were found lying on the floor in one room of the building. The figurines are all female and may be identified as aristocratic women or, in some cases, divinities. Originally, these well-dressed ladies were brightly decorated with colorful pigments and, in one case, even gold leaf.

Work will continue in the Contrada Agnese in 2018, when excavations will focus on clarifying the relationship of the house to the buildings in its immediate vicinity.
Robert Janson-La Palme *76 Lecture

Peter Parshall, formerly the curator of Old Master prints at the National Gallery of Art in Washington, and formerly the Jane Neuberger Goodsell Professor of Art History and the Humanities at Reed College, presented “Once Again, Albrecht Dürer’s Melencolia I” on December 7, 2016. Parshall completed his doctoral studies in art history at the University of Chicago, and his dissertation research as a fellow at the Warburg Institute in London. He has written and lectured widely on the art of northern Europe and the Renaissance, with special emphasis on the history of prints, the early history and organization of collecting, and Renaissance art theory. With David Landau, he coauthored The Renaissance Print: 1470–1550 (Yale University Press, 1994), recipient of the 1995 Mitchell Prize. At the National Gallery, he organized The Unfinished Print, an exhibition with catalogue that was also shown at the Frick Collection in New York and the Städel Institut in Frankfurt.

Robert Janson-La Palme *76, for whom this endowment was named, is professor emeritus of art history at Washington College in Maryland, and received his Ph.D. at Princeton under Professors Millard Meiss and John Rupert Martin. The endowment was established to bring a visiting scholar and teacher of national and international stature to Princeton to teach and conduct other scholarly activities in European art of the period 1200–1800 A.D.

Kurt Weitzmann Lecture


His lecture focused on the corpus of religious panel paintings that survive from Late Antiquity. These paintings are the subject of a major study written by Professor Mathews and Norman Muller, conservator at the Princeton University Art Museum: The Dawn of Christian Art in Panel Paintings and Icons (Getty Institute, 2016). These pagan works provide compelling evidence for personal and domestic religious practices in the Roman world. They also provide a context for understanding the emergence of the icon and its veneration in early Christianity.

The Kurt Weitzmann Memorial Lecture Series in Late Antique, Early Christian, Byzantine, and Early Medieval Art was endowed by a bequest from the estate of Professor Kurt Weitzmann and Josepha Weitzmann-Fiedler. Weitzmann joined the Department of Art and Archaeology in 1935 and spent the remainder of his scholarly career there and at the Institute for Advanced Study, where he was a permanent member of the School of Historical Studies. In 1938, he began his long association with Dumbarton Oaks, Harvard University’s research center for Byzantine studies, where he presented the paper “Principals of Byzantine Book Illumination” even before the center was fully established. Always interested in the relationship between text and images, Weitzmann’s first major project at Princeton was preparing a corpus of illustrated manuscripts of the Septuagint, in collaboration with his Princeton colleagues Charles Rufus Morey and Albert M. Friend, Jr. His magnum opus in this series, The Byzantine Octateuchs, coauthored with Massimo Bernabò, was published posthumously in 1999. Among his other influential books is Illustrations in Roll and Codex, a distillation of his principles of manuscript interpretation, which appeared in 1947 and was later revised and reissued in 1970.

James F. Haley ’50 Lecture

Salvatore Settis gave the 12th Haley Lecture, “Pathos, Symptom, Expression: Laocoon in Europe, 16th to 20th Century.” Settis, formerly the director of both the Scuola Normale Superiore di Pisa and the Getty Research Institute, has also held many other distinguished appointments and lectureships, and is currently the chair of the Louvre’s Scientific Council.

In his Haley lecture, our speaker returned to the subject matter of his 1999 book on the Laocoon, but his perspective had changed—from the statue itself and its rediscovery in the Renaissance to a profound
meditation on its afterlife up to the present day. By means of a three-pronged survey of its imagery's reuse, Settis demonstrated its long and powerful role in the history of modern art. The lecture began with a discussion, following on the unique theories of Aby Warburg, of the Laocoön as the epitome of ancient artists’ ability to register intense and powerful emotion. There followed an overview of the statue’s role in the historiography of Western art as a broad and universalizing “symptom” of such a classical ideal. In the third part of his lecture, Settis demonstrated the statue’s continuing power as a means of expressing quintessentially modern concerns by artists of the 20th century, and he closed with the highly politicized rendition of Laocoön that appeared on wall paintings in the Italian town of Orgosolo, on the island of Sardinia, where the famous statue was transformed, beginning in the mid-1970s, by local students, so as to serve as a still-powerful image of mankind, with the snakes in which he is ensnared now clearly labeled “Capitalism.”

The lecture series was inaugurated in November 1991, endowed by William R. Haley, Class of 1945, in honor and memory of his late brother, James F. Haley, Class of 1950. While neither of the Haley brothers majored in art history, both took several courses in the department—and William credits those courses as giving him “in later years of travel a layman’s interest in art and architecture that he would never have had without his experiences in McCormick Hall.” Sadly, William R. Haley, who attended every “Haley” Lecture, passed away on June 28, 2017.

The Modernity of Sculpture
October 8, 2016
This one-day conference sponsored by the department focused on the topic of “Sculpture.” The speakers were Friedrich Teja Bach (University of Vienna, emeritus), Malcolm Baker (University of California, Riverside), Christina Ferando (Yale University), and Princeton’s Brigid Doherty, Carolina Mangone, Hal Foster, and Michael Koortbojian.

The Berlin Painter and His World
April 1, 2017
The Princeton University Art Museum and the department hosted this one-day symposium in conjunction with the exhibition The Berlin Painter and His World. The conference was a celebration of ancient Greece and of the ideals of reason, proportion, and human dignity that are its legacy. The speakers and their topics were: Mario Ioizzo (National Archaeological Museum, Florence), “Hidden Inscriptions by or Around the Berlin Painter”; François Lissarrague (École des Hautes Études en Sciences Sociales, Paris), “The Berlin Painter: Painting in the Dark”; Richard Neer (University of Chicago), “Beazley, the Berlin Painter, and the Erotics of Connoisseurship”; Dimitris Palaiothodoros (University of Thessaly, Greece), “Lekythoi by the Berlin Painter: Tradition and Innovation”; and Tanja Scheer (Georg-August-Universität Göttingen, Germany), “Myth in Classical Athens: Contexts and Functions.”

Focusing on the extraordinary work of a single anonymous master artisan, the exhibition provided a window onto ancient Athenian society at a time of economic growth and cultural flourishing through the art of vase painting, the largest body of pictorial imagery to have survived from antiquity. Depictions of myths, cult, and daily life on red-figure vases posit questions on love and war, life and death, that still resonate today. Though the Berlin Painter’s elegant style has long been appreciated, this was the first exhibition devoted to the artist. The exhibition featured 84 vessels and statuettes of the early fifth century B.C., gathered from museums and private collections around the globe, and examined the elements of this artist’s style that allow the attribution of objects to his hand while affording unique insights into life 2,500 years ago.

Christian Time in Early Modern Europe
April 7–8, 2017
This two-day workshop was organized by Carolina Mangone and cosponsored by the Center for Collaborative History, the Humanities Council, and the Department of Art and Archaeology.

Until recently, Renaissance scholars...
on both sides of the Atlantic had little to say about the study of Christian antiquity in early modern Europe. From the 1960s onward, however, a scholarly revolution has transformed the modern study of early Christianity and its development in Late Antiquity into vital and fascinating fields of scholarship. Specialists in early modern history, art history, and literature have begun to attend to how scholars in the 15th, 16th, and 17th centuries imagined this world and tried to bring it back to life, in everything from histories of the church to martyrologies, liturgies, and new or rebuilt church buildings. Exciting books and articles have shed light on everything from the building of the Biblioteca Ambrosiana and the publication of the Acta Sanctorum (which continue to be valuable resources for scholarship), to the creation of an imaginary Christian antiquity in Spain.

In this interdisciplinary workshop, senior and junior scholars assembled to reflect on early modern Catholic visions of early Christian temporalities. Cesare Baronio, the authoritative historian of the Church, proclaimed that it was and had been “semper eadem”—“always the same”—from the Incarnation to his own day. In fact, however, his Annales, when examined closely, reveal paradoxical discontinuities, hidden ruptures, and temporal ambiguity alongside the motivated continuities that he emphasized. Theses became complex when historians, antiquaries, and artists examined the past in granular detail or reconstructed past practices and buildings to suit both scholarly understandings and current needs. Evidence changed minds. Participants in the workshop examined both the grand claims and the subterranean complexities that have made this body of scholarship so vital.

The speakers were: Holly Borham (Princeton University), Simon Ditchfield (University of York), Tony Grafton (Princeton University), Ingo Herklotz (University of Marburg), David Karmon (College of the Holy Cross), Noria Litaker (University of Pennsylvania), Jan Machielsen (Cardiff University), Carolina Mangone (Princeton University), Hannah Marcus (Stanford University), Madeline McMahon (Princeton University), Katrina Olds (University of San Francisco), and Irina Oryshkevich (Columbia University).

Medievalist Art Historians’ Meeting of the Inter-Doctoral Consortium and Delaware Valley Medieval Association
April 14, 2017
On April 14th, the department and the Index of Medieval Art held the first annual Medievalist Art Historians’ Meeting of the Inter-Doctoral Consortium and Delaware Valley Medieval Association. The department’s medievalists—including Professors Beatrice Kitzinger and Charles Barber, Index of Medieval Art Director Pamela Patton, and graduate students Katherine King, Meseret Oldjira, Justin Willson, Erene Rafik Morcos, and Francesca Pistone—invited art historians from the area to travel to Princeton for the event. The afternoon included announcements from participants and trips to study rooms at Firestone Library’s Rare Books and Special Collections and the Princeton University Art Museum, where 35 participants representing nine different institutions and myriad research interests viewed medieval manuscripts and manuscript fragments.

Funded by a grant from the Medieval...
Academy of America and hosted by the Index of Medieval Art, the meeting aimed to bring together students and faculty in western medieval, Byzantine, and Islamic art history from universities across the consortium and the region. Although interuniversity course enrollment and conferences provide some opportunity to meet colleagues, Princeton’s medievalists hoped that the smaller and more informal atmosphere of this meeting would foster a forum for informal exchange, promote the growth and strength of the community, and encourage closer collaboration among departments and special fields.

The organizers extend special thanks and appreciation to Fiona Barrett of the Index of Medieval Art, Don Skemer of Rare Books and Special Collections, and Calvin Brown of the Princeton University Art Museum for their help in making the meeting a success.

