Dear Friends and Colleagues:

The big news of the past year involves searches and hires. Last fall saw the arrival of Christopher Heuer, an expert in Northern Renaissance and Baroque art. A Berkeley Ph.D., he comes to us after fellowships at the Getty and Columbia. His charismatic teaching and intellectual enthusiasm have already made a strong impression.

Next fall we welcome no fewer than three new colleagues. At the professorial rank, Andrew Watsky ’94 joins us from Vassar. A popular teacher and an esteemed scholar—his 2004 book Chikubushima: Deploying the Sacred Arts in Momoyama Japan, concerning the sacred island north of the ancient capital of Kyoto, won a major prize—Andy continues our distinguished tradition in Japanese art and architecture. Our venerable colleague in this field, Yoshiaki Shimizu, retires next spring, when he will be celebrated with a major symposium organized by the Tang Center for East Asian Art.

Also very exciting for us is the imminent arrival of two junior colleagues. Chika Okeke-Agulu, our first full-time professor of African art, comes to us from Penn State as a joint appointment with the Center for African American Studies. Chika received his Ph.D. from Emory, with a dissertation on Nigerian art of the decade of independence (1957–67), and he will offer a range of courses on traditional and modern art. An active artist, curator, and editor, Chika is currently coauthoring a book titled Contemporary African Art since 1980.

Next fall we will also welcome Bridget Alsdorf, our new expert in 19th-century European art. Bridget received her Ph.D. from Berkeley, with a stunning dissertation on the imagining of individuality and collectivity in the group portraits of Fantin-Latour. She is now undertaking projects on the question of artistic brotherhoods and other such groups in the 19th century, as well as the figuring of crowds and masses in its art. Bridget comes to us after two years as the Chester Dale Fellow at the Center for Advanced Study in the Visual Arts in Washington, D.C.

Finally, we hope to wrap up our search for a senior colleague in ancient art and/or archaeology this spring or early next fall.

It has been a busy year on other fronts as well. Among the highlights: Marquand Library welcomed its new director, Sandy Brooke; Pat Brown and John Pinto led a very successful student trip to Venice as part of their fall seminar, generously supported by advisory council member Richard Grubman ’84; and the graduate program added an additional year of funding for students in Western art. There were also many intriguing lectures, including the Weitzmann Lecture by Herbert Kessler, on the likeness of Christ in Early Christian art; the Haley Lecture by Elisabeth Kieven, on the role of architectural drawings in the Roman Baroque; a graduate conference on the politics of play in art; and a symposium showcasing recent departmental Ph.D.s: “Pasts—Presents—Futures: 125 Years of Art and Archaeology at Princeton University.”

Hal Foster, chair
Faculty News

Patricia Fortini Brown traveled to Italy and Greece during her leave in spring 2008 to carry out research for two ongoing book projects: a microhistory of the marriage of a Friulian nobleman and the daughter of a Venetian patrician, and a book on the artistic and cultural geography of the Venetian empire. During the past year, she participated in a symposium at the Metropolitan Museum of Art, "Venice and the Islamic World, 828–1797," and in a seminar at the Art Institute of Chicago, "Venice: Looking Toward the East." She also gave a paper in a colloquium at the Museum of Fine Arts, Boston, "Venice in the Renaissance: Titian, Tintoretto, Veronese." The highlight of fall 2007 was a course on Venice, co-taught with John Pinto, with a student trip to Venice (see the related article on page 22). Brown's recent publications include an essay on the trade in antiquities between Italy and other European countries, in Commercio e cultura mercantile, volume 4 of Il Rinascimento italiano e l'Europa (Colla Editore, 2007), and a review in the Burlington Magazine of the exhibition "Venice and the Islamic World," at the Metropolitan Museum of Art. In the fall she will co-teach a course with Christopher Heuer on Venetian Corfu, with a student trip to the island.

Slobodan Ćurčić participated in the international conference "George of Antioch: Art and Politics in 12th-Century Sicily: Between Byzantium and Islam" in Palermo, Sicily, last April, and gave a paper on "Byzantine Aspects of Church Towers in Norman Sicily." An expanded version of his paper will be published in the acts of the conference. In May, he presented the paper "The Christianization of Thessaloniki: The Making of Christian "Urban Iconography"" at a conference in Cambridge, Massachusetts, titled "From Roman to Early Christian Thessaloniki," which was organized by the Harvard Divinity School; his paper will appear in a volume of collected essays being prepared by the Harvard Divinity School. In June, Ćurčić participated in the third annual meeting of the Society for the Study of Medieval Architecture in the Balkans and Its Preservation (AIMOS) in Thessaloniki, devoted to architectural models in medieval architecture. Later in June, he spent 10 days in Istanbul, where he spoke on "The Byzantine Legacy of Istanbul" at a conference organized for the Trustees of Princeton University, and chaired a session in a seminar, titled "Management of Archaeological Sites," organized by the Euro-Med program "Egeria: Medieval Pilgrimage Monuments and Sites in the Eastern Mediterranean." He also attended the First International Sevgi Gönül Byzantine Studies Symposium. Returning to Princeton in the fall, Ćurčić continued as director of the very active Program in Hellenic Studies. In November he spoke on the art and architectural heritage of the former Yugoslavia to students at the Institute for Sacred Music at Yale University. During the fall semester he also completed three articles for publication. His publications this academic year include "Gračanica and the Cult of Saint Prince Lazar," in Zbornik radova Vizantolokog instituta (2007), and a long book review, "Topography of Anxiety: 'North Macedonia' in Late Antiquity and Early Byzantine Times," in the Journal of Roman Archaeology (2007). Publication of his book Architecture in the Balkans from Diocletian to Süleyman the Magnificent (Yale University Press, London) is expected early in 2009.

Ćurčić is on leave during the spring semester of 2008 as part of his phased retirement plan. He is continuing to work as co-curator of the exhibition "Architecture as Icon," which is scheduled to open in Thessaloniki in the fall of 2009 and then move to Princeton in the spring of 2010.

Esther da Costa Meyer is preparing an exhibition of drawings by Frank Gehry that will open at the Princeton University Art Museum this fall, to celebrate the unveiling of the University’s new Lewis Science Library, designed by Gehry Partners, LLP. The show will bring together many drawings by the architect, as well as some models of projects built during the last 20 years. Since works on paper and models are vulnerable and as a rule are not shown to the public as readily as more stable works of art, the exhibition will provide a rare opportunity to view these drawings. A catalogue of the sketches will accompany the show.

Rachael Z. DeLue taught an undergraduate survey of American art and a graduate seminar on the art and artists of the Stieglitz circle last fall. She was recently appointed to the Bicentennial Preceptorship for a term of three years. Her most recent publication, Landscape Theory, a book she coedited with James Elkins (Routledge, 2007), brings together more than 50 scholars from multiple disciplines to establish new ways of thinking about landscape in art. On leave in the spring semester, DeLue was a Fellow at the Center for the Study of Modern Art at the Phillips Collection in...
Washington, D.C., where she conducted research for her current book project on the early-20th-century American painter Arthur Dove. She presented portions of this research at invited lectures at the Phillips, the New-York Historical Society, Swarthmore College, and the fifth annual American Art History Symposium at Yale University, where she was the keynote speaker. Prior to her leave, DeLue participated in “Practicing American Art History,” a colloquium held at the Sterling and Francine Clark Art Institute, and presented a public lecture on art and science in 19th-century America at the Newark Museum. She is currently co-organizing a panel for the 2009 meeting of the College Art Association on the subject “The Uses of Pathology.”

Hal Foster, department chair, spent the fall semester on leave in London as Research Forum Professor at the Courtauld Institute, where he gave a series of lectures on Pop art. He also lectured elsewhere in London, as well as in Cambridge, Paris, and Geneva. Foster is currently on the advisory boards of several institutions, including the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington, D.C.

Thomas DaCosta Kaufmann was appointed the Frederick Marquand Professor of Art and Archaeology last spring. In April 2007 he received the Palacky Medal from the Czech Academy of Sciences, and gave the concluding lecture at a four-day conference on “Silesia: A Pearl in the Bohemian Crown.” He was also the keynote speaker for a dissertation writers’ seminar at MIT and Harvard, lecturing on “Art of the Spanish Viceroyalties: A Global View of the Cultural Field.” In June he gave the plenary lecture, “What is German about the German Renaissance? Reflections on Geography and Chronology,” at a conference held at the Gemäldegalerie, Stiftung Preussischer Kulturbesitz, in Berlin. He also lectured on “Arcimboldo’s Serious Jokes and the Origins of Still-life Painting” at the Zentralinstitut für Kunstgeschichte in Munich; on “Cultural Exchange and Art in the Americas: Another Look” at the Freie Universität in Berlin and at the conference “Kulturaustausch” at the Friedrich Wilhelm Universität in Erlangen. At the Friedrich Schiller Universität in Jena, his lecture was on “Was ist typisch von der Kunst und Architektur im Heiligen Römischen Reich?”


Kaufmann was elected vice president of the National Committee of the History of Art, the American liaison to the International Committee of the History of Art (C.I.H.A.). For the 2008 C.I.H.A. congress in Melbourne, he organized and chaired the sessions “The Idea of World Art History” and “Art History in China Now: The Contribution of Chinese Art History to World Art History.” He also did research in Taiwan for his next project, on the Dutch in Asia, and lectured on “The Geography of Art: Historiography, Issues, Perspectives” at the National Taiwan University.
Kaufmann was also adviser to three research projects in the Netherlands, including one on Dutch Cultural Industries, and one on “Netherlandish Architecture at the Crossroads,” in connection with which he gave a talk in November in Utrecht on “The Low Countries at the Crossroads: A Broader View.” He was also professor at the Summer Theory Institute devoted to “Globalism and Art,” at the School of the Art Institute of Chicago.

A member of the organizing committee of the traveling exhibition “Arcimboldo 1526–1593,” he published essays on “Les têtes composés de Giuseppe Arcimboldo” and “Giuseppe Arcimboldo: Savoir, arts et lettres,” as well as 10 entries on paintings in the catalogue of the exhibition (Skira Editore, 2008). As a member of the board of directors of the College Art Association of America, Kaufmann served on the nominating committee and on the Meiss Publications Fund. He also was a member of the board of directors of the Historians of German and Central European Art.

Anne McCauley, on sabbatical this year, worked on a monograph on American modernist photography and World War I, doing research in London on Alvin Langdon Coburn’s vortographs, which will constitute one chapter of the book. She also traveled to the Center for Creative Photography in Tucson and the Lilly Library at Indiana University to research an experimental illustrated book, Beyond this Point (1929), by the photographer Francis Bruguère and the BBC radio drama author Lance Sievking. The article explores the impact of theatrical lighting, silent film techniques, psychoanalysis, and theosophy, as well as early stream-of-consciousness narrative styles, on the production of this illustrated novel and the development of abstract photography in the 1920s; it will be published in a special issue of the Record of the Princeton University Art Museum. McCauley also completed the essay “Fawning over Marbles: Gerardine and Robert MacPherson’s Vatican Sculpture” for the anthology, Art and the Early Photographic Album, edited by Stephen Bann (CASVA, in press), and an article, “Brides of Men and Brides of Art: The ‘Woman Question’ of the 1860s and the Photographs of Julia Margaret Cameron,” which is being submitted for publication. Her article “‘Merely Mechanical’: On the Origins of Photographic Copyright in France and Great Britain,” was published in Art History (February 2008). She lectured this year at the symposium organized by the Musée d’Orsay and the Ecole du Louvre, “Histoire de l’art du XIXe siècle (1848–1914): bilans et perspectives,” and at De Pauw University. McCauley will return to campus in fall 2008 and serve as departmental representative again.

Hugo Meyer completed the manuscript of a book titled Art and Politics: Religion and Culture. Case Studies in Roman and Early Christian Art, ca. 50 B.C. to 600 A.D., which is expected to be published in 2008. He also completed a manuscript for a monograph titled The Great Frieze of the Villa of the Mysteries and Related Monuments: The Female Experience in Greek and Roman Pictorial Narratives, which has been submitted to a publisher. Meyer published articles this year on “Pierino da Vinci, Dante, and the Portland Vase” in Boreas (2004, published 2007); “Copying and Social Cohesion in Rome and Early Byzantium: The Case of the First Famous Image of Christ at Edessa” in Interactions: Artistic Interchange between the Eastern and Western Worlds in the Medieval Period (Penn State University Press, 2007), and “On the Identity of the Polykleitan Type of the Westmacott Ephebe (Meleager)” in Πότνια Θηρῶν: Festschrift für Gerda Schwarz zum 65. Geburtstag (Phoibos, 2007). His book David Friedrich Strauß and His Epigrams from the Munich Glyptothek is being readied for the press, and his articles “The Holy Shield of Ilion,” “Albrecht Dürer and the American War of Independence,” and “The Reception of Polykleitos’ Dictum on Fingernails and Clay” will be published shortly.