The Medieval Iberian Treasury in the Context of Islamic and Christian Interchange
May 19–20, 2017

This two-day international conference was sponsored by the Index of Medieval Art and the Spanish National Research Council, with the Princeton Institute for International and Regional Studies and the Departments of History and Art and Archaeology, and was organized by Beatrice Kitzinger (Princeton), Pamela Patton (Princeton), and Therese Martin (Spanish National Research Council).

The western medieval treasury serves as a unique material witness to the desires, aspirations, and self-conception of its creators. Treasuries could function as sources of gifts (and obligations) for allies, as prestigious private storehouses, or as financial reserves that could be made use of in times of need. Moreover, luxury items from non-Christian cultures—such as the many Islamic objects that found their way into church treasuries, or those made from materials of great intrinsic value, such as ivory, gold, silver, or silk—became still more valuable if the pieces were turned to a sacred use. This conference brought together international and U.S. scholars in a range of disciplines to examine the near-intact monastic treasury of San Isidoro in Leon, in northern Spain, as a springing point for larger questions about sumptuary collections and their patrons across Europe and the Mediterranean across the Middle Ages.

Topics of inquiry included Islamic law and sumptuary production, Christian manuscripts and metalwork, patronage and royal studies, issues of identity and gender, and cultural and political history. The diversity of questions and perspectives addressed by the speakers shed light on the nature of Leon as a paradigmatic treasury collection as well as on the broad efficacy of multidisciplinary study for the Middle Ages.

The conference was paired with a study day, supported by a David A. Gardner “Magic” Grant, that brought Princeton students and conference speakers to the Metropolitan Museum of Art and the Cloisters. The speakers were: Ana Cabrera (Victoria and Albert Museum), María Judith Feliciano (independent scholar), Jerrilynn Dodds (Sarah Lawrence College), Amanda Dotseth (Meadows Museum, Southern Methodist University), Elinor Adelberg (Victoria and Albert Museum), Ana Rodríguez (Consejo Superior de Investigaciones Centíficas), Beatrice Kitzinger (Princeton University), Eduardo Manzano (Consejo Superior de Investigaciones Centíficas), Therese Martin (Consejo Superior de Investigaciones Centíficas), Pamela Patton (Princeton University), Ana Rodríguez (Consejo Superior de Investigaciones Centíficas), and Ittai Weinryb (Bard Graduate Center).

Department Lectures

Spring 2017

February 16
Mauro Mussolin
Metropolitan Museum of Art
Michelangelo and Paper as Palimpsest: Drawings, Letters, Records, and Sonnets

April 11
The James F. Haley ’50 Lecture in Jewish Learning and Leadership
Salvatore Settis
Scuola Normale Superiore, Pisa, Emeritus
Pathos, Symptom, Expression: Laocoön in Europe, 16th to 20th Century

April 13
Sarah Guérin
University of Pennsylvania
From Ife to Ifranji: Materials in a World System, circa 1300

April 27
Gregory Levine
University of California, Berkeley
Nezu Ka'ichirō’s Buddha Heads, Yamanaka Sadajirō, and Tianlongshan’s Sculptural Diaspora

Students examine medieval Iberian objects in the Metropolitan Museum Library with Professor Eva Hoffman and curator Charles Little
Marquand Library

Library special collections are a vital part of art history pedagogy at Princeton—a long and strengthening tradition. In the past two years, classroom consultations with Marquand rare books have increased four-fold. Meeting these very welcome obligations has a big impact on library staff. We are especially beholden to Jessica Hoppe Dağcı, Marquand’s knowledgeable and dedicated administrator, who cares for our vault collections, manages the rare book reading room and reproduction requests, and ably coordinates logistics for more than 30 class consultations each semester.

Facsimiles are one important resource for teaching and research. Recent additions include the Peterborough Psalter, which was written and illuminated by at least three different English artists, ca. 1300–18. A fine missal commissioned by Gian Lucido Gonzaga of Mantua in 1442, but completed circa 1465 for Barbara of Brandenburg-Gonzaga, has illuminations by the late Gothic miniaturists Belbello di Pavia and the Mantegnesque Girolamo da Cremona, among others. The Cantigas de Santa Maria is a 13th-century Galician collection of sacred songs, some believed to have been composed by King Alfonso X. Marquand also acquired two facsimile objects—a new kind of “reading” resource for the library. A reproduction of a 12th-century ivory processional cross, now in New York’s Metropolitan Museum of Art, has complex iconography, with 98 carved inscriptions and 92 figures. The Franks Casket, a polychromed resin facsimile of a magnificent whalebone original now in the British Museum, has elaborate carved scenes and inscriptions—runic, Old English, and Latin—that evince an intermingling of pagan and Christian origins.

Architectural items of note include two albums of plates depicting the splendors of Rome: Palazzi diversi nell’alma città... di Roma (after 1638) presents more than 70 views of Rome’s palaces, churches, gardens, and fountains; Delle magnificenze di Roma antica e moderna (1747–61) includes 203 spectacular views of both ancient and modern Rome, engraved by Giuseppe Vasi, the first teacher of Piranesi. Hortorum Viriariorumque Noviter in Europa... is an album of famous contemporary gardens assembled around 1655 by the engraver and printer Abraham Hogenburg for a German audience. Antonio Visentini’s L’Augusta ducale Basilica dell’evangelista San Marco... (1761) magnificently commemorates the Venetian Basilica, with large etchings of its exterior and interior after drawings by painter and architect Visentini. Les antiquités d’Athenes mésurées et dessinées and Les Antiquités inédites de l’Attique... (1808–22), a translation of James Stuart’s and Nicholas Revett’s 1762 Antiquities of Athens brought their studies to a French-speaking audience.

Marquand made three significant additions to its growing collection of artistic anatomy books. The third Dutch edition of Johann Remmelin’s Pinax microcosmographicus (1667) is a tour-de-force of anatomical illustration, with three full-page figures incorporating hundreds of movable flaps that open in succession to reveal the intricacies of various organs. The 1691 Italian and 1723 English-language editions of Bernardino Genga’s Anatomia per uso et intelligenza del disegno, or Anatomy Improv’d and Illustrated, are works intended for teaching artists that combine illustrations of Genga’s anatomical specimens with renderings of classical statuary.

Significant additions to the Russian avant-garde collections include a copy of the important 1912 young artists’ group show in Saint Petersburg known as “Sōiu malodezhi” from the library of Mikhail Larionov, a proponent of Russian modernism who sought inspiration in traditional Russian sources such as folk art and icons rather than in the “decadent” West. Also in this area are two scarce 1913 catalogues of works by Natalia Goncharova; a posthumous 1924 VKhuUTEMAS exhibition of Liubov Popova; a 1930 solo exhibition of Kazimir Malevich at the Tretyakov Gallery; and a complete set of the first Soviet architectural magazine, Arkhitektura Ezhemesiachnik (Moscow, 1923).

The library added a fine copy of the catalogue for the first major exhibition of African art in America. Primitive...
Negro Art, Chiefly from the Belgian Congo (1923) documents a show organized by ethnographer Stewart Culin (1858–1929) that was mounted at the Museum of the Brooklyn Institute of Arts and Sciences. Culin was one of the earliest curators to display African artifacts as works of art rather than as ethnographic specimens.

A standout among this year’s photography acquisitions is the catalogue for the landmark 1904 Photo-Secession exhibition at the Carnegie Institute in Pittsburgh. Organized by Alfred Stieglitz, the show featured 287 works by 57 photographers. This deluxe edition of the catalogue has seven photogravures on Japan tissue pulled from Camera Work plates. With assistance from the Elise and Wesley Wright, Jr. ’51 Book Fund, Marquand was also able to purchase the sumptuous deluxe edition of Doris Ulmann’s and Julia Peterkin’s Roll, Jordan, Roll (1933). Ninety hand-pulled photogravure plates of Ulmann’s photographic portraits of former slaves and their descendants accompany Peterkin’s text on slave life in South Carolina. Another rare and important Pictorialist photo book is Alvin Langdon Coburn’s Manchester and the Sea (1926), a salute to the city’s history as a major seaport.

Marquand acquired an exceptional archive for the artist-designed journal Fandangos (1973–78). The creation of Raúl Marroquín, a pioneering, Colombian-born video artist who has been active in the Netherlands since 1971, the archive includes a complete set of Fandangos, a unique proof copy of an unpublished no. 13, and the original artwork for nos. 5 and 6. La photographie ciselante hypergraphique, infinitesimal et supertemporel (1968) is a portfolio created by Isidore Isou. Conceived as a Lettrist manifesto on photography, the portfolio contains original photographs—many with hand-painted additions—by 20 artists, including Isou himself. Richard Long’s River Avon Book (1979) consists solely of subtly mud-stained leaves of handmade paper, created by dipping each sheet into the eponymous river.

Sugimura Jihei’s Ukiyo raku asobi (Pleasures of the Floating World) (1681) was an important addition to Marquand’s collection of 17th-century Japanese books. Filled with a mélange of dynamically illustrated erotic scenes gleaned from classical literature and historical texts, this book represents both the beginning of commercial publishing in Japan and the Ukiyo-e woodblock print tradition. Another notable acquisition was one of the last books by legendary artist Kitagawa Utamaro, Ehon warai jogo (The Laughing Drinker) (ca. 1803). In each of the three volumes of this masterpiece of erotica, Utamaro frames his characteristically innovative scenes of lovemaking with full-page portraits of beautiful women’s faces on the first page and their genitals on the last. Among the Japanese photography purchases was the extremely rare ABCD (2003) by Araki Nobuyoshi. One of 20 facsimile copies of Araki’s original notebooks, this set of four oversized, spiral-bound volumes contains enlarged contact prints for photographs taken by a young Araki in the 1970s, documenting the foundation of his future work.

Chinese acquisitions continued to strengthen holdings in painting, calligraphy, ceramics, and Buddhist arts. To support the teaching needs of the department, Marquand added substantially to its collection of facsimile scrolls, including a long-needed color update of the renowned Song dynasty handscroll Qingming shanghe tu (Up the River at Qingming Festival Time) by Zhang Zeduan. The scroll is thought to provide a detailed view of life in the capital, Kaifeng, before the fall of the Northern Song in 1127. Replacing an extensively used black-and-white reproduction published in 1959, the new facsimile showcases the unparalleled draftsmanship of the original in its meticulous, free-hand renderings of architecture and boats along the canal, as well as finely honed observations of urban and suburban life. Marquand also received a sizable gift of exhibition catalogues from Hong Kong, mainland China, and Taiwan from Asian Art Archive in America, supplementing our holdings in modern and contemporary arts of China.
Tang Center for East Asian Art

The Tang Center, under Director Andrew M. Watts and Associate Director Dora C.Y. Ching, focused primarily on research and publication work in 2016–17.

During the fall semester, the Tang Center concentrated on the book project *Around Chigusa: Tea and the Arts of Sixteenth-Century Japan*. An outgrowth of a symposium and exhibition at Princeton in 2014, *Around Chigusa* explores the cultural milieu in which a humble large ceramic jar of Chinese origin dating to the 13th or 14th century became, in 16th-century Japan, Chigusa—a revered tea-leaf storage jar in the context of cha no yu, the longstanding Japanese cultural pursuit that revolves around tea. The essays set cha no yu in dialogue with other cultural practices in Japan, revealing larger paradigms that informed the production, circulation, and reception of the artifacts used and displayed in tea. This publication marks the culmination of a larger project centered on Chigusa, which began when the jar, accompanied by its accoutrements, was acquired by the Freer Gallery of Art in 2009. Following an exhibition at the Arthur M. Sackler Gallery of the Smithsonian Institution, an accompanying book (*Chigusa and the Art of Tea*, 2014) and its Japanese-language edition (2016), the Princeton publication represents the latest installment of scholarship on this famed object. The Tang Center eagerly awaits the release of this title, which will be distributed by Princeton University Press, this fall.

Throughout the academic year, the Tang Center continued work on the Lo Archive project, a multyear research and publication initiative focused on the archive of photographs of the Dunhuang and Yulin Buddhist caves in western China taken by James and Lucy Lo in 1943–44. The collection of photographs—the “Lo Archive” housed in the Department of Art and Archaeology—preserves invaluable historical views of the caves, which have changed greatly over the intervening seven decades, and also offers images of unusual aesthetic value. James Lo went beyond typical standards of documentary and expeditionary photography to create images that cross into the realm of art photography. Interest in Lo Archive photographs has grown not only among researchers but also among museum-goers. The Tang Center lent the exhibition “Dunhuang through the Lens of James and Lucy Lo,” comprised of a selection of 31 photographs of the Buddhist caves taken by James and Lucy Lo, to the University of Mississippi Museum (January 10–April 29, 2017). This exhibition was first displayed in the Department of Art and Archaeology at Princeton in 2015–16 in conjunction with the show *Sacred Caves of the Silk Road* at the Princeton University Art Museum (artmuseum.princeton.edu/art/exhibitions/1639).

Uniquely important for its historicity, its unusually high artistic quality, and its value as research material, the Lo Archive publication will become an unparalleled resource for scholars and students. Originally conceived of as a set of five volumes, the project has grown to seven—five volumes of the Lo Archive photographs, one volume of reference photographs and materials, and one volume of essays, which examine topics ranging from the architecture of cave temples to painting and sculptural programs, Buddhist ritual practices, expeditionary photography, conservation, and the contributions of Dunhuang to art history.

In January 2017, the Tang Center cosponsored the international conference “Buddhist Manuscript Cultures.” The last of the series of Dunhuang Art and Manuscripts conferences generously funded by the Henry Luce Foundation, “Buddhist Manuscript Cultures” brought together scholars in numerous fields to cross customary linguistic and disciplinary divides. The well-attended conference demonstrated that the field of manuscript studies continues to fascinate scholars and generate new ideas, serving as a catalyst for creating a broader and deeper community of scholars and students bringing new questions to old books.

During the academic year, the Tang Center also coorganized and cosponsored four scholarly lectures on a range of topics. In the fall, Judith Zeitlin (University of Chicago), presented a lecture on the
interconnectedness of literature, music, and art history through an in-depth study of a late-16th–early-17th-century pipa, or lute, exquisitely crafted from wood, ivory, bone, and silk. In the spring, Nigel Wood, professor emeritus at the University of Westminster and practicing potter, shared his scholarly and artistic knowledge about celadon ceramics of the Song dynasty (960–1279). Linking new archaeological discoveries to ceramic technology and raw materials, Wood analyzed regional differences among the translucent greenish jade-like glazes and vessel shapes, explaining subtle features in glazes that help define specific kiln production. A Ph.D. graduate of the Department of Art and Archaeology, Jason Sun ’96 (Metropolitan Museum of Art), returned to Princeton to discuss his exhibition Age of Empires: Chinese Art of the Qin and Han Dynasties at the Metropolitan Museum of Art. Through an astonishing assemblage of works ranging from terracotta warriors to a jade suit, a bronze money tree, and a stone tomb entrance gate, Sun discussed how the art and material culture from these early dynasties, dating from 221 B.C.E. to 220 C.E., manifested a high degree of sophistication in artistic production and in the intellectual and political institutions that supported it. Finally, Gregory Levine ’97, also a Princeton Ph.D. in art and archaeology, presented his new research on the collecting of sculptural Buddha heads and other fragmentary Buddhist images in the 20th century and the moral, economic, and art historical implications of such practice.

Taking advantage of a favorable art market, the Tang Center acquired one work of art for the Princeton University Art Museum and contributed to the purchase of a second one. In his role as professor of Japanese art history, Tang Center Director Andrew M. Watsky, with art museum curators Cary Y. Liu and Zoe S. Kwok, recommended two paintings for acquisition: Landscape by Kano Eitoku Tatsunobu (1814–91) and Pines, Waves, and Mountains by Imao Keinen (1845–1924). The Tang Center was pleased to have acquired Kano Eitoku’s Landscape as an outright gift to the art museum. Painted in ink and color on silk, and dating to 1882, Landscape is an excellent example of a painting that perpetuated the venerable Kano workshop tradition into Meiji-era Kyoto. Since the 15th century, Kano workshop painters had created paintings for Zen Buddhist temples and fulfilled lucrative contracts for the ruling shoguns. Landscape extends the museum’s holdings of works by many different Kano painters to the workshop’s final chapter and is a prime painting for both teaching and exhibition. The second acquisition—Pines, Waves, and Mountains, painted in 1916 by Imao Keinen (1845–1924), one of the foremost painters of the Meiji-era—is a tour-de-force of brushwork on a monumental scale. Based on the inscription on the box, Keinen painted this composition with ink left over from a 1914 imperial commission on the same theme. With The Great Fire at Ryōgoku Bridge by Kobayashi Kiyochika (1847–1915), another Meiji-era painting in the museum’s collection, these two new acquisitions demonstrate the museum’s commitment to expanding its holdings of Japanese art in this new area.

For further information on Tang Center events and publications, visit the website www.princeton.edu/tang.
The year 2017 marks the centennial of the Index and an opportunity to gaze, Janus-like, backward over a century of accomplishments and evolution, and forward toward a future of new initiatives, new goals, and new visions. The most important of them are outlined here.

A New Name for a New Century: The Index of Medieval Art. As of July 1, 2017, after careful thought and consultation with Princeton faculty, students, administration, and the wider scholarly community, the Index of Christian Art revised its name to the Index of Medieval Art. This change reflects the broad evolution of the institution’s scope and mission since its founding in 1917, when its work was limited to cataloguing religious themes and subjects in early Christian art up to 700 C.E. A century later, its records have expanded to encompass both religious and secular imagery, including Jewish and Islamic works, from the first centuries of the Common Era until the 16th century. The scholarly activities that the Index supports and generates have also evolved over the years, reflecting the broad interpretive and interdisciplinary analysis that has become fundamental to the study of medieval images. The new name signals more accurately the institution’s expanded holdings, mission, and goals, as well as its broad potential to serve researchers in multiple fields of study.

New Online Database Application. Late September 2017 marked the launch of the new online index database, replacing badly outdated software that has been in use for a quarter of a century. The new design will improve ease of access and use for researchers at both the advanced and the introductory levels. It replaces the 25-year-old library-based system with a simpler, more fluidly relational application that responds to evolving research priorities in iconographic studies while integrating existing standards in information science and the discipline of art history. Moreover, because it is a proprietary design, the shift has allowed a provisional one-third reduction of the institutional and individual subscription fees. Migration to the new system has required substantial data cleanup and significant investment of time on the part of all the staff. The Index is grateful to have had support in this from three excellent student workers—Pearl Thompson (Princeton), Helena Klevorn (Princeton), and Rachel Dutaud (University of St. Andrews)—as well as from Janet Kay, a specialist in medieval archaeology who contributed her expertise to the cleanup of the geographical location fields in summer 2017 before taking her position as the Committee for the Study of Late Antiquity-Cotsen Postdoctoral Fellow in the Princeton Society of Fellows. While the most critical data cleanup is expected to be completed before the new design is launched, refinements will continue after the transition. The most important of these will be the reorganization of subject terms in topical groupings designed to make the content of the Index more accessible to users at all levels.

Welcoming the Kress Postdoctoral Fellow. This fall, Maria Alessia Rossi joins the Index as a Samuel H. Kress Postdoctoral Fellow. Rossi, a specialist in Byzantine wall painting, completed her Ph.D. at the Courtauld Institute of Art in April 2017 with the dissertation, “Christ’s Miracles in the Monumental Arts of Byzantium and Serbia (1280–1330).” Her research interests include Byzantine artistic production and patronage in the 13th and 14th centuries, artistic and iconographic exchanges between the Byzantine Empire and the Serbian Kingdom, the role of the miraculous, and artistic transfer and exchange in medieval art between East and West. She will work with current Index staff to implement the new taxonomic structure for subject terms, with the goal of increasing the accessibility of the data for new and student users.

Ongoing Scholarly Activities. Throughout this busy year, the Index’s program of conferences continued. In May 2017, the Index hosted “The Medieval Iberian Treasury in the Context of Islamic and Christian Interchange,” a conference cosponsored with the Spanish National Research Council, the Princeton Institute for International and Regional Studies, and the departments of history and art and archaeology. On October 14, 2017, the Index will host “The Index at
to organize a pair of scholarly sessions in Bennett Hagens’s honor at the 2017 International Congress on Medieval Studies in Kalamazoo.

Henry Schilb’s first major task at the Index this year was to update the list of all the languages mentioned in the database, identifying errors and outdated or inconsistent terminology. His second was to develop a new approach to formatting the many thousands of place names used in the database. Whereas some of this project has involved simply identifying and updating old terminology, it also required Schilb to develop a way of identifying each artwork’s original and current locations more precisely and accurately, using both current and historical place names. If can be easy to forget, for example, that when the Index was founded, Istanbul was Constantinople.

Jessica Savage contributed the essay “Before the Parliament of Heaven: Visualizing the Reconciled Virtues of Psalm 84.11” to the Adelaide Bennett Hagens festschrift. She also worked with Judith Golden to plan and organize the honorary sessions for Bennett Hagens at Kalamazoo. This summer, Savage is organizing an exhibition of Index history, A Century of Scholarship at the Index, which will be on view in the Department of Art and Archaeology during the fall semester.