John Pinto, together with Patricia Fortini Brown, co-taught a seminar on Venetian art and architecture. The entire seminar spent the fall break together in Venice (see the related article on page 22). Pinto was co-curator of an exhibition at the American Academy in Rome titled “Steps off the Beaten Path: Nineteenth-Century Photographs of Rome and Its Environs.” The accompanying catalogue, Steps off the Beaten Path: Nineteenth-Century Photographs of Rome and Its Environs/Sentinieri smarriti e ritrovati: Roma e dintorni nelle fotografie del secondo Ottocento (Edizione Charta, 2007), coedited with W. Bruce Lundberg, was published with the generous support of the Gladys Krieble Delmas Foundation. The volume presents an important corpus of photographs of mid-19th-century Rome and surrounding areas by Vincenzo Simelli, Gustave Chauffourier, A. De Bonis, and Edmond Lebel, capturing not just the familiar ruins and monuments of the city, but also everyday street scenes and byways, many of them now swept away by modern development.

Nino Zchomelidse co-chaired the session “Concepts of Reform,” sponsored by the Italian Art Society, at the 2007 International Congress on Movement in Medieval Art and Architecture, meaning in motion: semantics of tively titled organized at the 2007 International Congress on Medieval Image and Concepts of Authenticity, and she organized this year’s department lecture series as well as the symposium for the 125th anniversary of the department. This summer, she will finish revising her book manuscript, Art and Ritual: The Construction of Civic Identity in Medieval Cameronia, a revision and English translation of her German Habilitation thesis. She has been awarded a Samuel H. Kress Senior Fellowship at the Center for Advanced Study in the Visual Arts in Washington, D.C., for the academic year 2008–09 to do research for her new book The Medieval Image and Concepts of Authenticity.

Emiratus Faculty

Peter Bunnell contributed an essay titled “Walker Evans: Miner Shacks on the Road near Montgomery, Alabama, 1936” to the book Points of View: Masterpieces of Photography and Their Stories, edited by Annette Kicken, Rudolf Kicken, and Simone Förster (Steidl, 2007). One of his early essays, “Photography into Sculpture” (1970), was translated into Italian for inclusion in the anthology Documenti e funzioni: Le mostre americane negli anni Sessanta e Settanta. Istituzioni e curatori protagonisti tra East e West Coast, edited by Maria Antonella Pelizzari (Agorà, 2006). Bunnell continues on a consulting basis in the Princeton University Art Museum and is also supervising the dissertations of two graduate students.

Christopher P. Heuer et al., *Hans Vredeman de Vries and the ‘Artes Mechanicae’ Revisited*

**New Faculty**

Christopher P. Heuer joined the faculty in the fall of 2007 as assistant professor of Northern Renaissance art. Before coming to Princeton, Heuer had been an Andrew W. Mellon Lecturer and Postdoctoral Fellow at Columbia University and visiting assistant professor at the University of Washington. He has also held positions as a Samuel H. Kress Fellow in Art History at the Kunsthistorisches Institut of the Rijksuniversiteit Leiden, fellow at the Getty Research Institute, museum curatorial fellow at the Huntington Library, and junior faculty scholar at the Canadian Centre for Architecture in Montreal.

Heuer’s work has focused primarily on Dutch and German painting and prints, and the history of replicative technologies. He earned his Ph.D. at the University of California–Berkeley in 2003, writing a dissertation that examined the creation and reception of “architectural” prints by the Netherlandish polymath Hans Vredeman de Vries (1526–1609); an expanded version will be published as *The City Rehearsed: Object, Architecture, and Ritual in the Worlds of Hans Vredeman de Vries* (Routledge, forthcoming). His scholarly interests also embrace critical theory, art and scholarly performance, trans-Atlantic cultural exchange, 19th-century art history, and early modern image theory. Among his recent publications are “A Copperplate for Hieronymus Cock” in the *Burlington Magazine* (February 2007); “Slow Difficulty: An Exchange with Charles Harrison” in *InterReview* (spring 2008); “Drawing Influence” in *Biuletyn Historii Sztuki* (fall 2007); and “Placing Rederijkerskunst in Antwerp” in *Hans Vredeman de Vries and the ‘Artes Mechanicae’ Revisited*, edited by Piet Lombaerde (Brepols, 2005).

In February 2008, Heuer co-curated an exhibition at the Zentrum für Kunst und Medien-technologie in Karlsruhe on art and performance. This spring, in addition to heading the second part of Art 101, “Renaissance to Contemporary,” he taught the 400-level seminar “ Cultures of Print,” for which he organized a small exhibition of prints at the Princeton University Art Museum.

Heuer is currently engaged in a variety of projects, including a study of the Netherlandish reception of Byzantine icons, a translation of an essay by the influential Viennese formalist Alois Riegl, and a study of failure in the Renaissance. He is also continuing work on a new book on 19th-century art history and performance.

This summer he will be in Greece and Austria continuing his research on the circulation of Byzantine icons in northern Europe, and in the fall will team-teach a course on Corfu with Patricia Fortini Brown.

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**John Wilmerding** reports that the truism is true: one is busier in retirement than before. Though officially emeritus, Wilmerding finds himself teaching yet again. With Professor Rachael DeLue on sabbatical, he accepted the department’s invitation to teach Art 371, “20th-Century American Art,” this spring. During the past year he also gave visiting lectures elsewhere: for the India House Foundation in New York and the New York Yacht Club, the Saxon Lecture at the University of Oklahoma, and a three-part series on contemporary American realism at the Metropolitan Museum of Art, devoted respectively to Richard Estes, Robert Indiana, and Tom Wesselmann. Last year Wilmerding organized two exhibitions, one at Fitz Henry Lane and Mary Mellen at the Spanierman Gallery in New York and the Cape Ann Historical Museum in Gloucester, Massachusetts; and the other on Tom Wesselmann’s so-called Drop-Out paintings at Maxwell Davidson and Yvon Lambert galleries in New York. He is currently planning a large retrospective of Robert Indiana’s work still held by the artist, scheduled for summer 2009 at the Farnsworth Museum in Rockland, Maine. Wilmerding’s published articles this year include entries on American drawings and watercolors in the new *Handbook of the Collections* of the Princeton University Art Museum, and an article in a series for the weekend perspective of Robert Indiana’s work still held by the artist, scheduled for summer 2009 at the Farnsworth Museum in Rockland, Maine. Wilmerding’s published articles this year include entries on American drawings and watercolors in the new *Handbook of the Collections* of the Princeton University Art Museum, and an article in a series for the weekend edition of the *Wall Street Journal* called “Masterpiece: Anatomy of a Classic,” on Richard Mill’s Washington National Monument. His comprehensive monograph on Wesselmann is due out in fall 2008 from Rizzoli.

This year Wilmerding was elected chair of the board of trustees of the National Gallery of Art and a member of the executive committee of the Guggenheim Museum’s board. He continues to serve on the White House Preservation Committee, the National Portrait Gallery Commission, the Collections Committee of the Harvard University Art Museums, and he advises the new Crystal Bridges Museum of American Art being planned for Bentonville, Arkansas. He and museum founder Alice Walton were presented the 2008 Frederic Church Award by the Olana Partnership at a black-tie dinner in New York this January.
Ann Agee, in the words of Janet Koplos, writing in *Art in America*, “first caused comment in New York with a ceramic bathroom in Marcia Tucker’s ‘Bad Girls’ show at the New Museum: the work... included an ornamented sink, toilet, and bidet, as well as a tiled wall prettily depicting a sewage and water treatment system. Elsewhere, she later showed figurines of eccentrically dressed street characters, an approach later borrowed by the fashion section of the *New York Times Magazine*. Now she has taken those disparate characters into a new world: they’re having babies.” In 2007 Agee had a solo show, “Boxing in the Kitchen,” at the School of the Arts Gallery at Virginia Commonwealth University in Richmond.

Eve Aschheim is a painter who teaches painting and drawing. In 2007 she had a drawing show at Lori Bookstein Fine Art, New York, which was accompanied by a catalogue and was reviewed in the *New York Sun*, the *New York Observer*, *Art in America*, and the *Brooklyn Rail*. She also had a drawing exhibition at the Schick Art Gallery of Skidmore College, and her drawings were included in the 2007 exhibition “Drawing: Thinking,” curated by Marco Breuer, at Von Lintel Gallery in New York City, and in the 2008 exhibition “The Sarah-Ann and Werner H. Kramarsky Gift of Contemporary Drawings” at the Pollock Gallery at Southern Methodist University in Dallas. This year, Aschheim’s work was acquired by the Pierpont Morgan Library for their new contemporary drawings collection. Her work is included in the book *560 Broadway: A New York Drawing Collection at Work, 1991–2006* (Yale University Press, 2008); and two of her drawings appear in the textbooks *Drawing: A Contemporary Approach*, 6th edition, by Teel Sale and Claudia Betti (Thomson Wadsworth, 2007), and *Drawing, Structure and Vision*, by Ralph Drury and Joanne Stryker (Prentice Hall, 2008). Aschheim’s interviews with Princeton faculty member Dawn Clements and photographer Seton Smith appeared in the October 2007 and February 2008 issues of the *Brooklyn Rail*.

Elinor Carucci, a photographer, joined the visual arts faculty in the spring of 2008. Born in Israel, she has had solo shows at the Herzliya Museum of Contemporary Art, the Edwynn Houk Gallery in New York, Fifty One Fine Art Gallery in Antwerp, and the Gagosian Gallery in London. Her photographs are in collections in U.S.—including the Museum of Modern Art, the Brooklyn Museum of Art, the International Center of Photography, the Jewish Museum, and the Houston Museum of Fine Arts—as well as in Europe and Israel. The *New York Times Magazine* printed an eight-page portfolio of her work on May 22, 2007. Her photographs have also appeared in the *New Yorker*, *Details*, *W*, *Aperture*, and *ARTnews*.

Dawn Clements had solo exhibitions in 2007 at Pierogi Gallery in Brooklyn (“Conditions of Desire”) and at the Allcott Gallery at the University of North Carolina–Chapel Hill (“Movie”). She also exhibited her work in “Cosmologies” at the James Cohan Gallery in New York City, the John Kinkhead Gallery in Los Angeles, and the ‘temporary Museum of Painting in Brooklyn. Her upcoming exhibitions include a solo exhibition at Pierogi Leipzig in Leipzig, Germany, and “Edward Hopper and Contemporary Art” at the Kunsthalle in Vienna, Austria. Clements is a painter who lives and works in Brooklyn; she is represented by Pierogi Gallery.

Su Friedrich finished a new film in 2007 and did numerous screenings of both it and older works. Last fall, she screened older work at the Arsenal Kino in Berlin, then conducted workshops in Prague with students at FAMU (the film school) and gave a presentation at Prenrepu Theater. Her new film, *From the Ground Up*, an experimental documentary that charts the process of coffee from a seedling in Guatemala to a cup of coffee in New York, premiered at the Viennale (the Vienna Film Festival in Vienna, Austria). It had its American premiere in February at the Walter Reade Theater in New York City. Friedrich also screened her films *Sink or Swim* and *The Ties That Bind* at the Virginia Film Festival in Charlottesville, which centered on the theme of kinship this year. She was a visiting artist at Virginia Commonwealth University in Richmond, and in the spring did a series of shows at the Redcat Theater and Outfest in Los Angeles, and was visiting artist at the University of Southern California.

Emmet Gowin contributed work to 10 exhibitions this year, including “The Naked Portrait,” curated and with a catalogue written by Martin Hammer of the University of Edinburgh, at the National Gallery of Scotland, Edinburgh, and Compton Verney, Warwickshire. Gary Schneider and Elinor Carucci, who are also teaching photography at Princeton during the 2007–08 academic year, also made important contributions to these exhibitions.
One of Gowin’s photographs of Edith Gowin was featured in David Zax’s article “Married, with Camera” in the December 2007 issue of *Smithsonian*.

Julia Jacquette’s paintings were exhibited in the solo show “Domestic Desire,” at the University Center Gallery of Adelphi University in Garden City, Long Island, in March and April 2008. Her work is included in the group show “Wedded Bliss: The Marriage of Art and Ceremony,” which will be on display at the Peabody Essex Museum in Werster, Massachusetts (www.pem.org), from April 26 through September 14, 2008.