Other Index staff also made significant contributions to the database planning this year. Taking the lead was technology manager Jon Niola, who worked directly with Luminosity LLC to create the new design and served as the key liaison for input from the editorial staff. Office coordinator Fiona Barrett dedicated considerable time to data cleanup, in addition to her regular responsibilities, and photographer John Blazejewski has begun the process of improving the quality and number of images that will appear in the new database.
Collection growth and cataloguing, as well as improved access, continued to be major responsibilities for the Visual Resources Collection (VRC) this year. The collection is being developed both for specific courses and at the general collection level. Unique images from faculty or student research continue to be especially welcome additions to VRC’s resources.

Much work is being done in the area of Chinese art for Professor Cheng-hua Wang. The newly added images are based on a collection of copy-work images, in addition to larger, improved images obtained from various sources, including online resources, museums, and other image collections with strength in that area. For example, through the generosity of the University of Chicago’s Visual Resources Center, VRC was able to add finely stitched-together images of 11th–12th-century handscrolls painted by Wang Ximeng and Wang Shen.

Improved images of paintings by Pieter Bruegel the Elder, Hieronymous Bosch, and Rogier van der Weyden were added for Peter Parshall, the fall 2016 Janson-La Palme Visiting Professor, who taught a seminar on Bruegel. Other images were added from the Getty Research Institute Digital Collections and the J. Paul Getty Museum, including photographic albums and images from the Power and Pathos exhibit of Hellenistic bronze sculpture.

Acquisition and cataloguing of original images from James B. Kiracofe of the Inter-American Institute resumed. Kiracofe has travelled widely and has been photographing sites for many years. His photographs of North African, Near Eastern, and Middle Eastern sites have been uniquely valuable additions to the collection, as have his very fine images of Europe and Central America. This year VRC added Kiracofe’s images of Prague, Kraków, and Transylvania, as well as French architecture.

Archivision’s Adjunct Art Module B, Italian Art (3,000 images), and general Module Twelve (6,000 images) were also added to the collection this year. Among the many works documented in the Italian art module are the colossal statue of Constantine in Rome, sculpture and other art in the Galleria Borghese, frescoes by Masaccio, and ancient sculpture. Module Twelve includes buildings in Assisi, Santa Maria Antiqua in Rome, San Vitale and the Mausoleum of Galla Placidia in Ravenna, and the Palazzo Pubblico in Siena. In addition, there is coverage of Africa, including the mosque in Dakar and the House of Slaves on Gorée Island.

Gifts received this year included slides donated by Norman Muller, former conservator at the Princeton University Art Museum, who retired this year. His collection documents conservation work and images of works before and after treatment, concentrating on paintings in the Art Museum, with particularly rich documentation of the Henri Met de Bles painting The Road to Calvary, as well as other institutions. VRC also added images of Italian architecture from Professor Emeritus John Pinto, covering sites such as Agrigento, Ancona, and Bomarzo.

New developments in ARTstor continue following the merger with JStor under the shared Ithaka organization in 2016. Ithaka works with higher education “to improve teaching and learning through the use of digital technologies.” A new version of the ARTstor platform was implemented during the summer of 2017. Changes include a new full-screen International Image Interoperability Framework (IIIF) image view that offers side-by-side comparisons. The IIIF (iiif.io) is a standardized method of describing and delivering images over the web that also allows sequences of images to be shown, for example, manuscript folios in order. All users will be able to share image groups with other users at Princeton. New ARTstor collections include images from Magnum Photos, the Andy Warhol Foundation for the Visual Arts, additional images from the San Francisco Museum of Modern Art, architectural plans and sections from Columbia University’s Graduate School of Architecture and Avery Library, the Historic American Buildings Survey (HABS), and the Amistad Research Center at Tulane University. Another noteworthy project this year is the availability of 375,000 public domain images provided by the Metropolitan Museum of Art. The department’s image collections have been
brought up to date in Shared Shelf, and these collections are now accessed through Shared Shelf in ARTstor rather than Almagest. This means that the Visual Resources collections can now be searched and used in the same interface as the general ARTstor collections. Images will be regularly updated, and there is also growth in the collections available through Shared Shelf Commons (sccommons.org/openlibrary/#). This is an open-access set of collections freely shared and also usable with the department’s ARTstor and institutional collections. Notable collections here include the John Reps Collection of urban planning, from Cornell, and the James F. Cahill Collection of Chinese art, from the University of California, Berkeley.

Discussions continue with colleagues at the University of Michigan on the digitization of and access to the documentation from the Michigan-Princeton Expedition to the Monastery of Saint Catherine at Mount Sinai. Additional slides of icons and manuscripts at Sinai are being digitized and catalogued, and planning to make all of these images publicly accessible has high priority. Julia Gearhart, curator of image and historic collections in Visual Resources, has been working with department computing support specialist Julie Angarone to update the Sinai icon images in the Omeka content management system (vrc.princeton.edu/sinal).

Outreach and instruction is a high priority for Visual Resources. Sessions covering image resources and how to use them are regularly offered to new faculty, Cotsen Postdoctoral Fellows, undergraduates, and graduate students. VRC staff have also worked closely with the students in the seminars on the ancient city of Antioch.

Research Photographs has a number of projects underway. All of the photographic negatives from the Antioch expeditions of 1932–39 are being digitized, and this part of the Antioch project should be finished by the end of 2017. VRC will also process the color transparencies and the newly digitized 35mm color film of the Antioch excavations taken by G. E. Kidder Smith ’35, who was hired for the expedition directly after earning his master’s degree in architecture from Princeton in 1938, but years before his renown as an architectural photographer and author of the Source Book of American Architecture. In addition to images, all other expedition documentation is being digitized, catalogued, and linked to other digital material.

Newly digitized photographic prints from the Sardis excavations are now online, and communication with the Archaeological Exploration of Sardis at Harvard has reignited an interest in the legacy of Professor Howard Crosby Butler. This will likely result in the enrichment of digital collections to showcase his early travels, including Sardis, and his endeavors between 1918 and 1921 to address the international community with regard to the protection of the ancient archaeological sites he visited in the Middle East and Anatolia, a concern that certainly resonates today.

The archives of the excavations at Morgantina, in eastern Sicily, continue to be heavily consulted, and cataloguing and systematic scanning is in progress. Many of the photographs have never been uniquely numbered or catalogued. This material is especially important for scholars working on publications and for current excavations at the site. The transfer of all Morgantina material to McCormick 207 has provided better access to the collection, improved reader space, and enhanced security.

In 2010, an exhibit titled A.S. Pennoyer and the Monuments Men was mounted in McCormick Hall—an online version is at web.princeton.edu/sites/archaeology/rp/pennoyer/pennoyer.html. This exhibit was drawn from the Albert Sheldon Pennoyer collection. More than 550 of Pennoyer’s images have now been scanned directly from his 35mm negatives, and cataloguing is in progress; these will be added to VRC’s online collections. Many of these hauntingly beautiful photographs of Italian monuments were taken very soon after they sustained serious damage. Some of the structures were never rebuilt; others may have been altered drastically. Research Photographs is planning an online interactive digital exhibition that will allow the user to explore the collection through the various Italian cities Pennoyer visited.

Director Trudy Jacoby attended the Art Libraries Society of North American annual conference. Julia Gearhart was promoted to curator of the image and historic collections, and she attended the symposium Art History in Digital Dimensions, at the University of Maryland, and Archives 2017, the annual conference of the Society of American Archivists. Michele Mazeris is now senior image cataloger/support specialist and has taken the lead in the implementation of Shared Shelf. Graduate students Katherine King and Caitlyn Ryan have been working on the processing and cataloguing of the Kurt Weitzmann and Pennoyer collections. Undergraduate assistant Matthew Penza ’19 has been instrumental in implementing computer applications use within the collections. A number of other excellent students have also worked in Visual Resources this year.
Art Museum Events

October 14, 2017
Opening lecture by Anne McCauley
Clarence H. White and His World: The Art and Craft of Photography, 1895–1925

October 19, 2017
Scholars Panel | The Enduring Allure of Seashells: Conchology and Art

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

October 22, 2017
Artist Talk | Zanele Muholi

November 16, 2017
Artist Talk | Titus Kaphar

December 1, 2017
Making History Visible: Faculty Roundtable on Art and Visualizing the American Nation

December 2, 2017
Artist Talk | Michael Kenna

Art Museum News

The Museum in 2016–17 presented 34 special exhibitions and themed gallery rotations featuring hundreds of works from the Museum’s collections as well as approximately four hundred loans from a variety of lenders worldwide. By year’s end the Museum had welcomed over 180,000 visitors. This welcome vitality has been sustained through the summer months of 2017, with average weekly attendance of between four and five thousand visitors.

The Museum’s fall exhibition schedule featured Epic Tales from India: Paintings from the San Diego Museum of Art. Showcasing ninety paintings, this was the most significant gathering of South Asian art ever shown at Princeton. In conjunction with Epic Tales, the exhibition Contemporary Stories: Revisiting South Asian Narratives, featuring major works by internationally renowned artists, explored the continuing power and role of narrative in the contemporary art of South Asia.

The anchor exhibition of the Museum’s calendar this year was The Berlin Painter and His World: Athenian Vase-Painting in the Early Fifth Century B.C., curated by J. Michael Padgett. Opening in March, it drew dynamic crowds and garnered international coverage by The New York Review of Books, Apollo, The Archaeology News Network, and others. The related catalogue was also warmly reviewed, including by The Burlington Magazine. The exhibition went on to the Toledo Museum of Art and was on view there through the summer months.

In the spring, Revealing Pictures: Photographs from the Christopher E. Olofson Collection featured a globe-spanning selection of images by some of the most insightful and provocative photographers working today. Presenting work loaned from alumnus and Museum supporter Christopher E. Olofson, Class of 1992, the exhibition presented rich examples of photographs, many of which depict individuals on the margins of society.

Summer exhibitions included Great British Drawings from the Ashmolean Museum, heralded as “a treasure chest of gorgeous surprises” by The Times of London, which provided a rich and deeply varied survey of the drawing tradition in Britain from the seventeenth century to the present. This represents the second major partnership project between Princeton and Oxford’s art museum in recent years. Timed to align with the full solar eclipse on August 21, Transient Effects: The Solar Eclipses and Celestial Landscapes of Howard Russell Butler explored the work of a Princeton alumnus who painted shockingly accurate depictions of solar eclipses at a time (from 1918 through the 1920s) when the brilliant colors of the sun’s corona eluded photography.

Educational activities and events continued to grow in energy and impact, numbering some 275 public programs, from complex scholarly symposia to lecture series to artists’ talks to student- and docent-led tours. Of particular importance, the Museum has seen a significant increase in the number of visiting classes —4,089 students from 95 courses visited the Museum this year from a great diversity and range of departments and programs.