Brian Jermusyk is a figurative artist whose work explores the perils of bodily existence, drawing on themes from the diaries of Kenneth Tynan, the “Love of the Gods,” and, currently, Japanese erotic prints. Torn paper collages and masterwork transcriptions are hallmarks of his “Introductory Painting” class and are a regular feature of his class’s student exhibitions at 185 Nassau Street. As both a painter and teacher, Jermusyk adheres to de Kooning’s notion that the art of the past is like a “big stew” that we dip into to learn from. He has taught at Pratt Institute and the Minneapolis College of Art and Design, among other places. His work, often shown at the temporary Museum of Painting in Brooklyn, can be seen online at the Drawing Center Online Viewing Program, www.drawingcenter.org/viewingprogram.

Steve Keister, a sculptor and ceramicist, had a solo exhibition at Feature Inc. in New York City in 2007. His early work was on view at the Mitchell Algus Gallery in New York last October and November, as part of a group exhibition titled “Canal Street.” Four of his drawings recently entered the collection of the National Gallery of Art in Washington, D.C. Keister and his work appear in Megumi Sasaki’s documentary film *Herb and Dorothy*, a portrait of the collectors Herbert and Dorothy Vogel, scheduled to be released next year. Keister’s project “Visiting El Tajin” can be viewed at http://artlab23.net/issue2vol2, the online journal of the School of Visual Arts.

Jocelyn Lee’s most recent solo show of photographs, titled “Grounded,” was at the Pace MacGill Gallery in New York in May 2007. Her earlier black-and-white photographs of children were exhibited in a solo show at the Center for Maine Contemporary Art in Rockport, Maine, with an accompanying catalogue, in October 2007, and were also included in the group show “Presumed Innocent” at the DeCordova Museum in Waltham, Massachusetts, in February. Her work will also be shown in a small group exhibition at the National Portrait Gallery, in Washington, D.C., this fall.

Allan Macintyre, a digital photographer, has taught at Princeton since 2003. In the summer of 2007, he participated in the Portland Biennial at the Portland Museum of Art, and also had a solo exhibition of photographs and drawings at the University of Texas’s Rubin Gallery. Linked to this exhibition was a symposium on the relationship of geology and art. Macintyre was recently nominated for the Baum Award for Emerging American Photographers. He is currently working on two publications of his images, one of which will be published by *Aperture*.

Andrew Moore’s richly colored photographs of architectural and urban scenes have recently been included in exhibitions at the Queens Museum of Columbia University, the Museum of Russian Art in Minneapolis, and the Museum of the City of New York, in their three-part retrospective on the legacy of Robert Moses. Works from his photographs of Cuba, Russia, and Vietnam were shown at the
Moscow Arts Center. Moore has had eight solo shows in New York, and his photographs are in the collections of the Whitney Museum of American Art, the Yale University Art Gallery, the Library of Congress, the Israel Museum, the High Museum, Eastman House, and the Canadian Centre for Architecture. He was one of the founders of the Art of Science project, a University-wide competition that celebrates the aesthetics of research and the ways in which science and art inform each other. He also teaches in the photography M.F.A. program at the School of Visual Arts in New York City.

John J. O’Connor has been a lecturer in visual arts at Princeton since 2005, teaching drawing and painting. In the summer of 2007, he was a resident artist at the Farpath Foundation in Dijon, France. Also in 2007, he received a Pollock Krasner Foundation grant. O’Connor was recently a visiting artist in the painting department of the Maryland Institute College of Art, and in the drawing department of the School of the Museum of Fine Arts in Boston. In the fall of 2008, he will have a solo exhibition at Pierogi Gallery in Brooklyn, and at Martin Asbaek Projects in Copenhagen, Denmark.

Keith Sanborn’s digital work was shown at the International Film Festival Rotterdam in both 2007 and 2008. In 2007, he also participated in the European Media Arts Festival in Osnabrück, Germany; “Black September,” in Antwerp, Belgium; the Video Vortex Conference, sponsored by Argos (the Centre for Art & Media, Brussels) and the Institute of Network Cultures (Amsterdam); “Insertions,” at the CRG Gallery open video series (New York); and “In the Poem about Love You Don’t Write the Word Love,” at the Institute for Contemporary Art in Copenhagen, Denmark. His recent publications include “Second Hand, Second Person, at a Second Remove: Forms of Address in YouTube in Historical Perspective,” in Zone (Antwerp, Belgium); Vertov from Z to A (Ediciones La Calavera, 2008); “Information Theory and Aesthetic Perception: Objects in Your Mirror Are Closer Than They Appear,” in Figment (Belfort, France); and “Engaging with Keith Sanborn,” an artist’s talk at the International Film Festival Rotterdam.

Gary Schneider, a photographer who taught during the fall 2007 semester, had a solo exhibition, titled “Genetic Self-Portrait,” last fall at the Warehouse Gallery in Syracuse, New York. Group exhibitions that included his work are “Face: The New Photographic Portrait” at Forma in Milan, Italy, with accompanying book; The Naked Portrait at the Scottish National Portrait Gallery in Edinburgh, with a catalogue; and “Lisette Model and Her Successors” at the Aperture Gallery, with a panel discussion at The New School, New York. Schneider’s work was also included in the book Train Your Gaze (AVA Publishing, 2007).

Katy Siegel, an art critic, taught the visual arts seminar in contemporary art last fall. She is an associate professor of art history at Hunter College and a contributing editor to Artforum, where she reviewed this year’s Venice Biennale. She is the curator of “High Times, Hard Times: New York Painting, 1967–1975,” which was exhibited at museums in New York, Mexico City, and Europe this year, and received a prize from the International Association of Art Critics. The author of a major essay on Jeff Koons for his new monograph, published this spring, she interviewed the artist at the 92nd Street Y in New York in January.

P. Adams Sitney, a film historian, became director of the Program in Visual Arts in July 2007. His book Eyes Upside Down: Visionary Filmmakers and the Heritage of Emerson was published by Oxford University Press in March, and his essays on the filmmakers Robert Beavers, Saul Levine, and Nathaniel Dorsky have recently appeared in Artforum. He is the recipient of the 2008 Siegfried Kracauer Award (lifetime achievement award for film criticism) from Logos Journal.

Christian Tomaszewski is an installation artist who works primarily with narratives of space, design, and architecture and its elements. He taught an installation course in the visual arts program in the spring semester of 2008. In 2007 he had a solo show at Kunstforum Ostdeutsche Galerie in Regensburg, Germany. He was recently awarded a John Simon Guggenheim Fellowship.
On December 8, 2007, alumni, faculty, students, and friends of the department gathered in McCormick Hall for the day-long celebration “Pasts—Presents—Futures: 125 Years of Art and Archaeology at Princeton University,” organized by Professors Thomas DaCosta Kaufmann and Nino Zchomelidse. Kaufmann began the event, speaking about the history of the department and the innovative character of the development of art history at Princeton.

In the year 1882, Allan Marquand, Class of 1874, was appointed instructor of art history at what was then the College of New Jersey. By the end of that academic year, sufficient funds had been raised to establish a chair for the field, and Marquand was appointed full professor. However, 1882 did not mark the true beginnings of the field at Princeton: the history of architecture had been taught as early as 1831 and was taught in subsequent years. But the appointment of a professor with an independent chair charged with the subjects of art history and archaeology, their organization as a separate field of study, and the institution of regular instruction leading to degrees in the subject was something strikingly new.

Art history had of course been taught earlier elsewhere, as early as the 1780s at the University of Göttingen in Germany, but at the time of Marquand’s appointment there were few formal professorships in art history anywhere. In Europe, only a handful of departments—those at Bonn, Vienna, Strassburg, Leipzig, Berlin, Giessen, and Prague—antedated Princeton’s. In the U.S., Harvard’s Charles Eliot Norton had taught classes in the history of fine arts in relation to poetry from the year 1874 or 1875. Marquand, however, was the first American professor appointed to a chair specifically devoted to art and archaeology.

Marquand had been an instructor in the department of philosophy, where he specialized in logic. According to an old oral tradition, however, his teaching was found to be “un-Calvinistic.” This apparently led to his appointment in the “less dangerous” field of art history. Though not trained in the subject, Marquand was well suited for it: he had grown up the son of Henry Marquand, president and benefactor of the Metropolitan Museum of Art. Allan Marquand was also a generous supporter of various institutions, including the departmental library that now bears his name: it was stocked with books that he had purchased personally, and his bequest continues to fund the purchase of a significant number of books each year.

In 1886, just four years after the founding of the department, and years before Princeton would award its first doctoral degree, Arthur Frothingham taught a graduate course in Babylonian and Assyrian archaeology. In the following years, Princeton seems to have been the first American university to offer regular graduate instruction in the field of art history, and it was certainly the first to have a graduate department devoted exclusively to the subject.

From the beginning, art history at Princeton was linked with both archaeology and with a museum. Winckelmann’s history of ancient art had forged the connection of art history with archaeology, and many thinkers in the 19th century regarded the two as inseparable. Marquand was involved with both fields from the beginning. In 1883 he was sent to Europe and the Near East to explore potential sites for excavations. The Princeton department would go on to conduct a series of notable excavations, beginning with Howard Crosby Butler’s work at Sardis, and continuing with the later digs at Antioch, Morgantina in Sicily, Polis Chrysochous in Cyprus, and Bālis in Syria.

At the same time the department was founded, plans were already being made for a “museum of historic art,” which was to receive the collection of Arthur Prime, and a new building for the museum was completed by 1889. By the end of the 19th century, Princeton already had a fairly substantial collections of casts, as well as pottery, antiquities, prints, and other authentic objects.

In 1883 a “school of art” was also founded at Princeton, beginning the long association of practice in the visual arts with the Department of Art and Archaeology. Likewise, almost from the beginning, the paraphernalia of art-historical instruction and publication were part of the departmental apparatus. Allan Marquand began the series of departmental publications in 1912 with his book on Della Robbia. Later this year, the 120th volume published or copublished by the department will appear.

Collections of lantern slides and photographs were also established early on, and by 1912 these had grown to the largest such collections in the country, with over 4,000 lantern slides and 40,000 photographs. For more about the development and growth of these collections, see pages 28–29 of this newsletter.

By the early years of the 20th century, art history and archaeology were thriving at Princeton.
more than anywhere else in the United States. A report on the status of art history in U.S. colleges presented by Marquand to the International Congress of the History of Art in Rome in 1912 listed 34 courses—far more than any other college or university in the country, even those with much larger student bodies.

In the following decades, the department was remarkably innovative in expanding into new fields of study. From the year 1926 on, courses in Far Eastern art were given regularly by several faculty members, most notably George Rowley, whose specialty was Chinese art. The first Ph.D. in Japanese art was awarded as early as 1944, in the midst of some of the worst fighting of the Second World War. Within a few years, in 1949, the department awarded a doctorate in Islamic art, again one of the first in the U.S.

In the field of modern art, William Seitz’s 1956 dissertation on abstract expressionism seems to have been the first dissertation anywhere on contemporary, post-war art. The department also pioneered the study of newer media: the nation’s first endowed professorship in the history of photography—the McAlpin Chair, first held by Peter Bunnell—was established at Princeton in 1972.

To commemorate this rich history, the department focused on the current status of the field by inviting seven recent alumni of the graduate program, from a variety of fields representing the broad range of the department’s teaching, to speak on their recent research. Milette Gaifman *05, assistant professor of classics and art history at Yale University, discussed “Visualized Rituals and Dedication Inscriptions on Offerings to the Nymphs,” examining the relationship between visual and textual elements in these Archaic and Classical Greek reliefs. Kim Bowes *02, assistant professor of classical archaeology at Cornell University, spoke on “Agency and Architecture: Rethinking Late Roman Domestic Architecture,” focusing on later Roman villas as reflections of cultural norms and barometers of social and economic trends. Kevin Carr *05, who teaches in the Departments of the History of Art and Asian Languages and Cultures at the University of Michigan, gave the presentation “Beyond Words: Looking toward the Future of Japanese Art and Archaeology,” employing examples of what he termed “irksome objects” to raise questions about interpretation, the canon, and disciplinary boundaries.