The Museum continues to strengthen the collections with strategically selected works that build on existing strengths or that fill gaps, from important new acquisitions of works from Asia and the art of the ancient Americas to especially rich recent gifts of photography. With the bequest of Gillett Griffin, who died in June 2016 and who made a gift to the Museum of over 3,000 works of art, the Museum’s collections now count over 100,000 objects.

Beginning in October 2017, the Museum will present Clarence H. White and His World: The Art and Craft of Photography, 1895–1925—the first retrospective devoted to the photographer in over a generation—curated by Art and Archaeology’s own Anne McCauley, David Hunter McAlpin Professor of the History of Photography and Modern Art. This exhibition and related catalogue spotlight the work of Clarence White (1871–1925), a founding member of the Photo-Secession, a gifted photographer celebrated for his beautiful scenes of quiet domesticity and outdoor idylls, and an influential teacher and photographic mentor. Opening the same month, Rouge: Michael Kenna will offer a timely exploration of what was once the world’s largest industrial complex, in Dearborn, Michigan, through the works of the British photographer Michael Kenna. Princeton is the only museum in the world to hold this entire body of work.

Additional upcoming exhibitions include Making History Visible: Of American Myths and National Heroes; Modern (Still) Life; Landscape and Cézanne; and Frank Stella Unbound: Literature and Print-making. The latter represents a rare look at the artist who is probably Princeton’s most illustrious alumni artist through the lens of his engagement with literature.
Undergraduate Alumni

Joel Babb ’69 was commissioned by the doctors at Brigham and Women’s Hospital in Boston who successfully did the first full-face transplant in America to do a painting commemorating the event. The surgery was written up in an article in The New Yorker (February 13, 2012). The final form of the painting is a kind of group portrait in which the major participants are wearing masks, except for the patient who is acquiring a new face. Recently, the Boston Museum of Fine Arts acquired for its collection Joel’s large painting Copley Plunge, an aerial view of Boston looking down in a one-point perspective. The painting was done in 1990. [joelbabb@megalink.net]

Anne-Marie Belli ’84 continues to create paintings on paper, primarily watercolors, with a new emphasis on portraiture. Favoring spirit over verisimilitude, she draws inspiration from Francesco Clemente and Otto Dix, among others. To see some of her recent work, visit her website, www.annemariebelli.com. [am@annemariebelli.com]

Bill Camfield ’57’s principal work for the past year was as a major contributor to the publication of Francis Picabia Catalogue Raisonné. Initiated by Picabia’s widow, Olga Mohler Picabia, this catalogue was published in English and French by Mercatorfonds, Brussels and is distributed in the United States by Yale University Press. Volume one appeared in 2014; volume two was published for the opening of Picabia’s exhibition at the KunsthauZürich in the fall of 2016 and at the Museum of Modern Art, New York, in February 2017. Volume three will be published in 2018, and volume four in 2020. Bill and his Paris colleagues working on the catalogue raisonné were interviewed and filmed for a presentation in Paris later this year. His small book Marcel Duchamp: Fountain (The Menil Collection/Houston Fine Art Press, 1989) is being reprinted by the Menil Collection and is featured in an online interview, “‘Fountain’ at 100: An Interview with William Camfield,” on Glasstire.com (April 9, 2017): glasstire.com/2017/04/09/fountain-at-100-an-interview-with-william-camfield. [billc@rice.edu]

Cathy Corcione ’74 spent the better part of 2017 preparing for a show she had at a gallery in Little Silver, New Jersey, last April. During that time she wanted to create a definitive Princeton swimming painting—a tribute to the women swimmers. The watery image of a Tiger moving slowly through the water, in a pool, dreamlike, is the image that emerged after many months of struggle. Cathy continues to be grateful both for her art history education and for the experience of competing for four years as a swimmer at Princeton. [cathycjac@aol.com]

Katy Dammers ’13 is the assistant curator and archive manager at The Kitchen, a nonprofit multidisciplinary art and performance space in the Chelsea neighborhood of Manhattan. This past year she organized a number of projects with artists, including Douglas Crimp, Paulina Olowska, Katy Pyle, and Lesley Flanagan, among others. In the fall, Dammers published an essay titled “Bodies in Revolt” in the Movement Research Performance Journal, where she is a contributing editor. Katy also works as the general manager for choreographers Rashaun Mitchell + Silas Riener and this year traveled across the country with their newest work, Tesseract. [dammersk@gmail.com]

Richard Dupont ’91’s work was included in The Times, a New York Times-themed group exhibition at the Flag Art Foundation in New York, which was on view from June through August 2017. His work was also included in Out of Hand: Materialising the Digital at the Powerhouse Museum in Sydney, Australia, from September 2016 to June 2017. [richarddupontstudio@gmail.com]

Kaitlyn Hay ’10, Ozzie the Owl, 2017, limestone, 14 inches

Anne-Marie Belli ’84, Portrait of John K. Doyle ’56, 2016, watercolor, 6 × 8 inches

Cathy Corcione ’74, Tiger, Tiger!, 2017, acrylic on canvas, 36 × 58 inches

Richard Dupont ’91, Out of Hand: Materialising the Digital
Kaitlyn Hay ’10 has shifted roles from first-grade classroom teacher to art teacher for grades 1–3 at Beauvoir, the National Cathedral Elementary School, in Washington. Many of the projects she does with her students are inspired by the art and architecture of the National Cathedral, and include stained glass, mosaic, and stone sculpture. She recently participated in a stone-carving workshop in Lincoln, England, where she tried her hand at carving a slab of Maltese limestone. Her students were very excited to meet her sculpture, Ozzie the Owl, upon her return. [kait.e.hay@gmail.com]


Adam Herring ’89 was named a 2017 Guggenheim Fellow for his research on Pre-Columbian art. Adam is professor of art history in the Meadows School of the Arts at Southern Methodist University in Dallas. [aherring@mail.smu.edu]

Elk Kahng ’85 wrote an essay on the painter Jean-Baptiste Greuze that appeared in French Art of the Eighteenth Century: The Michael L. Rosenberg Lecture Series at the Dallas Museum of Art, edited by Heather McDonald (Dallas Museum of Art, 2016). [ekahng@sbma.net]

Jacob Lauinger ’99 continues to research and teach Assyriology in the Department of Near Eastern Studies at Johns Hopkins University. In March, he was promoted to associate professor with tenure. Most of Jacob’s current research focuses on so-called peripheral Akkadian—Akkadian cuneiform texts that were written outside of Mesopotamia proper. Specifically, he is working on a project that will provide open-access to digitally marked-up editions of the “Amama letters,” a corpus of diplomatic correspondence from Late Bronze Age Egypt. He is also working on a book that focuses on the statue of Idrimi, a sculpture from the northern Levant that bears an approximately 100-line inscription in Akkadian cuneiform narrating the life of the Late Bronze Age king Idrimi. [jlauing1@jhu.edu]

Al Lowe ’70 is republishing his humorous book The Cheapskate’s Handbook: A Guide to the Subtleties, Intricacies, and Pleasures of Being a Tightwad. Writing under the nom de plume of Mifflin (his middle name) Lowe, Al fills each chapter of his book with hilarious observations, unusual tips, and the stingiest advice money can’t buy. This practical and humorous approach led the first edition (published in 1986) to sell more than 200,000 copies. The new edition will be published by Familius and is scheduled to be released in September 2017. [mifflinlowe@gmail.com]

Amy Madden ’74 has released her second poetry collection, As Though Through Glass (No Shirt Press and Belpid Books, 2017). It is suffused with Princeton-era imagery and nostalgia, and will have extra appeal for alumni of her era. The book is available at the Strand Book Store in New York, and can be ordered from strandbooks.com or fancy.com. Amy’s previous book, Scars, was recently featured in a Nobel Prize display in the Stockholm Kulturhuset window alongside the Bob Dylan anthology. Amy appears regularly in New York City and worldwide as bassist in several musical groups, and also performs her original compositions, both live and on CD. [amymadden@mindspring.com]

Dennis Martinez ’86 was commissioned by the National Park Service as an official artist-in-residence for Grand Canyon-Parashant National Monument, in commemoration of the 100th anniversary of the National Park Service. He spent time in summer 2016 in the hot Arizona desert, sketching and photographing the various natural rock formations and the native desert terrain to produce six large-scale expressive landscapes using airbrush and acrylic paint. The title of one of his paintings, Guarding Her Young, was designated as the official title of the rock formation portrayed. Three of the works are currently on display as part of the National Park Service’s permanent art collection in the visitor center. Dennis also gave a public talk at the Arizona Field Office of the Department of the Interior in January 2017. He is professor of art at Dixie State University in St. George, Utah. [martinez@dixie.edu]
Kathleen McCleery ’75 has worked as a broadcast journalist since graduating. After 18 years as deputy executive producer at PBS NewsHour, she and her husband, Robert Martinez ’75, moved to Corrales, New Mexico, where Kathleen reports and produces stories on a wide variety of subjects for PBS NewsHour, among other programs. Recently, her story for the NewsHour on the assistance dogs used in courtrooms won first prize in the New Mexico Press Women’s Contest and will be entered in the national competition [pbs.org/newshour/bb/meet-the-courtroom-dogs-who-help-child-crime-victims-tell-their-stories]. Kathleen has also written several stories for the NewsHour’s website, including one on the International Folk Art Market in Santa Fe [pbs.org/newshour/art/visiting-the-world’s-largest-international-folk-art-market]. Last fall, she enjoyed being back on campus as a Ferris Visiting Professor of Journalism, teaching the 400-level journalism seminar “Politics and Media: Covering the 2016 Campaign.” [kathleenmccleery7@gmail.com]

Henrietta Miers ’14 went on to pursue an M.A. in art history at Duke University after graduation. The program combined traditional art-historical research with cutting-edge digital tools useful in visualizing and disseminating art history. While at Duke, Henrietta wrote her master’s thesis on “Sixteenth-Century Ceiling Painting in Venetian Churches at a Time of Religious Reform,” for which she created an extensive interactive database of these ceiling paintings, in addition to a 65-page paper. As part of the project, she traveled to Venice to research and photograph each ceiling painting cycle. Since finishing her M.A. in December 2015, Henrietta has been working for a virtual reality company that specializes in re-creating museum and cultural spaces. Boulevard (formerly known as Woofbert) allows anyone to visit a museum or cultural space from home. The company has, for example, created experiences for places like the British Museum, the Courtauld Gallery, and the Victoria and Albert Museum, that provide alternative and accessible ways of looking at art. As a content associate, Henrietta writes the labels, the narrative, and other written content that appears inside the virtual experiences. At Boulevard for almost a year, she thoroughly enjoys researching new topics or works of art each day and is delighted to be in this new and ever-growing sector of the art world. To view these online experiences visit blvrd.com. [hmiers92@gmail.com]

Brody Neuenschwander ’81 is currently working on two bells for the German cathedral of Paderborn. The larger bell will have an opening with a diameter of eight meters and will be the largest bell in Germany. Brody is creating the inscriptions for the bells in lost wax, his first venture into that technique and material. A film will be made of the casting, which was scheduled for July 2017. The bells will ring for the first time in early 2018. Brody has also been working on a project to completely enclose a neo-Gothic chapel in Belgium in a cage of letters laser-cut from Corten steel. Installation began in May 2017. [brody.n@skynet.be]

Jessica Powers ’97 invites fellow alums to visit San Antonio this fall to see the exhibition she curated, Antinous, the Emperor’s Beloved: Investigating a Roman Portrait, which will be on view at the San Antonio Museum of Art from September 1 to November 26. The exhibition presents the results of several years of research, in collaboration with colleagues at Trinity University, the University of Georgia, and Willamette University, focusing on a portrait of Antinous, the youth beloved by the Roman emperor Hadrian. More information about the exhibition is available on the museum’s website, www.samuseum.org/exhibitions/upcoming-exhibitions/898-antinous. [jessica.powers@samuseum.org]

Erica Rand ’79 and Quinlan Miller, assistant professor of English at the University of Oregon, published the article “Hot for TV, Hot for Ann B.: Ann B. Davis, Queer Attractions, and Trans Media,” in Spectator (fall 2017, special issue on transgender media, edited by Roxanne Samer). Erica is Whitehouse Professor of Art and Visual Culture and of Women and Gender Studies at Bates College. [erand@bates.edu]

Stephen Keith Sagarin ’84 recently wrote the introduction to Rudolf Steiner’s Art History as a Reflection of Inner Spiritual Impulses. [stephenk.sagarin@gmail.com]

Charles Scribner III ’73, ’77 has news in the graduate alumni section.

Mark Sheinkman ’85 recently had a solo exhibition of new paintings at Lennon, Weinberg Gallery in New York. He will have another solo exhibition in early 2018 at Von Lintel Gallery in Los Angeles. During the past 18 months, Mark also had exhibitions in Madrid, Paris, Belgium, Philadelphia, and...
Carl Antonacci *87 has taken early retirement from Duke University, where she had taught since 2003. Stepping away from teaching and administration will allow time and energy for long-delayed research projects, which will include publications of the excavations of Morgantina. She is happy to be working on Morgantina with many Princetonians, including Malcolm Bell III ’63, 72*, Shelley Stone *81, Alex Walthall ’13, and Barbara Tsakirgis *84. [canton@duke.edu]

Patricia Blessing *12 was appointed assistant professor of medieval Mediterranean art history at Pomona College in Claremont, California, beginning in January 2018. She spent the 2016–17 academic year as visiting assistant professor at Pomona, teaching courses on medieval and Islamic art. At the International Journal of Islamic Architecture, Patricia was promoted to associate editor. With Rachel Goshgarian, she published the edited volume Architecture and Landscape in Medieval Anatolia, 1100–1500 (Edinburgh University Press, 2017). Patricia wrote a chapter on early Ottoman architecture for the volume and coauthored its introduction. Her article “The Seljuk Past and the Timurid Present: Tile Decoration of the Yeşil Complex in Bursa, Turkey,” is forthcoming in Gesta 56 (fall, 2017). At present, she is pursuing research for her second book, Malleable Monuments: Architecture and Materiality in the Medieval Mediterranean, with the support of the Gerda Henkel Foundation. [patricia.blessing@pomona.edu]

Jelena Bogdanović *08’s monograph The Framing of Sacred Space: The Canopy and the Byzantine Church (Oxford University Press, 2017) reveals canopies—centrally planned columnar structures, typically comprising four columns and a roof—as essential spatial and symbolic units in Byzantine-rite churches. By considering both the material and conceptual framing of sacred space, her study examines canopies through specific architectural settings and the Byzantine concepts of space, contributing to larger debates about the creation of sacred space and related architectural taxonomy. Publication of the book was generously supported by Princeton’s Barr Ferree Publication Fund. Jelena also published an article, “Evocations of Byzantium in Zenist Avant-Garde Architecture,” in the Journal of the Society of Architectural Historians (September 2016); the cover of that issue featured a drawing of the Villa Zenit which is discussed in her essay. Her research on the references to Byzantium in the architecture and philosophy of Zenism—an eastern European avant-garde movement—was supported by a grant from the Center for

Graduate Alumni

Scott Allan *07 curated an international loan exhibition on French landscape painter Théodore Rousseau (1812–67) and coauthored the accompanying catalogue, Unruly Nature: The Landscapes of Théodore Rousseau (J. Paul Getty Museum, 2016). The exhibition ran from June to September 2016 at the Getty Museum, where it was seen by more than 250,000 visitors. It then traveled to the Ny Carlsberg Glyptotek in Copenhagen, home to one of the most interesting collections of the artist’s work. Currently, Scott, in partnership with The Art Institute of Chicago, is developing an exhibition devoted to the last years of Édouard Manet’s career, which is scheduled for the summer and fall of 2019. Among the contributors to the catalogue will be Associate Professor Bridget Alsdorf and former department professor Carol Armstrong (now at Yale University). [salian@getty.edu]
Excellence in the Arts and Humanities at Iowa State University, where she is an associate professor of architecture. Jelena has been recommended to serve as a member of the editorial advisory committee of the Journal of the Society of Architectural Historians from 2017 through 2021. She will also continue to serve as a jury member of the Distinguished Lifetime Achievement Award for Writing on Art Committee of the College Art Association until 2019 and, on behalf of the committee, encourages participation and nominations for this award. [jelena@iastate.edu]

Virginia Bower *77 (M.A.) presented “Regional Museums: East & West; Large & Small—Observations & Reflections” at the “Museum Directors’ Summit: Advancing the Ideal of Equality of Educational Opportunity: Museum Education in Regional Museums,” at Philadelphia City Hall, in October 2016. The event was organized in conjunction with a visit to the United States by representatives of various regional museums in Hunan province, China. In May 2017, Virginia once again served as a lecturer on a Smithsonian Journeys tour to China and Tibet. [viri@lib.umn.edu]

Jonathan Brown *64 is retiring after 51 years of teaching at NYU in the Department of Art and Archaeology (for 8 years) and the Institute of Fine Arts (for 43 years). He has been awarded the Great Cross of the Order of Alfonso X the Wise, Spain’s highest civil decoration.

Kaira M. Cabañas *07 published the essay “Una voluntad de configuración: el arte virgen,” in Mário Pedrosa: De la naturaleza afectiva de la forma (Museo Nacional Centro de Arte Reina Sofía, 2017), as well as an interview with Brazilian contemporary artist Felipe Meres, in Liquid Sensibilities: CIFO Grants and Commissions Program Exhibition (Cisneros Fontanals Art Foundation, CIFO, 2016). She also lectured on the emergence of art as psychiatric care in Brazil and Europe as part of the Cultural and Humanitarian Agents seminar series at Harvard University. Kaira is associate professor in the School of Art + Art History at the University of Florida. [kcabanas@arts.ufl.edu]

Diane Harris Cline *91 published the book The Greeks: An Illustrated History (National Geographic, 2016). She was awarded the 2016–17 Columbian Prize for Teaching and Mentoring Advanced Undergraduate Students at George Washington University, where she is an associate professor of history and classics. [dianehcline@gmail.com]

Tracy E. Cooper *90 has an essay on “Daniele Barbaro and the Commemoration of a Patriarchal Dynasty,” in Daniele Barbaro 1514–1570: Vénitien, patricien, humaniste (Brepols, 2016). She was keynote speaker at the University of Warwick in Venice and presented at the Kunsthistorisches Institut in Florence. Tracy continues to serve as Renaissance Society of America discipline representative for art history, for which she sponsored several panels at the annual meeting in Chicago. She also was re-nominated to the advisory council of the Department of Art and Archaeology and was elected to the board of directors of Save Venice. [t.cooper@temple.edu]

During 2016–17, Allan Doyle *17 was a postdoctoral fellow at the University of Southern California in Los Angeles, where he helped coordinate an ambitious series of workshops on the theme Visualizing History—the Past in Pictures. In the spring of 2017, he presented papers on melodrama, vampires, and Théodore Géricault’s lithographs at the USC Society of Fellows in the Humanities and the culminating Mellon Sawyer Symposium. In 2017–18, he will be a visiting assistant professor in the Department of Art History at the University of Puget Sound in Tacoma, Washington. [allanpdoyle70@gmail.com]

Pierre du Prey *73 wrote and privately published Phyllis Lambert and the Ockham Park Album of Nicholas Hawskmoor Architectural Documents as a 90th-birthday offering to Phyllis Lambert, architect, collector, preservationist and founder/director of the Canadian Centre for Architecture in Montreal. He contributed an essay, “William Chambers, John Yenn, and the Boboli Gardens Transported to England’s Shores,” to the festschrift in honor of his late colleague David McTavish, Rethinking Renaissance Drawings: Essays in Honour of David McTavish (McGill-Queen’s University Press, 2015). Pierre was recently elected a Fellow of the Society of Antiquaries of London. [pduprey@queensu.ca]

Erin Duncan-O’Neill *16 has accepted a position as assistant professor of 19th-century European art history in the Weizenhoffer Family College of Fine Arts at the University of Oklahoma, where she will begin in fall 2017. More recently, she has been a visiting assistant professor at Muhlenberg College in Pennsylvania, teaching courses on 19th-century and British art. In spring 2017, she also taught at Cedar Crest College. Erin defended her dissertation, “Media and the Politics of Satire in the Art of Honoré Daumier,” in May 2016. Her dissertation investigates Daumier’s experimental translations of a motif in multiple media, examining the artist’s engagement with audience, satire, and celebrity culture, as well as his representations of artists’ ateliers, and presented at the Kunsthistorisches Institut in Florence. Tracy continues to serve as Renaissance Society of America discipline representative for art history, for which she sponsored several panels at the annual meeting in Chicago. She also was re-nominated to the advisory council of the Department of Art and Archaeology and was elected to the board of directors of Save Venice. [t.cooper@temple.edu]
Honoré Daumier’s lithograph Lower the Curtain; The Farce Is Over, a focus of Erin Duncan-O’Neil ’16’s current research.