Jesús Escobar *96, associate professor and chair of the Department of Visual Arts at Fairfield University, opened the afternoon session. His talk, “Baroque Architecture in the Spanish World: History-Writing and Myth-Making,” examined the historiography of Baroque architecture in Spain and its current undeserved neglect, suggesting new areas for research. Andrew Shanken *99, who teaches architectural history at the University of California–Berkeley, spoke on “Representing Cities at Mid-Century,” delving into how American architects used abstraction as a universal language for translating the arcane terms of urban planning for the general public. Laurie Dahlberg *99, associate professor of photography and chair of the art history department at Bard College, spoke on “At Home with the Camera: Modeling Masculinity in Early Domestic Photography,” considering early French photography as a patently masculinized form of class expression, and the problem of representing modern manhood in an arguably feminized context. Suzanne Hudson *06, assistant professor at the University of Illinois, Urbana-Champaign, gave the final presentation of the day, “‘Used Paint’: Robert Ryman and Skeptical Painting,” in which she analyzed American artist Robert Ryman’s understanding of “skeptical” painting, which regards a painting as potentially nothing more than “used paint.”

The day’s celebrations concluded with a banquet for speakers, faculty, students, staff, and friends of the department in the Chancellor Green rotunda.
Department Lecture Series

Fall 2007

Wednesday, October 17
Jinah Kim
Vanderbilt University
Representing Emptiness: Secret Iconography and the Buddhist Book-Cult in South Asia

Wednesday, October 24
Partha Mitter
University of Sussex, Emeritus
The Triumph of Modernism: Indian Artists and the Avant-garde, 1922–47

Monday, November 12
The Kurt Weitzmann Memorial Lecture
Herbert L. Kessler
The Johns Hopkins University
Competing Faces in Early Christian Art and the Monopoly on Christ’s Likeness

Thursday, December 6
Craig Clunas
University of Oxford
Patterns Cut in Stone: The Kingly Replication of Culture in Ming China
Cosponsored by the Tang Center for East Asian Art

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Conferences, Symposiums, Lectures

The Cross in Image and Text
May 8, 2007
At this symposium organized by the Index of Christian Art, Gerhard Lutz of the Dom-Museum in Hildesheim spoke on “The Shining Christ: The Cappenberg Crucifix and the New Image of the Crucified around 1200,” focusing on the unique gilding of this crucifix and its consequences for the 13th-century viewer. Éamonn Ó Carragáin, of University Cork College, presented “Poetry and Visual Images in the Age of Bede: The Rudwell Cross and The Dream of the Rood,” comparing one of the first monuments of the Christian Anglo-Saxons in Great Britain with one of the earliest Christian poems in the Anglo-Saxon literature.

Metadata, Standards, and Collections Sharing: Building Digital Content at Princeton
June 11, 2007
The rapid changes in the cataloguing of digital images stimulated this conference, at which experts from the Getty Research Institute, the Getty Museum, and the Morgan Library & Museum discussed standards and procedures for cataloguing and sharing collections of metadata. The conference was organized by the Visual Resources Collection and the Princeton University Art Museum, with support from the University Library, the Index of Christian Art, the School of Architecture, and the Office of Information Technology.

Databases and Medieval Scholarship
June 12, 2007
Organized by the Index of Christian Art, this conference brought together experts in iconography and digital cataloguing to discuss recent advances and the future development of databases including Monastic Matrix (University of Southern California), Peregrinations (Kenyon College), Digital Scriptorum (Columbia University), Baptisteria Sacra (University of Toronto), and the Morgan Library’s online catalogue of medieval manuscripts. All of the Index’s staff gave presentations on various aspects of the Index’s database, focusing on the digital future of the archive as it celebrated its 90th anniversary.

Dunhuang Manuscripts and Paintings: A Symposium in Honor of James and Lucy Lo
September 28, 2007
Five leading scholars who work on Buddhist art and manuscripts from northwestern China presented their recent research on Dunhuang, the westernmost Chinese stop on the ancient trade routes known as the Silk Road. Dunhuang is home to nearly 500 caves that preserve thousands of sculptures and wall paintings, dating from the 4th to the 13th century, and more than 40,000 manuscripts. The symposium honored the Lo for their many years of work photographing and documenting Dunhuang paintings and sculptures, some of which are now lost or damaged. The topics of the presentations included the conservation and study of wall paintings, the history of the Chinese book, advances in Web resources for the study of Silk Road materials, Tibetan manuscripts, and the Princeton collection of Dunhuang manuscripts.

Pasts—Presents—Futures: 125 Years of Art and Archaeology at Princeton University
December 8, 2007
This day-long symposium celebrated the 125th anniversary of the department by inviting seven graduate alumni, all of whom earned their Ph.D.s between 1996 and 2005, to explore the directions in which art-historical studies are moving, thereby reflecting the role that Princeton is playing in the continuing development of the discipline. The speakers, who work in a variety of fields that represent some of the broad range of the department’s teaching, are linked to the department’s past through their academic training; they are now helping to shape the future of the discipline through their own teaching and research. For more about this symposium and the speakers, see pages 10–11.

The Art of Opposition
Tang Center Graduate Student Symposium in East Asian Art
February 16, 2008
Organized by graduate student Greg Seiffert, this symposium brought graduate students from as far away as Taiwan to present their recent research on a wide variety of topics that incorporated the concept of “art as opposition.” Their topics ranged from political regret and reclusion in 12th- and 13th-century Chinese landscapes to a contemporary Chinese artist’s visual critique of capital punishment as public spectacle. Professor Richard Kraus of the University of Oregon delivered an engaging keynote lecture on different forms of opposition between 1996 and 2005, organized by graduate student Greg Seiffert, this symposium brought graduate students from as far away as Taiwan to present their recent research on a wide variety of topics that incorporated the concept of “art as opposition.” Their topics ranged from political regret and reclusion in 12th- and 13th-century Chinese landscapes to a contemporary Chinese artist’s visual critique of capital punishment as public spectacle. Professor Richard Kraus of the University of Oregon delivered an engaging keynote lecture on different forms of opposition between 1996 and 2005, to explore the directions in which art-historical studies are moving, thereby reflecting the role that Princeton is playing in the continuing development of the discipline. The speakers, who work in a variety of fields that represent some of the broad range of the department’s teaching, are linked to the department’s past through their academic training; they are now helping to shape the future of the discipline through their own teaching and research. For more about this symposium and the speakers, see pages 10–11.

The Ludic: Play, Games, and Art
2008 Graduate Student Symposium
March 1, 2008
The 2008 graduate student symposium, organized by Megan Heuer and Emma Hurme, examined concepts of “play”—activities, situations, and
relations that are spontaneous, creative, pleasurable, and without purpose—in relation to artistic practices. Responding to recent scholarship on the “ludic,” the conference focused on the political possibilities and implications of the intersection of play and art in a variety of historical contexts. The six graduate student speakers—from Columbia, Cornell, Harvard, Stanford, and University of Southern California—gave talks on topics ranging from genre scenes in 17th-century Japanese screen painting to Rikrit Tiravanija’s *The Land*. Professor Tyler Jo Smith of the University of Virginia delivered the opening keynote lecture, “Visions of Comic Parody in Archaic Greek Art,” and Professor Ken Wark of Eugene Lang College/New School, author of *Gamer Theory* (2007), gave the closing keynote lecture on “Guy Debord as Game Designer.”

**Modernism and the Unconscious**  
March 7–8, 2008

This colloquium featured papers by 15 graduate students from various departments who had participated in the fall 2007 seminar, “Modernism and the Unconscious,” taught by Professor Brigid Doherty. The students’ topics ranged from late-Romantic depictions of automatons to the scenography and gestural syntax of Nijinsky’s scandalous performance in the 1912 ballet *L’Après-midi d’un faune*, and from Sigmund Freud’s late autobiographical writings to Eva Hesse’s late 1960s sculptures, examining what constitutes a medium of artistic production in relation to investigations of the power of unconscious thought in the making and naming of works of art. The respondents were Humphrey Morris, M.D., of the Boston Psychoanalytic Society and Institute, and Princeton faculty members Brigid Doherty, Hal Foster, Michael Jennings, and Thomas Levin. The colloquium was coproduced by the Departments of German and art and archaeology and the Program in Media and Modernity.

**Art History, Buddhist Studies, Tibet: New Perspectives**  
March 7–9, 2008

At this conference, coproduced by the Tang Center and the Center for the Study of Religion, 12 graduate students from universities in the U.S., Canada, the U.K., and Hong Kong presented research stemming from their participation in the month-long Tibet Site Seminar in 2007. Professor Deborah Klimburg-Salter of the University of Vienna gave the keynote address, “A Translational Methodology: Towards a Study of Tibetan Art History.” Graduate student participants in the Tibet Site Seminar gave presentations on Tibetan painting and visual culture, religion, hagiographies, and other topics, followed by responses from senior scholars in the field: Janet Gyatso (Harvard Divinity School), Marylin Rhie (Smith College), and Gene E. Smith (Tibetan Buddhist Resource Center).

**Looking Beyond: Visions, Dreams, and Insights in Medieval Art and History**  
March 14–15, 2008


**Undergraduate Symposium**  
April 18, 2008

Last year’s inaugural undergraduate symposium, at which department majors presented their senior thesis research, was so successful that this year the forum was expanded to include students from Rutgers. The colloquium took place in McCormick Hall and was organized with the help of department representatives Elizabeth Losch ’08 and Isabel Wilkinson ’08, with the assistance of departmental juniors Stephanie Clendenin ’09 and Morgan Jacobs ’09, who introduced the speakers. Princeton was represented by Emily Balter ’08, Bryan Cockrell ’08, Nora Gross ’08, and Selena Kalvaria ’08. A reception for the speakers and their professors followed the talks.

**Art and Archaeology of the Erligang Civilization**  
April 26–27, 2008

The dream of Constantine on the Stavelot Triptych

April 26–27, 2008

The Tang Center’s first conference on Chinese archaeology, organized by graduate student Kyle Steinke, focused on the Erligang civilization, which flourished in the Yellow River valley around the middle of the second millennium B.C. Bronzes of remarkable artistic and technological sophistication are the hallmark of Erligang elite material culture, which spread to a large part of China’s central plain. Twelve scholars from the U.S., Europe, and China explored how the Erligang’s artistic culture and technological tradition was formed and discussed its legacy to the later cultures of north and south China. For more about this conference, see page 24.

At the conference “Modernism and the Unconscious,” graduate student Emmelyn Butterfield-Rosen spoke on Nijinsky’s 1912 performance of *L’Après-midi d’un faune*, Central Park Conservatory. 

**Department Lectures**  
continued from page 12

**Spring 2008**

**Wednesday, February 13**  
Ömür Harmanşah  
Brown University  
Event, Place, Performance: Approaching Springs, River Sources, and Sacred Pools in Ancient Anatolian Landscapes

**Wednesday, February 27**  
Glenn Peers  
University of Texas at Austin and Institute for Advanced Study  
The Face and Hand of Christ: Modes of “Magic” on a 14th-Century Melkite Amulet Roll (University of Chicago 125/Morgan 499)

**Thursday, March 27**  
Alexander Potts  
University of Michigan  
The Value of Incongruity: Henry Moore’s and Claes Oldenburg’s Public Sculpture

**Wednesday, April 9**  
Maria Gough  
Stanford University  
Drawing for World Revolution

**Tuesday, April 29**  
The James F. Haley ’50 Memorial Lecture  
Elisabeth Kieven  
Bibliotheca Hertziana (Max Planck Institute for Art History, Rome)  
Concepts of Space: The Role of Architectural Drawings in the Roman Baroque

**At the conference “Modernism and the Unconscious,” graduate student Emmelyn Butterfield-Rosen spoke on Nijinsky’s 1912 performance of *L’Après-midi d’un faune***
Alexis Belis is a regular member of the American School of Classical Studies at Athens for the 2007–08 academic year. Last summer she took part in the continuing excavation and survey project at the ancient sanctuary of Zeus on Mount Lykaion in the southern Peloponnesos in Greece, directed by David Gilman Romano of the University of Pennsylvania and Mary Voyatzis of the University of Arizona. The 2007 excavations included work in the sacred temenos and ash altar of Zeus on the summit of the mountain. Belis will continue her work there this summer, primarily on the ash altar. Under the direction of her adviser, Professor William Childs, she is writing her dissertation on ash altars and mountaintop sanctuaries in ancient Greece, a topic that developed from her work on the Mount Lykaion project. She plans to extend her stay in Greece in order to expand her research to a comparative study of similar sanctuaries. [abelis@princeton.edu]

Patricia Blessing is a second-year graduate student in Islamic art and archaeology. She also has a strong interest in Byzantine and medieval Western art and architecture and has done course work in all three fields since coming to Princeton. This spring, she is precepting for the second part of Art 101, “Renaissance to Contemporary.” She will spend the summer in Turkey improving her command of Turkish and participating in the excavation of a 10th-century Byzantine monastery at Küçükyalı, Istanbul, directed by Alessandra Ricci ’93 (M.A.) of Koç University. Blessing will also continue her current research on late Seljuk and early Ottoman architecture of the late 12th to 14th century, working in libraries in Istanbul and traveling to Amasya, Tokat, Sivas, and Erzurum. [pblesin@princeton.edu]