**Sabine Eiche** ’83 continues to freelance as a translator and editor. Most recently, she translated an essay from Italian into English for the Getty’s forthcoming collection of conference papers, London and the Emergence of a European Art Market (c. 1780–1820). In 2016, she copiededited the forthcoming book by Catherine Jenkins, Prints at the Court of Fontainebleau, c. 1542–47, to be published by Sound & Vision Publishers BV, Ouderkerk aan den IJssel, Netherlands. Sabine still writes her popular column on words and language, which she started in 2011, for Richmond News. Her website has a new address: www.sabinedellarovere.com. [sabinedellarovere@yahoo.ca]

Noam M. Elcott ’09’s book Artificial Darkness: An Obscure History of Modern Art and Media (University of Chicago Press, 2016) won the 2017 Society for Cinema and Media Studies (SCMS) Anne Friedberg Innovative Scholarship Award and was a finalist for the 2017 Modernist Studies Association (MSA) First Book Prize. [nme2106@columbia.edu]

Nika Elder ’13 was appointed assistant professor of American art at American University in Washington. She will offer undergraduate and graduate courses in American art, African-American art, and contemporary art. In spring and summer 2018, she will be on research leave at the Metropolitan Museum of Art, where, under the auspices of a Chester Dale Fellowship, she will complete her book manuscript, William Harnett and the Afterlife of History Painting. In fall 2016, she was invited to deliver new material from this project at Bowdoin College as part of the symposium “Across the Divide: Intermediality and American Art.” Nika is also at work on an article about John Singleton Copley’s colonial portraits of the Royall family. In the spring, her op-ed “Art History’s Image Problem” was published on Inside Higher Ed. An article on contemporary artist Lorna Simpson, “Lorna Simpson’s Fabricated Truths,” will be published in Art Journal this fall. [nelder@american.edu]

**Ping Foong** ’05, The Efficacious Landscape: On the Authorities of Painting at the Northern Song Court, theatrical performances, and scenes from the literary past. [erinduncanonell@ou.edu]

**Noam M. Elcott** ’09 (M.A.) has continued to present both scripted and interactive performances—including On the Shoulders of Women, You Are What You Wear, Trust the Tiger, and Women Rising—at venues in New York City and Westchester County.

Marcy F. Freedman ’81 (M.A.) has continued to freelance as a translator and editor. Most recently, she translated an essay from Italian into English for the Getty’s forthcoming collection of conference papers, London and the Emergence of a European Art Market (c. 1780–1820). In 2016, she copiededited the forthcoming book by Catherine Jenkins, Prints at the Court of Fontainebleau, c. 1542–47, to be published by Sound & Vision Publishers BV, Ouderkerk aan den IJssel, Netherlands. Sabine still writes her popular column on words and language, which she started in 2011, for Richmond News. Her website has a new address: www.sabinedellarovere.com. [sabinedellarovere@yahoo.ca]

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**Ping Foong** ’05, The Efficacious Landscape: On the Authorities of Painting at the Northern Song Court, theatrical performances, and scenes from the literary past. [erinduncanonell@ou.edu]
by the Center for Medieval & Renaissance Studies at the University of California, Los Angeles. [ligedest@tulane.edu]

Victoria Sears Goldman *12 recently completed a three-and-a-half-year tenure as the provenance researcher at the Cleveland Museum of Art, where she researched the provenances of paintings and sculpture in the permanent collection. She then published the information on the Museum’s website, bringing a new level of transparency to the ownership histories of objects in the collection. Victoria also conducted provenance research for paintings in the exhibition, Painting the Modern Garden: Monet to Matisse, conceived and organized a provenance research symposium and led many workshops on provenance research resources and methodologies for museum staff, graduate students, art world professionals and the public. Last year, she served as an expert witness for the plaintiff in the highly publicized trial, De Sole et al v. Knoedler Gallery, LLC et al. She is currently an analyst at K2 Intelligence, an investigative, compliance, and cyber defense services firm headquartered in New York City. As a member of the Private Client Services team’s Art Risk Advisory Practice, she provides research and investigative support for issues involving authenticity, provenance, and other disputes to collectors, law firms, lenders, galleries/dealers, and cultural institutions. [victoriasearsgoldman@gmail.com]

Johanna Heinrichs *13 recently began a position as visiting assistant professor in the University of Kentucky College of Design. She teaches a survey and seminars in the History and Theory sequence for the School of Architecture. [johanna.d.heinrichs@gmail.com]

Andrew E. Hershberger *01, professor of contemporary art history at Bowling Green State University (BGSU) in Ohio, is a newly elected member of the board of directors of the Society for Photographic Education (SPE). Andrew’s four-year board term began in March 2017 at the SPE national conference in Orlando, Florida. With Andrew’s addition, there are now three photographic historians on SPE’s board, including Liz Wells from Plymouth University, the United Kingdom, and the current SPE board president, Claude Baillargeon from Oakland University in Michigan. One of Andrew’s goals as a new board member is to increase the numbers of photographic historians in SPE’s membership, and he invites fellow alums to email him if you or someone you know might be interested in SPE. Andrew also recently cocurated, with Lynn Whitney (BGSU professor of photography) and Jacqui Nathan (BGSU gallery director), a large traveling exhibition of portrait photographs entitled Face It: Reimagining Contemporary Portraits. The show opened at BGSU’s Dorothy Uber Bryan Gallery in August 2016, and was then on display at East Tennessee State University’s Slocumb Galleries and Reece Museum in October–November 2016. The exhibition featured 83 different works by 27 modern and contemporary photographers, including Elizabeth Bick, Barbara Bosworth, Alejandra Carles-Tolra, Elinor Carucci, Lois Conner, Carlos Díaz, Jess Dugan, Anne Fishbein, Emmet Gowin (Princeton professor of visual arts, emeritus), Nancy Hellebrand, David Hilliard, Yousuf Karsh, Sally Mann, Daniel McInnis, Greg Miller, Andrea Modica, Nicholas Nixon, Thomas Roma, August Sander, Sage Sohier, and Mark Steinmetz, among others. Andrew authored the essay “Face It: Historical and Contemporary Complexities in Photographic Portraiture” in the exhibition catalogue, which was published by the BGSU Fine Arts Center Galleries. Andrew was also recently re-elected to a second term on the board of the Ohio Humanities Council, an organization largely funded by the National Endowment for the Humanities (NEH). Given the proposed cuts to or elimination of funding for the NEH and the National Endowment for the Arts, Andrew reminds supporters of the arts and humanities to contact their senators and representatives in support of those organizations. [aehersh@bgsu.edu]

Suzanne Hudson *06 is currently associate professor of art history and fine arts and director of graduate studies in art history at the University of Southern California in Los Angeles. She recently published her third book, Agnes Martin: Night Sea (Afterall/MIT Press, 2017). She also received an Andrew W. Mellon Foundation New Directions Fellowship for her research into the practical applications of art making. Beginning in 2018, she will pursue coursework in art therapy, psychology and medical humanities, while completing her book on the therapeutic origins of process within American modernism, Better for the Making: Art, Therapy, Process. [sphudson@usc.edu]

Anna Katz *13 has been appointed assistant curator at The Museum of Contemporary Art, Los Angeles (MOCA). She recently organized Peter Shire: Naked Is the Best Disguise, a survey of Los Angeles-based artist Peter Shire’s work in design—including...
ceramics, furniture and a selection of works on paper—from the 1970’s to the present. She has also worked on exhibitions at the museum devoted to Doug Aitken, Carl Andre, and Catherine Opie, and has contributed to exhibition catalogues that include Doug Aitken: Electric Earth (2016), Kerry James Marshall: Mastry (2016) and Whitney Museum of American Art: Handbook of the Collection (2015). [akatz@moca.org]

Laetitia La Follette *86 was elected first vice president of the Archaeological Institute of America (AIA) in January 2017. The AIA was founded in 1879 and was chartered by Congress in 1906. She will assume the institute’s presidency in January 2020.

La Follette’s book, Looking for Serlio will appear in the volume Looking for Leisure, which will be published later this year. Sarah was also an assistant editor of the volume. [lyncsw@gmail.com]

Barbara Lynn-Davis *98’s novel, Casanova’s Secret Wife, set in 18th-century Venice, has been published by Kensington Publishing. The story is based on an actual account by Giacomo Casanova of the merchant’s daughter, Caterina Capreta, whom he passionately loved, married (in a secret ceremony), and ruined. The story is told from Caterina’s point of view, but at the same time offers a little-known portrait, not of the infamous womanizer the world thinks it knows, but of Casanova as a young man, desperately in love. Barbara invites colleagues to visit her website, barbaralynndavis.com, which offers a multisensory peek into the book through Venetian art, music, and cuisine. [blynndav@wellesley.edu]

Yumna Masarwa *06 signed a permanent (tenure) contract in September 2016 with the Institute for American Universities (IAU) College in Aix-en-Provence, where her title is professor, researcher, and coordinator of academic resources. Established in 1957, IAU was the first American study-abroad program in France and celebrated its 60th anniversary in May. The IAU also grants master’s degrees in international relations, business, and fine arts (MFA), and Yumna currently advises two MFA students. Earlier this year, along with two colleagues who teach at the Marchutz School of Fine Art at IAU, she spoke at the Princeton University Art Museum. [yumnasarwa@gmail.com]

Shane McCausland *00 was on sabbatical during the autumn of 2016 and began research on a new monograph for Reaktion Books on the art of the Chinese picture-scroll. Over the past year, he gave lectures at SOAS (School of Oriental Studies) in London, the Chester Beatty Library in Dublin, and the Zentralinstitut für Kunstgeschichte/LMU in Munich, and he participated in workshops at the Academia Sinica in Taiwan (on the Chinese art collection of the Mongolian princess Sengge Lagyi (ca. 1283–1331)), the Hebrew University of Jerusalem (on animals in the Mongol empire) and the University of Michigan in Ann Arbor (on the “art historical art of Song China”). He also curated a retrospective of work by the contemporary Chinese “conceptual landscape” painter, Hong Ling (b. 1955), in the Brunei Gallery at SOAS University of London, and organized the China section of the SOAS centenary exhibition held at the same venue in the spring and summer of 2017. [sm8o@soas.ac.uk]
Jennifer A. Morris *15 joined Cultural Heritage Partners, PLLC, as an associate last year after receiving a J.D. from the Marshall-Wythe School of Law at the College of William & Mary. She earned the degree while completing a post-doctoral fellowship at William & Mary’s Muscarelle Museum of Art, where she conducted provenance research and worked on a variety of exhibitions, including Leonardo da Vinci and the Idea of Beauty and Botticelli and the Search for the Divine. At Cultural Heritage Partners, Jennifer focuses on matters pertaining to art, museum, and cultural heritage law, which includes issues of ownership, theft, authenticity, historic preservation, and the intersection of culture and technology. [jennifer@culturalheritagepartners.com]