Annie Bourneuf is currently conducting research on her dissertation on Paul Klee’s paintings of the late 1910s and early 1920s at the Zentrum Paul Klee in Bern, Switzerland, supported by a Fulbright grant. Her dissertation argues that, between 1916 and 1922, Klee’s works locate themselves between painting, drawing, and text, probing the relationship of reading to seeing and of painting to literature. This will be the first book-length examination of Klee’s work of that period, which critics at the time recognized as central to the enterprise of modern art. Although most of Klee’s artistic career took place in Germany, from his student years in Munich through his years teaching at the Bauhaus and in Düsseldorf, he grew up in Bern and returned there when the Nazis came to power. The Zentrum Paul Klee owns the largest and most significant collection of Klee’s work—over 4,000 paintings, drawings, and sculptures—as well as an archive containing his writing, correspondence, and Bauhaus lecture notes. [bourneuf@princeton.edu]

Nika Elder is a third-year graduate student in American art who works with Professor Rachael DeLue. Her dissertation, tentatively titled “Show and Tell: Representation, Communication, and the Still-Lifes of William M. Harnett,” will explore the artist’s interest in the ontology of the image. Last summer, with the support of an American Studies Pre-Dissertation Research Prize, Elder traveled to 18 museums around the country—from the National Gallery in Washington, D.C., to the Huntington outside of Los Angeles—to study representative works by Harnett. These visits suggested the research into American and European art academies, as well as into various intellectual and cultural discourses, that she plans to pursue this year. In April, Elder gave a paper titled “Embodied Fabrications: Dress and Race in Lorna Simpson’s Guarded Conditions” at the Yale University Fifth Annual American Art History Symposium. Last year, she delivered a gallery talk in conjunction with the exhibition “Treasures from Olana: Landscapes by Frederic Edwin Church” at the Princeton University Art Museum, contributed a catalogue entry on Childs Hassam to the museum’s new handbook, and precepted for Art 101. She is currently a preceptor for Professor John Wilmerding’s course on 20th-century American art. [nelder@princeton.edu]

Leslie Geddes, a third-year graduate student in Italian Renaissance and Baroque architecture, conducted preliminary dissertation research at the Archivio di Stato in Venice last June, with a grant from the Princeton Institute for International and Regional Studies. She then spent the fall semester as a Reader in Renaissance Studies at the Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence. The spirit of the fellowship entailed reading widely in the primary sources of the Renaissance. For five months she curled up in leather armchairs in the Biblioteca Berenson, reading, among others, Leonardo Bruni’s histories of Florence, Alberti on painting, Frontinus on aqueducts, and Dante’s Inferno, as well as selections from Petrarch, Castiglione’s Cortigiano, and art treatises and criticisms by Varchi, Danti, and Sorbe. [lgeddes@princeton.edu]

Kevin Hatch is completing his dissertation, “Looking for Bruce Conner: Art and Films, 1957–1967,” which examines the work of the multifaceted artist during a critical period. Hatch presented a paper on Conner’s work at the College Art Association’s 2008 annual conference in Dallas. He currently lives in Berlin with his wife, Julia. [khatch@princeton.edu]
Johanna Heinrichs is a second-year graduate student working on Renaissance and Baroque architecture, mainly in Italy. She earned her B.A. at Williams and an M.Phil. at the University of Cambridge in the U.K. In April 2007, she presented a paper at Princeton’s Italian Studies Symposium, which explored Andrea Palladio’s domestic architecture and the identification of a “hybrid” category, the villa-palace, appropriate for sites between city and country. In the fall of 2007, she precepted for Art 210, “Italian Renaissance Painting and Sculpture.” She traveled to Crete last spring as part of Professor Patricia Fortini Brown’s class “Venice and the Mediterranean,” and to Venice last October with Professors Brown and John Pinto’s seminar on Renaissance Venice. [jheinric@princeton.edu]

Zehavi Husser completed her dissertation, “Worshipping in Community: Jupiter and Roman Religion in the Early Imperial Period,” which she wrote under the supervision of Professor Hugo Meyer. Based on a year of field research in Italy, as well as research conducted in Oxford, Vienna, Paris, London, and Cambridge, her dissertation examines the role of Jupiter, the highest god of the Romans, in the worship of Italian communities. It provides a case study of the ways in which public power structures exerted influence on Roman religion and presents a new model that aids in conceptualizing how various status groups of Romans, in both public and private spheres, cultivated Jupiter. This approach is a radical shift from the currently dominant polis-religion model, which focuses narrowly on public modes of worship espoused by the elite classes. [zhusser@princeton.edu]


Zoe Kwok is a fifth-year graduate student studying Chinese art with Professor Jerome Silbergeld. She is currently a Fulbright Scholar in China and is based in Beijing until the Olympics in August 2008. Kwok has done research at various university libraries in Beijing on her dissertation, which investigates a new style of figure painting that emerged in depictions of court women during China’s chaotic Five Dynasties period in the 10th century A.D. She is also laying the groundwork to allow her access into museum storage rooms by volunteering to give English-language tours of the Forbidden City and helping to write condition reports for artifacts from provincial museums that are traveling abroad. This spring she traveled to various regions of China with her housemate and fellow Princeton graduate student, Michelle Lim, to visit Buddhist cave sites and study ancient architecture. Next year Kwok will return to Princeton to continue work on her dissertation. [zkwok@princeton.edu]

Francesca Leoni spent most of the 2006–07 academic year in Europe, Iran, and Turkey doing research for her dissertation on the representation of demons in Persian illustrated manuscripts. She is currently dividing her time between Marquand Library and the Metropolitan Museum of Art, where she is a Sylvan and Pamela Coleman Art History Fellow in the Department of Islamic Art. Leoni is collaborating with the Met’s Islamic department on a number of projects, the most important of which is the reinstatement of the Islamic collection in renovated and expanded galleries, which are scheduled to reopen in early 2010. She is responsible in particular for some of the works on paper —manuscripts, albums, and single-page paintings—their rotation, and related educational resources, including brochures and the online “Timeline.” During the past year Leoni gave papers in Toronto, Oxford, and Cambridge, U.K.; she is currently revising them for publication. She will co-organize and chair a panel at the 2009 College Art Association meeting, on the subject of eroticism and homoeroticism in the visual arts of the Islamic world. [fleoni@princeton.edu]

Leigh Lieberman, a first-year graduate student in classical archaeology, holds bachelor’s and master’s degrees in classics from Johns Hopkins University. This fall, she participated in the Program in the Ancient World Seminar, during which she traveled to Greece with classmates and faculty from the Program in Hellenic Studies to explore ancient oracular sites. At the Program in the Ancient World Conference in January, she presented a paper titled “Satyric Divination,” an iconographic and historic analysis of an image on a vase in the Princeton University Art Museum. This summer, she will participate in the summer program in archaeology at the American Academy in Rome. [llieberm@princeton.edu]

Emma Ljung, a fifth-year graduate student in classical archaeology who is working with Professor William Childs, spent the year in Greece conducting research for her dissertation on the economy of...
Aitia in the 2nd and 1st centuries B.C. She also did research at the American Numismatic Society in New York, where she studied the Agrinion hoard of 1,340 Hellenistic silver coins, crucial evidence for monetary circulation in Aitia. During the past year, she completed her first major publication, which treats a Hellenistic pottery kiln at Ancient Kalydon. She also participated in the Howard Comfort, FAAR ’29, Program in Roman Pottery at the American Academy in Rome, working on material from Ostia, especially Italian terra sigillata and Roman lamps. This material is now in the final stages of preparation for publication in the Memoirs of the American Academy in Rome. Ljung also got her feet wet in marine archaeology last summer, participating in the Eastern Cyprus Maritime Survey. This summer, she will continue her dissertation research in Aitia and at the Swedish Institute in Athens, where she is currently a fellow. [eljung@princeton.edu]

Daniel McReynolds is currently a Fellow at the American Academy in Rome, where he is completing his dissertation on Neo-Palladian architecture in Venice. His article “Restoring the Teatro Olimpico: Palladio’s Contested Legacy” has been accepted for publication in the Memoirs of the American Academy in Rome. McReynolds also presented papers related to his dissertation research at the American Academy in Rome and the British Society of Eighteenth Century Studies Conference at St. Hugh’s College, Oxford University. In April he gave a paper on the reception of Palladio’s church of the Redentore in 18th-century Venice at the Society of Architectural Historians Conference in Cincinnati. [dmcreynol@princeton.edu]

Matthew Milliner did research in Serbia, Greece, and Turkey last summer, completed his general exams in October, and then successfully proposed his dissertation topic, “The Virgin of the Passion: Development, Dissemination, and Afterlife of a Byzantine Icon Type,” an outgrowth of a class research project in Crete. He has given several lectures on Byzantine art to undergraduate classes and presented a paper on Byzantine monasticism at Columbia University this spring. In addition, he has developed an extensive website (http://web.princeton.edu/sites/chapel/history.html) and downloadable audio version (http://web.princeton.edu/sites/chapel/tours.html) of his popular Princeton University Chapel tours, which he leads on a weekly basis. Milliner is also organizing a database for the Mount Menoikeion Monastery research project in Greece sponsored by Princeton’s Program in Hellenic Studies. This summer he plans to return to Mount Menoikeion, attend an icon conference in Poland, and conduct dissertation research in Cyprus. [milliner@princeton.edu]

Jessica Paga, a third-year student in classical archaeology, divided her time between Athens and Princeton last summer, visiting sites and museums in Greece to conduct pre-dissertation research and preparing for exams. In April, she presented a paper titled “The Construction of Athenian Democratic Identity” at the annual conference of the Society of Architectural Historians in Cincinnati, in which she examined some of the ways in which the nascent democracy in Athens articulated itself visually on the Acropolis. Paga hopes to return to the trenches this summer and participate in the excavations at Argilos, a site in northern Greece that is one of the earliest colonial settlements in the area. [jpaga@princeton.edu]

Julia Robinson will curate a traveling retrospective exhibition on John Cage that will open at the Museum of Contemporary Art in Barcelona (MACBA) in October 2009. Manuel Borja-Villel, formerly director of MACBA and now at the Reina Sofia in Madrid, invited Robinson to curate the exhibition and will collaborate with her. This will be the first significant retrospective on Cage in more than a decade. Recent scholarship on the art of the 1960s and Cage’s influence—which is also a key part of Robinson’s dissertation—will allow the exhibition to position him as responsible for a number of groundbreaking models that reoriented artistic practice. As a composer rather than an artist, Cage makes a particularly interesting focus for the exhibition, which will present him as marking a watershed moment in 20th-century art, when musical paradigms—especially his radical experimental and chance-based scoring practices—emerged as the key influence on art of the 1960s. Branden Joseph of Columbia University, a leading scholar on Cage who taught Robinson when he was a Cotsen Fellow at Princeton, will contribute to the exhibition catalogue. Robinson is team-teaching a survey course in modern art with Christopher Wood at Yale this semester, and recently completed her dissertation on George Brecht. [jrobins@princeton.edu]

Nebojša Stanković presented his dissertation proposal, “Framing the Monastic Ritual: The Architecture and Liturgy of Byzantine Narthexes on Mount Athos” in May 2007. He is currently collecting material for his thesis, working at Mount Athos and in Greece and Serbia. Last summer Stanković took part in two ongoing field initiatives: the Mount Menoikeion project near Serres, Greece, and the Avkat Archaeological Project in central Turkey. At Mount Menoikeion, he conducted architectural surveys of several previously undocumented Byzantine and post-Byzantine chapels in the area around the monastery of St. John Prodromos. His team also discovered and documented a cave hermitage with a chapel. Stanković’s report on this season has been published in the 2008 issue of the Journal of the Serbian Society of Conservatives. In August, Stanković
joined the Avkat team working on an initial survey of the site of the early Byzantine city of Euchaita, the modern village of Beyözü. The survey included field walking, a survey of the village, and geophysical surveys with geo-radar and magnetometry. He also contributed entries on the Middle Byzantine religious architecture of Constantinople and on several Byzantine monuments of the city to the Encyclopedia of the Hellenic World. [nstankov@princeton.edu]

**Denton Alexander Walthall** is a second-year graduate student studying classical art and archaeology. Last fall he served as curatorial assistant to Alan Stahl, Princeton’s curator of numismatics, for the exhibition “Numismatics in the Renaissance.” The show includes 15th- and 16th-century books that illustrate ancient coins, displayed alongside gold, silver, and bronze coins of Greece and Rome drawn from Princeton’s collection, as well as coins and medals of the Renaissance that were inspired by them. Walthall also assisted with the planning of a symposium, “The Rebirth of Antiquity: Numismatics, Archaeology, and Classical Studies in the Culture of the Renaissance,” held in conjunction with the exhibition. This summer he will return to Aidone, Sicily, for his fifth season of excavations of the ancient Greek city Morgantina. In addition to serving as a site supervisor for the excavations, he will continue a project cataloguing the coin finds from the 1980–2008 seasons. [dwalthal@princeton.edu]

**Marta Weiss** was appointed curator of photographs at the Victoria and Albert Museum in London ([www.vam.ac.uk/collections/photography](http://www.vam.ac.uk/collections/photography)) last July. She has organized her first exhibition at the museum, “Libraries of Light: Photographic Books from the V&A Collection,” which opened on April 24, 2008. Weiss is also completing her dissertation, “Dressed Up and Painted Down: Staged Photography in the Victorian Album.” [mweiss@princeton.edu]

**Kim Wishart** is currently writing her dissertation, “Collaboration in Painting Practice: Notions of Individuality and Quality in Chinese Art,” under the direction of Professor Jerome Silbergeld. Since May 2007 she has served as project editor for the Princeton University Art Museum’s forthcoming publication, *Rethinking Recarving: Ideals, Practices, and Problems of the “Wu Family Shrines” and Han China*, a collection of papers presented at the symposium held in conjunction with the museum’s exhibition “Recarving China’s Past.” Last summer Wishart was an intern at the museum, where she co-curated the fall rotation of works on display in the China galleries, including “Inhabited Landscapes: Selected Works from the DuBois Schanck Morris Collection,” which exhibited many works that had never been displayed since they were given to the museum in 1946–47. She has also conducted interviews and research for a catalogue essay on the artist Arnold Chang for the upcoming exhibition “Outside In,” curated by Silbergeld, which will open at the museum in spring 2009. She plans to travel to China in late spring to early summer 2008 to continue her dissertation research and will also do research in selected museums in the U.S. [kwishart@princeton.edu]

### New Hertziana Program

The Department of Art and Archaeology and the Bibliotheca Hertziana in Rome have initiated a cooperative program that will send one departmental graduate student to the Hertziana each year. The Princeton students will become members of the institute for a full year, allowing them to participate in all of its activities, including colloquia and on-site visits. They will also have privileged access to the Hertziana’s research facilities, as well as ample opportunities for intellectual exchange with other fellows and visitors. Access to the library will be especially critical in the next few years, since the Vatican Library is closed for renovations and the Hertziana’s library is also being renovated and is accessible only to members.

The department’s graduate committee will review applications from graduate students who have completed their general examinations and have presented a proposal for a dissertation topic that would particularly benefit from a period of research in Rome. The dossier of the department’s nominee will be forwarded to the directors of the Hertziana for final approval. While in Rome, the students will be supported by their University stipends. The first Hertziana fellow is Marion Riggs, who will spend the year working on her dissertation on the drawings of the late-18th-century architect and painter Giuseppe Barberi.

Established in 1911, the Hertziana is now a division of the Max-Planck-Gesellschaft and is one of the leading institutions devoted to the study of post-antique Italian art and architecture, with a particular focus on Rome and environs. With headquarters in the Palazzo Zuccaro, begun in 1593 for the painter Federico Zuccaro, the Hertziana includes a library of more than 240,000 volumes and an archive of 755,000 photographs and nearly 100,000 negatives of Italian art of all genres from the Late Antique through about 1850.
2007 Senior Thesis Prizes

Art and Archaeology Senior Thesis Prize
Katherine Holmgren ‘07
“An American Affair: Deconstructing Brancusi’s Reception in the United States”

Christian Sahner ‘07
“Heaven on Earth in Late Antiquity: Rome, Constantinople, and the New Jerusalem”

Stella and Rensselaer W. Lee Prize
Christine Dobrosky ‘07
“Body Images: An Analysis of the Visual Culture of Human Anatomy”

Leah Tharpe ‘07
“Capturing Nature by Painting Sound: Synaesthesia in the Art of Charles Burchfield”

Irina S. Seitz Prize in the Field of Modern Art
Colleen O’Boyle ‘07
“American Orientalisms: Representations of Near Eastern Women in the 19th Century as Socio-Political Commentary”

Christina McMillan ‘07
“(My) Illness as Metaphor”

Frederick Barnard White Prize in Art and Archaeology
Susannah Cramer-Greenbaum ‘07
“The Promise of Architecture: Louis Kahn’s National Assembly Complex in Bangladesh”

Frederick Barnard White Prize in Architecture
Rachel Bleiweiss-Sande ‘07
“School of Architecture: The Organic Measure: Organicist Discourses in Italian Architecture through the Architectural Review, Metron”

Lauren Racusin ‘07
“Reading Between the Lines: Abstraction, Narrative, and the Architecture of Memory”

continued on page 22
Elizabeth Agnew ’08 wrote her senior thesis, supervised by Professor Christopher Heuer, on the Vienna Vademecum, a group of early-15th-century Bohemian drawings that functioned as a pattern book. She is also pursuing a certificate in East Asian Studies, was a coxswain on the women’s open-weight rowing team, and was the community service chair of Cloister Inn. After graduation Agnew will work as an analyst at Chilton Investment Company in New York City. [agnew.elizabeth@gmail.com]

Lilu Arbisser ’08 is an art and archaeology major who is also pursuing a certificate in vocal performance. Her senior thesis, supervised by Professor Esther da Costa Meyer, examines the work of contemporary American stage designer Robert Wilson for grand opera productions, particularly his designs for the operas of Richard Wagner. Arbisser sang in the Princeton Glee Club for four years and in the Katzenjammers a cappella group for two years. She has also appeared in two Princeton operas, singing the roles of Ella in Gilbert and Sullivan’s Patience in 2006 and Susanna in Mozart’s The Marriage of Figaro in 2008. As part of her vocal performance certificate, she presented a recital of art songs. Arbisser also served as a Forbes College peer adviser. She hopes to work in New York in an auction house or gallery next year, and will apply to masters of music programs. She plans to pursue a career in opera. [lily@arbisser.com]

M. Emily Aull ’08 wrote a senior thesis about the use of images of Michael the Archangel in Italy during the 50 years following the first outbreak of the Black Death. Working under the guidance of Professor Nino Zchomelidse, Aull argued that the role of Michael has been dramatically underestimated and suggested that the archangel was among the most revered plague saints on the Italian peninsula until approximately 1400. Beginning in January 2008, she also worked two days a week as the art department intern for Harper’s Magazine in New York City; she hopes to use her experience there to launch a career with art galleries or in magazine publishing. [m.emily.aull@gmail.com]

Taylor Ault ’08 wrote her senior thesis on the power relations involved in gift exchange in Mixtec society. She worked under the direction of Bryan Just, curator of the arts of the ancient Americas at the Princeton University Art Museum. Ault played for the women’s club soccer team for three years and served as its treasurer. She was also a senior writer for the Daily Princetonian sports section. Ault has applied to several post-graduate programs, including the Boston Red Sox Fellowship, Teach for America, and a teaching position in Spain directed by the Ministry of Education. She plans to attend law school. [taylor.ault@gmail.com]

Courtney Bird ’08, working with Lecturer Susan Laxton, wrote her senior thesis on the importance of Judeo-Christian spirituality in American abstraction during the Cold War, focusing on the works of Adolph Gottlieb, Barnett Newman, and Ad Reinhardt. Outside of the classroom, Bird was a member of the varsity lacrosse team and University Cottage Club. She interned at Art Production Fund, a non-profit contemporary art company, and at Sotheby’s in the summer of 2007, and hopes to work in the art market before entering graduate school. [birdcourtney@gmail.com]

Bryan Cockrell ’08, a concentrator in the archaeology program, wrote his thesis on ancient black bronze; his adviser was Professor Robert Bagley. These bronzes, ranging from Egyptian statuettes to Mycenaean daggers to Chinese mirrors, have a fine black patina. Cockrell concluded that this patina can be either an intentional result of alloy composition and/or chemical treatment or an unintentional product of natural corrosion processes. He participated in the summer 2007 excavation of Priniatikos Pyrgos, Crete, a site at the center of intense trade and metallurgical activity in the Bronze Age. On campus, Cockrell played A and B-flat clarinet in the Princeton Sinfonia, wrote on U.S. and international politics for Princeton Progressive Nation, worked on UNICEF campaigns, tutored in chemistry and Spanish, and served as an art museum docent. He will pursue a Ph.D. in Mesoamerican archaeology with a special focus on the archaeoscience of inorganic materials, especially metals and pottery. [bcokrel@alumni.princeton.edu]

Pilar M. H. Escontrías ’08 investigated the social significance of Moche erotic ceramics from the Early Intermediate Period in Peru for her senior thesis, which she wrote under the guidance of Bryan Just, curator of the arts of the ancient Americas at the Princeton University Art Museum. This erotic pottery had never been studied in any depth, and Escontrías’s thesis argues that it reflects a broad belief system in the role of the dead in the continuance of the Moche culture. She traveled to Lima, Peru, during spring break to study the collections of early scholar Rafael Larco Herrera. Next year she will live in London and study voice with Alison Pearce of the Royal Academy of Music. She will also work on Andean and Mesoamerican exhibitions at the British Museum. After a year of travel, work, and study, she will apply to graduate programs in

Silverpoint drawing of the archangel Gabriel in a 15th-century Bohemian pattern book studied by Elizabeth Agnew ’08

Lily Arbisser ’08 singing the role of Susanna in the music department’s production of Mozart’s The Marriage of Figaro

Taylor Ault ’08 excavating at Priniatikos Pyrgos, a Bronze Age site in Crete

Bryan Cockrell ’08 excavating at Priniatikos Pyrgos, a Bronze Age site in Crete
voice and will pursue a career in opera. [pescontrias@gmail.com]

**Nora Gross ’08**, working with Lecturer Susan Laxon, wrote her senior thesis on contemporary photographer Carrie Mae Weems, investigating in particular the performative aspects of Weems’s text-image combinations. Gross, who also earned a certificate in visual arts, had a senior thesis photography exhibition at the Lewis Center for the Arts in March; her photographs explored the sibling relationship from an only child’s perspective. She also earned a certificate in African American studies, danced with and was vice president of Raks Odalisque, Princeton’s belly dance troupe, and was the head writing fellow at the Princeton Writing Center. After graduation, she hopes to work in art education in either New York or Chicago. [nora.m.gross@gmail.com]

**Brittany Holland ’08**, under the guidance of Lecturer Peter Barberie, wrote her senior thesis on male and female Impressionists’ representation of the late-19th-century Parisian bourgeois woman in domestic interiors. Her thesis focuses on the manner in which Mary Cassatt and Berthe Morisot were able to transgress the gender constraints created by contemporary society, and examines how their portrayals of the domestic spaces of femininity resonate with the naturalism and detachment that Edgar Degas, Édouard Manet, and Gustave Caillebotte employed in their depictions of women. On campus, Holland was a member of the varsity tennis team, was active in Kappa Alpha Theta and Cottage Club, and served as a guide at the Princeton University Art Museum. She was also the project coordinator for Loaves and Fishes, a campus organization that volunteers at a soup kitchen in Trenton. After graduation, Holland will work as a management consulting analyst at Accenture in Los Angeles. [behollan@alumni.princeton.edu]

**Kelsey Halliday Johnson ’08**, a Program 2 (visual arts) major who is also earning a certificate in European cultural studies, works primarily in the mediums of black-and-white photography and gouache painting. Her thesis project was supported by the Wolfen Thesis Award, which funded her travel to Iceland in the summer of 2007, where she camped in and photographed the active geologic landscape. Her senior thesis exhibition juxtaposed her site-specific photographs of the Icelandic landscape with her more abstract paintings about geologic change and topographic representation. Johnson has worked with Emmer Gowin, Allan Macintyre, Kip Deeds, and John O’Connor; her adviser in the department is Professor John Pinto. Outside the classroom she was music director at WPRB, Princeton’s student-run radio station, and art director for *Greenlight*, an online magazine devoted to earth-friendly living (www.greenlightmag.com). During the 2007–08 academic year she interned at the photographic publication *Blindspot*. Johnson hopes to work for Teach for America or for an arts publication before pursuing an M.F.A. in photography. [kelseyhalliday@gmail.com]