Nick Napoli *03 completed his M. Arch degree at City College in June and is now a junior architect at Gerner Kronick + Valcarcel Architects in New York City. His book, The Ethics of Ornament in Early Modern Naples: Fashioning the Certosa di San Martino was published by Ashgate Press in 2015. As the first English-language study of the Carthusian monastery in Naples, the book examines how the process of decoration embodied the artistic, religious, and social dynamics of the Neapolitan baroque. With William Tronzo (University of California, San Diego), Nick is currently coediting the volume Radical Marble, a compilation of essays that explore the unexpected and even “radical” uses of marble from antiquity to the present day. The book is scheduled to be published by Taylor & Francis in 2017. [jnnapoli@gmail.com]

Jennifer Neils *80 became the director of the American School of Classical Studies at Athens on July 1, 2017. Upon her retirement from Case Western Reserve University, she received the first Baker-Nord Award for Distinguished Scholarship in the Humanities. She recently contributed to the Princeton University Art Museum catalogue, The Berlin Painter and His World (Princeton: Princeton University Art Museum, 2017) and her article on Praxiteles’ Apollo Sauroktonos will soon appear in the Art Bulletin. [jx4@case.edu]

Abigail D. Newman *16 defended her dissertation, “Flanders Abroad: The Flemish Artistic Presence in 17th-Century Madrid,” which focuses on the role of Flemish painters and paintings in the transformation of Spanish tastes, collecting, and art production during the Spanish Golden Age. Following her defense, she returned to Antwerp, Belgium to continue research she has pursued since September 2013 at the city’s Rubenianum, a research center with an extensive library and archive devoted to 16th- and 17th-century art of the Low Countries. She is currently working on several projects at the Rubenianum, including the coediting a volume of essays entitled (Un)dressing Rubens: Fashion and Painting in Seventeenth-Century Antwerp, with her colleague and dear friend Lieneke Nijkamp, and the translation of one volume and editing of another for the Corpus Rubenianum Ludwig Burchard (a multi-volume catalogue raisonné of the oeuvre of Peter Paul Rubens). In the fall of 2016, she served as guest professor at the University of Ghent, where she co-taught two courses, conducted in Dutch: a master’s research seminar devoted to unpublished works on paper in the university’s collections, and a bachelor’s survey on European art 1400–1750 with Professor Maximiliaan Martens. [adnewman@alumni.princeton.edu]

Elizabeth Petcu *15 with her Ludwig-Maximilians-Universität München students visiting the Church of the Third Order of St. Francis, designed by Alejadinho (Antônio Francisco Lisboa), in Ouro Preto, Brazil

San Lorenzo: Sheryl E. Reiss *92 et al., by Another Route: A Journal of Art, Home
Charles Scribner III '73, *77, in Ouro Preto, Brazil

Third Order of St. Francis, designed for students visiting the Church of the Third Order of St. Francis, designed by Alejadinho (Antônio Francisco Lisboa), in Ouro Preto, Brazil. The trip also stimulated a long-term research project on the reception of northern Baroque Architecture Between Bavaria and Brazil. The trip also stimulated a long-term research project on the reception of northern Baroque Architecture Between Bavaria and Brazil.

Elizabeth J. Petcu *15 spent the 2016–17 academic year as Wissenschaftliche Assistentin in the Institut für Kunstgeschichte of the Ludwig-Maximilians-Universität München. There, she led her seminar “Latin American Architecture (1500–1900)” on a study excursion to Brazil that culminated in an international research workshop, “Baroque Architecture Between Bavaria and Brazil.” The trip also stimulated a long-term collaboration with Universidade de São Paulo to explore the reception of northern European architectural culture in Latin America. In academic year 2017–18, Elizabeth will develop her second book project, Nature and Imitation in Early Modern Architecture, as the Robert Lehman Fellow at Harvard University’s Villa I Tatti in Florence. Following that appointment, she will begin a new position as lecturer in architectural history at the University of Edinburgh. [elizabeth.petcu@ed.ac.uk]

Sheryl E. Reiss *92 taught two Renaissance courses at the University of Southern California in Fall 2016 and served as President of the Italian Art Society until February 2017. From mid-April until mid-May 2017 she was a short-term Fellow at the Newberry Library in Chicago, working on her book project titled A Portrait of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) as Patron of Art. In May, her essay “Praise, Blame, and History: Medici Papal Patronage at San Lorenzo over Five Centuries” was published in San Lorenzo: A Florentine Church, edited by Robert W. Gaston and Louis A. Waldman (Villa I Tatti, 2017). Sheryl has completed another article, titled “The Roman Tomb of Alfonsina Orsini de’ Medici (ca. 1520): Contexts, Patronage, and Artistic Innovation,” which will be published in Gendered Temporalities in the Early Modern World, edited by Merry E. Wiesner-Hanks (Amsterdam University Press, forthcoming 2018). In March 2017, Sheryl presented a paper entitled “Giulio de’ Medici (Pope Clement VII), the World beyond Europe, and the Visual Arts” at the annual meeting of the Renaissance Conference of Southern California and, in April, her article on Alfonsina Orsini’s tomb was featured in the 2017 Newberry European Art Seminar. [sherylreiss8@yahoo.com]

Shelly Rice wrote the comprehensive critical essay Orlan en Capitales (Skira, 2017), which accompanies the retrospective that opened April 18th, 2017, at the Maison Européene de la Photographie in Paris. [sr29@nyu.edu]

Charles Scribner III ’73, *77’s new book Home by Another Route (Paulist Press, 2016) examines the interplay between religious faith and the arts, following the liturgical seasons and describing his spiritual journey as experienced through visual arts and music. Topics range from the Metropolitan Opera to the Princeton University Art Museum. The volume is a sequel to his earlier book The Shadow of God: A Journey Through Memory, Art, and Faith (Doubleday, 2006). [charlesscribner3@gmail.com]

Nebojša Stanković *17 completed his dissertation, “At the Threshold of the Heavens: The Narthex and Adjacent Spaces in Middle Byzantine Churches of Mount Athos (10th–11th Centuries)—Architecture, Function, and Meaning,” and defended it in May 2017. The members of his examination committee were Professors Charles Barber, Vasileios Marinis (Yale University), Robert Ousterhout (University of Pennsylvania), and Esther da Costa Meyer. In August 2016, Stanković took part in the 23rd International Congress of Byzantine Studies in Belgrade, Serbia, where he presented some material and research results from his dissertation.
Zhixin Jason Sun *96 curated the exhibition Age of Empires: Chinese Art of the Qin and Han Dynasties (221 B.C.–A.D. 220), which was held at the Metropolitan Museum of Art in New York, April 3–July 16, 2017, and published, with contributing authors, the accompanying exhibition catalogue Age of Empires: Art of the Qin and Han Dynasties (Metropolitan Museum of Art, 2017). [jason.sun@metmuseum.org]

Margaret Rose Vendryes *97 was appointed chair of the Department of Performing and Fine Arts, York College, CUNY, in October 2016. She was also elected to her second term as trustee on the board of the Leslie Lohman Museum of Gay and Lesbian Art in New York City and is currently serving her first term on the board of directors of the Association of Princeton Graduate Alumni. Margaret’s painting Guro Ntozake (2014) was commissioned for the exhibition, i found god in myself: a celebration of Dr. Ntozake Shange’s for colored girls…, celebrating the 40th Anniversary of Ntozake Shange’s groundbreaking play. The exhibition opened in Harlem at the Schomburg Center for Research in Black Culture in spring 2015 and traveled to the African American Museum in Philadelphia and to the Houston Museum of African American Culture where it was on view through April 15, 2017. [mvendryes@gmail.com]

Haicheng Wang *07 is one of thirteen recipients nationwide to receive a 2017 New Directions Fellowship from The Andrew W. Mellon Foundation, which serves to “assist faculty members in the humanities and humanistic social sciences who seek to acquire systematic training outside their own areas of special interest.” Haicheng is particularly interested in Chinese bells found at archaeological sites and the abrupt shift in ancient Chinese musical culture from the dominance of bells to stringed instruments. He will use the fellowship to develop a better understanding of bell and stringed instrument use in other cultures. From April 2017 through September 2019 Haicheng will study in ethnomusicology, psychoacoustics, music theory, bell founding and bell acoustics. During the 2017–18 academic year, he will also take classes at the University of Washington School of Music and Department of Psychology. During the summers, he will visit bell foundries in England and The Netherlands and will participate in musical events in Russia, Japan, and India. Haicheng is currently an associate professor of art history and a Mary and Cheney Cowles Endowed Professor at the University of Washington. His primary specialty is the art and archaeology of ancient China, but he also has a strong interest in comparative studies of early civilizations. [haicheng@uw.edu]

Gennifer Weisenfeld *97, professor in the Department of Art, Art History & Visual Studies at Duke University, has been appointed dean of the humanities within Trinity College of Arts and Sciences. [gennifer.weisenfeld@duke.edu]

Kristen Windmuller-Luna *16 defended her dissertation “Building Faith: Ethiopian Art and Architecture During the Jesuit Interlude (1557–1632)” in fall 2016. In March 2017, she became the collections research specialist in African arts at the Princeton University Art Museum (PUAM). Funded by the Andrew W. Mellon Foundation, her position is charged with enhancing and expanding knowledge of one of the PUAM’s important, yet understudied, collections, which includes more than 700 historic and contemporary works from the African continent. Her article identifying the Italian print inspiration of an 18th-century Ethiopian painting (and its modifications to fit local religious and aesthetic preference), was published in Journal 18: A Journal of Eighteenth-century Art and Culture in December, while a reflection on the yearlong museum-based drawing project undertaken during her 2015–16 fellowship at the Metropolitan Museum of Art was published on the museum’s “Now at The Met” blog (metmuseum.org/blogs/now-at-the-met/2017/a-year-in-drawings).

In spring 2017, Kristen began her “tri-continental conference tour,” presenting her research on Ethiopia at conferences in the United States (Disentangling Global Early Modernities, 1300–1800, Harvard), England (International Medieval Congress, Leeds), and Ghana (ACASA Triennial Symposium on African Art, Accra). [kwlnuna@alumni.princeton.edu]
Barr Ferree Publication Fund Expands Support

The Barr Ferree Fund for Publications in the Humanities and Social Sciences has recently broadened its support to include reimbursement to authors for the cost of reproduction fees and complimentary books for owners of image rights. Managed through the department, the Barr Ferree Fund awards subventions to support the publication of books by faculty 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. 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: Erudite Eyes: Artists and Antiquarians in the Circle of Abraham Ortelius (1527–1598), by Tine Meganck *03; The Framing of Sacred Space: The Canopy and the Byzantine Church, by Jelena Bogdanović *08; Pierre Chareau: Modern Architecture and Design, by Professor Esther da Costa Meyer; The Apparently Marginal Activities of Marcel Duchamp, by Elena Filipovic *13; The Zoomorphic Imagination in Chinese Art and Culture, by Professor Jerome Silbergeld; and Artificial Darkness: An Obscure History of Modern Art and Media, by Noam Elcott *09.