**Arzu Komili ’08**, working under the supervision of Professor Brigid Doherty, wrote a thesis on the end of painting by means of institutional critique, doing case studies on the artists Marcel Duchamp and Daniel Buren. She also earned a certificate in visual arts, working especially with John O’Connor in the Program in Visual Arts. Her senior thesis exhibition of paintings explored the boundaries of what can be called painting. After graduation, Komili plans to earn an M.F.A. in painting. [akomili@alumni.princeton.edu]

**Tamara Lewis ’08**, a concentrator in archaeology, wrote her senior thesis on Plato, Aristotle, and the arts of their time, examining and comparing the art and philosophy of the fourth century B.C. and hypothesizing a dialogue between the two great thinkers and their contemporary artists. Professor Andrew Ford of the classics department supervised her project. Lewis’s topic enabled her to draw on her two major areas of course work, classics and art history, and her facility with ancient Greek allowed her to read ancient source material. On campus, Lewis was involved with Annual Giving 2008. After graduation, she will work in consulting at Bain & Company in Boston. [tllewis@alumni.princeton.edu]

**Jennifer McReynolds ’08** centered her senior thesis on Jackson Pollock’s Black Poured Paintings of 1951–52. Under the guidance of Professor Hal Foster, she focused on the nature of Pollock’s return to figuration by examining the pictorial content and imagery of these paintings and comparing them to his work of the early 1940s. McReynolds was also a four-year starter for the women’s varsity volleyball team. She was named libero of the year by *Collegiate Volleyball Update* in 2006 and was voted captain in 2007, when the team compiled a perfect 14–0 season—the first Ivy League women’s volleyball team to complete a season without a loss—and competed in the NCAA tournament. McReynolds was a member of Pi Beta Phi and was involved with PACT (Princeton Against Cancer Together). After graduation, she hopes to pursue a career in the art world or the entertainment industry. [jennifer.mcreynolds@gmail.com]

**Lamar K. Sapp ’08** wrote his thesis, titled “Live Flesh,” advised by Lecturer Peter Barberie, on the “naked portrait” paintings of Francis Bacon, Lucian Freud, and Jenny Saville. He chose this topic because of the unique manner in which all three painters resuscitated an often staid genre. Sapp spent last summer and fall interning in the Manhattan luxury real estate development industry, and after
graduation he will be an analyst in the commercial real estate finance division of M&T Bank. Outside the classroom, he watches as many films as possible, listens to and collects jazz, and enjoys high-quality design. [lkapp1@alumni.princeton.edu]

**Kerry Vaughan ’08** worked with Professor John Pinto on François Mansart’s Château Maisons-Laffitte, writing a senior thesis that explored the role of this 17th-century masterpiece as the climax of the redefinition of the chateau. With funding from the dean of the college, Vaughan traveled to the Île-de-France last summer to study the chateau at first hand. She also recently completed a project on the Renaissance Scuole in Venice as part of a 2007 seminar on the art and architecture of Renaissance Venice, taught by Professors Pinto and Patricia Fortini Brown. The class included a 10-day trip to the Veneto that was generously sponsored by department alumnus Richard Grubman ’84. On campus, Vaughan has participated actively in the Princeton Model Congress since her freshman year and served as the social vice president at the Princeton Tower Club. [kavauga@gmail.com]

**Lindsay Wich ’08** wrote her senior thesis on the assimilation of anatomical study into the art theory of the Italian High Renaissance. Under the guidance of Professor Christopher Heuer, she examined how Michelangelo used the knowledge gained in dissection practices and live observation to simplify the complexities of the human form and apply that vocabulary to his work as an artist. Wich also earned a certificate in Spanish and studied abroad at the Universidad de Salamanca in the summer of 2006. Outside the classroom, she was a member of the varsity swimming team, which has won three consecutive Ivy League championships, and served as an Outdoor Action leader. After graduation, she will work as a clinical research associate for the Interdisciplinary Melanoma Cooperative Group at N.Y.U. for two years before entering medical school. [lindsay.wich@gmail.com]

**Paige Zaitsoff ’08** worked with Lecturer Susan Laxton on a senior thesis that examines the role of homosexuality and identity politics in the work of Andy Warhol. Her thesis proposes that Warhol’s unique mode of artistic practice allowed the Post-modern and Pop epistemes to be introduced to and to acknowledge both the artist’s persona and his personal self. At Princeton, Zaitsoff was a member of the lightweight women’s varsity crew team, worked at Firestone Library, and was a member of Cloister Inn. Her post-graduation plans include work in publishing or the museum world. [paigezaitsoff@gmail.com]

**Senior Thesis Travel Grants**

**Antonia Devine ’08** traveled to Italy with the support of a Robert S. Macfarlane ’54 grant to research

the political connotations of 12th-century decorative programs in pilgrimage churches, the subject of her senior thesis, written under the direction of Professor Nino Zchomelidse. Traveling along the Via Francigena, Italy’s main pilgrimage route, she visited Pavia, Piacenza, Lucca, Bolsena, Sutri, and Rome. At the church of San Michele Maggiore in Pavia, she came across a mosaic pavement that served as a key monument in her thesis. A candidate for a certificate in Italian language and culture, she also spent a semester in Florence. Her thesis also includes analysis of ecclesiastical architecture, and after graduation Devine will work for Platt, Byard, Dowell, White Architects in New York City; she also plans to earn a graduate degree in architecture. Outside the classroom, she interned at the Arts Council of Princeton and served as associate editor for the “Street” section of the Daily Princetonian. [antonia.devine@gmail.com]

**Elizabeth Losch ’08** worked with Lecturer Peter Barberie on a senior thesis focusing on Thomas Annan’s 1860s photographs of the Glasgow city slums. She approached Annan’s work in the context of proto-social documentary photographic traditions in Great Britain, and she also considered the lives and experience of working-class tenement residents. Losch’s interest in Annan’s work was stimulated by Princeton’s recent acquisition of a rare copy of his Glasgow Improvements Act, 1866: Photographs of Streets, Clunes, &c. With support from the Jay Wilson ’69 Fund, she traveled to Glasgow to do research in the city archives and the library of Glasgow University. She also interviewed Douglas Annan, the descendent of Thomas Annan and current owner of Annan Photographs. On campus, Losch was an Outdoor Action leader trainer, an Orange Key tour guide, and a department representative. [elosch@alumni.princeton.edu]

**Lauren Meehan ’08** wrote a senior thesis on personifications of Justice in both secular and religious contexts in early-14th-century Padua. Working with Professor Nino Zchomelidse, she traced the iconography of Justice from its ancient pagan roots, connecting its changing form with developments in medieval Italian law. Aided by a grant from the Jay Wilson ’69 Fund, she traveled to Padua to study the depictions of Justice in the Palazzo della Ragione and in the better-known Arena Chapel, as well as contemporary personifications in Florence and Siena. On campus, Meehan was a Mathey undergraduate fellow for two years, served as coordinator for the Springboard tutoring program at the Princeton Public Library, and was publicity chair for the Service and Style Fashion Show, Princeton’s...
Lucas Award in Visual Arts
Michael Jorgensen ’07
Christina McMillan ’07
Frances LeMoyne Page Visual Arts Award
Erin McGarry ’07
Eleanor G. Oakes ’07
Marisa Reisel ’07
Louis Sudler Prize in the Arts
Michael Jorgensen ’07
Hellenic Studies Senior Thesis Prize
Christian Sahner ’07
“Heaven on Earth in Late Antiquity: Rome, Constantinople, and the New Jerusalem”
University Center for Human Values Senior Thesis Prize
Susannah Cramer-Greenbaum ’07
“The Promise of Architecture: Louis Kahn’s National Assembly Complex in Bangladesh”
Grace May Tilton Prize in Fine Arts
First Place
Leah Tharpe ’07
“Capturing Nature by Painting Sound: Synaesthesia in the Art of Charles Burchfield”
Second Place
Mary M. Stewart ’07
“A Search for Identity: The Episcopal Churches of Benjamin Henry Latrobe”
Third Place
Katherine Holmgren ’07
“An American Affair: Deconstructing Brancusi’s Reception in the United States”
Colleen O’Boyle ’07
“American Orientalisms: Representations of Near Eastern Women in the 19th Century as Socio-Political Commentary”

latest student-run fundraiser, which last year raised almost $25,000 for Autism Speaks. She will pursue a career in museum work before entering law school, with the goal of practicing art law. [lmeehan08@gmail.com]

Meredith Thompson ’08, with funding from Robert S. Macfarlane ’54, traveled twice to Puerto Rico, where she made a series of paintings and drawings inspired by the diverse cityscapes and peoples. Her intent was to convey the character of the areas that have struggled to maintain their local culture since the arrival of American corporations and the welfare system, as well as their relationship with the more upper-class tourist areas. She depicted both sides of the streets that run from the tourist zone of Old San Juan to the residential area near the old Spanish fort, then hung her thesis show so viewers could experience the architectural and cultural shifts. The paintings were accompanied by her drawings and photographs, which mapped the areas and conveyed her experiences of them. On campus, Thompson was the manager of Ecology Representatives, an environmental group funded by the Office of Sustainability that uses creative strategies to encourage students to consume less and recycle more. [mithomps@alumni.princeton.edu]

Undergraduate Class Travels to Venice
On October 26, 2007, a group of 12 undergraduates and two graduate students, accompanied by Professors Patricia Fortini Brown and John Pinto, arrived in Venice for an intensive 10-day visit. The trip was a central component of Art 440, a seminar devoted to the art and architecture of Renaissance Venice. Generously funded by Richard Grubman ’84, a member of the department’s advisory council, the trip was designed to foster a contextual approach to the history of art, one stressing the intersection of urban, institutional, political, and religious considerations. Nearly all of the students had taken two courses in the previous year as prerequisites— one on Renaissance painting and sculpture with Brown, and the other on Renaissance architecture with Pinto.

Before departing, each student had identified a research topic, which ranged from the Venetian brick industry to the painting cycles of the Venetian Scuole, from the facades of Palladio’s churches to the role of sculpture in activating civic spaces. In addition, each student had been assigned five or six monuments to research and document. The cumulative results of their research, in the form of monument records accompanied by digital photographs, were subsequently entered into an interactive visual database keyed to an 18th-century map of Venice: http://web.princeton.edu/sites/ArtandArchaeology/venice.

Each day began with a group visit to a site of particular interest, such as the Basilica of San Marco, the Ducal Palace, and the Scuola di San Rocco. In the afternoons the class broke into small groups to study monuments related to the students’ research topics. One day was devoted to Palladian buildings on the mainland, in and around Vicenza. Among the many highlights of the trip were the visits to Torcello and the refectory of San Giorgio Maggiore, an extraordinarily clear afternoon at Palladio’s Villa Rotonda, and a morning walk through the Ghetto and Cannaregio. The students returned with a heightened appreciation of the unique qualities of Venetian color and light, as well as a rich awareness of the personal qualities each of them brought to their topics.

In the seminar meetings that followed the trip, the discussions were invariably enlivened by observations made on site and by fond memories of questions raised in the presence of the actual works of art.
The department and the Index of Christian Art published four books this year, on subjects ranging from Renaissance gardens in Italy to the medieval art of the Near East.

**Magnificent Buildings, Splendid Gardens** returns to print some of the most important work by the late David Coffin, who was the Howard Crosby Butler Memorial Professor of the History of Architecture and taught in the department for more than 40 years. This collection of his essays, edited by Vanessa Bezemer Sellers ’92, spans the wide range of his scholarly work, from Italian Renaissance architecture, garden design, sculpture, and drawings to English gardens and landscape designers of the 17th to early 19th centuries.

In some of these essays Coffin presents the results of archival research, including his discovery of crucial documents on the Emilian architect Giovan Battista Aleotti and the only documentary evidence identifying Vignola as the architect of the Villa Lante at Bagnaia. Others take a broader cultural view, investigating the phenomenon of public access to private Renaissance gardens, elucidating the meaning of images of the goddess Venus in English gardens, and identifying the significance of the decorative programs of monuments as diverse as the Villa Belvedere in Rome and the 18th-century gardens at Rousham in Oxfordshire.

This oversize volume, which is richly illustrated with over 180 duotones, also includes a commentary on the significance of each essay, written by six department alums, all of whom were Coffin’s students; an extensive index; and a bibliography of Coffin’s publications. The book is distributed by Princeton University Press (http://press.princeton.edu).

**Interactions: Artistic Interchange between the Eastern and Western Worlds in the Medieval Period** is a collection of essays, edited by Colum Hourihane, based on the papers given at a conference sponsored by the Index of Christian Art. This volume provides impressive confirmation of the fact that the medieval world did not end at the borders of Western Europe. Moving beyond the confines of Jerusalem and Carthage, it presents stimulating new research on the art of Ethiopia, Coptic Egypt, Jordan, Lebanon, Syria, Armenia, Georgia, and the Mongol East, and its connections with Byzantium, Cyprus, Italy, and the West.

The essays cover topics ranging from the classically inspired Christian iconography of mosaics in Jordan, artistic interaction between Ethiopia and Egypt, wood carvings from Coptic Egypt, manuscripts from Antioch, and icon painting in Lebanon and Cairo. They include case studies on ivories from the eastern Mediterranean, the Red Monastery Conservation Project, the Edessan image of Christ, and the marriage charter of Otto II and Theophanu, as well as the iconography of the Abgar legend, the biblical Sarah, and the cinta-mani motif. The volume is distributed by Penn State University Press (www.psupress.psu.edu).

**Spanish Medieval Art: Recent Studies**, edited by Colum Hourihane, includes work by scholars from both sides of the Atlantic that reflects new approaches and methodologies in this field of study. From the 8th to the 15th century, Spain underwent a series of invasions and occupations, and the resultant blending of cultural influences produced distinctive and innovative styles in art and architecture. Focusing on the style, iconography, function, and reception of this art in both the religious and the secular milieu, these essays examine artistic and cultural influences both within medieval Spain and from outside it, attempting to place it in the larger context of contemporary Europe.

Among the many topics investigated are church inscriptions in Romanesque Galicia, reliefs in the cloister of Silos, Romanesque palaces of Estella and Huesca, Romanesque Catalan altar-frontal workshops, and Gothic sculpture in Burgos, Amiens, and the abbey of Las Huelgas. The contributors are Manuel Castiñeiras, James D’Emilio, Elizabeth Valdez del Alamo, Jerrilyn D. Dodds, Therese Martin, Pamela Patton, Rocío Sánchez Ameijeiras, and Rose Walker. The book is copublished by the Index of Christian Art and the Arizona Center for Medieval and Renaissance Studies at Arizona State University and is available through its website (www.asu.edu/clas/acmrs/publications/mrets).

**Time in the Medieval World: Occupations of the Months & Signs of the Zodiac in the Index of Christian Art** is the third volume in the ongoing series Index of Christian Art Resources. Edited by Colum Hourihane, this book is a rich resource for the study of the medieval signs of the zodiac and the occupations of the months. The medieval period witnessed the creation of a profusion of images depicting the occupations of the months and the signs of the zodiac. The cycles of nature and the labors brought by each month appear in the earthly calendars, while the movements of the heavens throughout the year and their impact on mankind were recorded in the signs of the zodiac. The changing compositions that were used to represent these twin calendars in several hundred works of art are documented in this volume, which provides an unrivalled visual record for the student and scholar. The book is distributed by Penn State University Press. For more about this useful reference volume, see page 30.
The Tang Center had a remarkably active year, with Director Jerome Silbergeld and Associate Director Dora C. Y. Ching organizing numerous lectures, conferences, and symposiums, as well as a number of long-term research projects. Through all of these events, the Tang Center continued to promote the understanding of East Asian art and culture as it broadened its ability to encourage scholarly exchange.

In October, Silbergeld presented two lectures on Chinese cinema for the Tang Center lecture series. He focused on two award-winning films by renowned director/actor Jiang Wen and cinematographer Gu Changwei: *In the Heat of the Sun* (1994) and *Devils on the Doorstep* (2000). Set in Beijing during the Cultural Revolution, *In the Heat of the Sun* tells a story of elite children whose parents and siblings have been sent out to engage in Mao’s war on traditional culture, abandoning them to an ironic coming-of-age experience—as told by an inveterate liar. Set in the last year of the War Against Japan, *Devils on the Doorstep* is passionate, violent, and philosophical; the protagonists are confronted with their enemy literally delivered to their doorstep, tied up in a burlap bag. Concentrating on the theme of “body talk” and analyzing the director’s strategies of embodiment and photographic rhetoric, Silbergeld revealed how both films engage with issues of alienation, deception, and social justice, and how they surreptitiously but powerfully challenge the Communist Party’s historical claim to legitimacy in China.

The Tang Center lecture series was inaugurated in 2003 as a forum for eminent scholars to present their current research, first in lectures and then in a published volume. Silbergeld’s *Body in Question: Image and Illusion in Two Chinese Films by Director Jiang Wen* will be released by Princeton University Press this fall; *Commemorative Chinese Landscape Painting by Anne Clapp*, last year’s speaker, will follow in 2009.

On February 16, the Tang Center held its biennial graduate student symposium, “The Art of Opposition,” organized by graduate student Greg Seiffert. With the overarching goal of bringing together students in the field to foster connections and to create a dialogue among the next generation of scholars, this year’s symposium explored the long-standing notion of “art as opposition.” The topics of papers given by students from as far away as Taiwan included political regret and reclusion in 12th- and 13th-century Chinese landscapes, anti-Confucian satire in Japanese erotic prints, the politicizing of 1930s art photography in China, style as ideology in Japanese World War II paintings, strategies for the adoption of literati painting in Japanese-controlled and Cold War-era Taiwan, contemporary architecture in Beijing, and a contemporary Chinese artist’s visual critique of capital punishment as public spectacle. Professor Richard Kraus of the University of Oregon delivered an engaging keynote lecture on different forms of opposition and appropriation from the perspective of political science. The symposium attracted an audience of nearly 50 and stimulated lively discussion.

On April 26–27, the Tang Center held its first conference on Chinese archaeology. Organized by graduate student Kyle Steinke ’05 (M.A.), the conference focused on the Erligang civilization, named after a type-site discovered at Zhengzhou in 1951. Arising in the Yellow River valley around the middle of the second millennium B.C., its distinctive elite material culture spread to a large part of China’s central plain, reaching as far south as the banks of the Yangzi River. Scholars from a variety of disciplines explored what is known of the Erligang culture and its art, in particular its large-scale, artistically and technologically sophisticated bronze industry. Discussions of how the Erligang artistic and technological tradition was formed and its legacy to the later cultures of north and south China were illuminated by comparisons with other ancient civilizations. The Tang Center’s first visiting fellow, Changping Zhang, deputy director of the Hubei Provincial Museum, presented his research at the conference. Nearly 100 scholars and students attended the symposium.

The Tang Center cosponsored two additional events: a symposium, “Dunhuang Manuscripts and Paintings,” in honor of James and Lucy Lo, on September 28, 2007; and a conference, “Art History, Buddhist Studies, and Tibet: New Perspectives,” on March 7–9, 2008. Over 100 people attended the “Dunhuang Manuscripts and Paintings” symposium, which focused on recent advances in the conservation and study of wall paintings, the
history of the Chinese book, developments in digital technology and Web resources for the study of Silk Road materials, Tibetan manuscripts, and the Princeton collection of Dunhuang manuscripts. At the “Art History, Buddhist Studies, and Tibet” conference, advanced Ph.D. students who participated in the Tibet Site Seminar program organized by Princeton religion Professor Stephen F. Teiser ‘86 presented research papers ranging from in-depth studies of specific temples, Tibetan murals and visual culture, to conservation and religious practices.

This year’s regular lecture program included six lectures on the topics of modern Chinese architecture, the kingly replication of stone engravings, sixth-century Chinese Buddhist sculpture, Japanese sword fittings, Korean Buddhist paintings, and the ancient Asian harp, with a musical demonstration. Most of the lectures were cosponsored with other departments on campus, attracting audiences from a variety of disciplines.

The Tang Center also organized its third artist’s workshop, “The Essence of Chinese Landscape Painting: An Insider’s View,” by Arnold Chang. This workshop explored the traditional art of ink landscape as practiced by the wenren (literati) painters of the Song through Qing dynasties. Chang utilized a multifaceted approach that included the study of original paintings and high-resolution reproductions, demonstrations of actual painting techniques, and hands-on guided exercises with the traditional materials of brush and ink. An underlying theme of the discussions was the continuing role of tradition in contemporary art and society.

Chang, along with two other artists who participated in earlier Tang Center workshops, will be featured in a six-artist exhibition on Chinese currents in contemporary art curated by Jerome Silbergeld. The exhibition, “Outside In: Chinese + American + Contemporary + Art,” will illuminate the diversity of artistic styles and personalities among contemporary artists who have some kind of relationship with Chinese tradition, be it stylistic, ethnic, or philosophical, and will question what is “Chinese” and what is “American” in contemporary art. The exhibition will open at the Princeton University Art Museum on March 7, 2009.

In an ongoing collaboration with Princeton’s museum, the Tang Center funded the acquisition of two works of art for the museum’s permanent collection. The first, a photographic album by Michael S. Cherney (b. 1969) titled Bounded by Mountains: The Northern Song Spirit Road, S2 and dated 2005, is a digital photograph printed on Chinese xuan paper and bound in a traditional Chinese manner. This work shows the ancient stone guardian sculptures that line the “spirit way” to the Northern Song royal tombs paired with faint smoke stacks in the background and a passing motorcycle. The second acquisition is a pair of works, Tracing the Origin I and II by the New York–based artist Cui Fei, photo transfers on paper of grape tendrils that take on the characteristic appearance of Chinese calligraphy. Both works extend the museum’s outstanding holdings of Asian calligraphy and book arts into the contemporary period.

Plans for the coming academic year include the fourth Tang Center lecture series, by Harvard Japanese art history Professor Emeritus John Rosenfield; an artist’s workshop by Zhang Hongtu; the contemporary “Outside In” art exhibition at the Princeton University Art Museum, accompanied by a one-day symposium; and a symposium on Japanese art in honor of retiring Professor Yoshiaki Shimizu.

For more information about Tang Center publications, symposiums, and other events, visit the website http://tang.princeton.edu.
In a year of many significant additions to Marquand Library, the two most important arrived in June: newly appointed Marquand Librarian Sandra Ludig Brooke and Assistant Librarian Rebecca Friedman.

Brooke came to Princeton from the Williams College Libraries, where she was head of acquisitions and collection development. In addition to building Williams’s collections in all subjects and formats, she helped initiate collaborative projects in the Boston Library Consortium and chaired a Williams committee charged with designing a new campus library and high-density storage facility. For many years Brooke was an editor for the Getty Trust’s Bibliography of the History of Art, and she has also done curatorial and museum education work at the Yale Center for British Art and the Clark Art Institute. Her academic background in art history includes a B.A. from Northwestern University, an M.A. from Williams College, and doctoral work in British art at Yale University. She holds an M.L.S. from the State University of New York–Albany.

Friedman moved to Marquand from Firestone Library, where she had managed Article Express and Borrow Direct, special document delivery and interlibrary loan services. She has also been a reference librarian at Wake Forest University and at the Bard Graduate Center for Studies in the Decorative Arts in New York. While attending library school, she held positions at the Cooper Union, the Metropolitan Museum of Art’s Watson Library, and the art and architecture division of the New York Public Library. Friedman holds a B.A. in art history from Vassar College and master’s degrees in art history and library science from Pratt Institute.

Among the rare items acquired by Marquand this year are a number of key documents of Modernism, including Kazimir Malevich’s and El Lissitzky’s O novykh sistemakh v iskusstve: statika i skorost’ (On New Systems in Art: Statics and Speed) (1919). The book features the first lithographic rendering of the famous black squares of Malevich; it was published by the Vitebsk Labor Cooperative, an art school directed by Chagall and later by Malevich. Of the approximately 1,000 copies thought to have been printed, only a handful survived the turmoil of the post-Revolutionary years and the devastation of Vitebsk during World War II.

Other acquisitions in this field include F. T. Marinetti’s Futurist manifesto Les mots en liberté futuristes (1919) and other Futurist works by Marinetti, Carlo Carrà, Francesco Cangiullo, and Corrado Gavoni. Marquand also added important tracts by the Uruguayan painter and sculptor Joaquín Torres-García, leader of the Catalan Modernist movement, including La tradición del hombre abstracto (doctrina constructivista) (1938) and La regla abstracta (1967). La tradición del hombre abstracto, printed as a replica of the artist’s handwriting and drawings, was a distillation of Torres-García’s modernist philosophy and had an enormous impact on Latin American painters.

Marquand made significant additions to its holdings of mid-20th-century resources, including a group of innovative boxed exhibition catalogues produced by the Mönchengladbach Museum in the 1960s and ‘70s for shows by artists such as Jasper Johns, Richard Long, and Carl Andre. The library also acquired full runs of the periodicals Aspen: The Magazine in a Box (1965–71), Azimuth (1959–60), Spur (1960–61), Zero (1958–62), and Cobra (1957–58), as well as several rare issues of Arte madi universal, which was published in Buenos Aires (1947–54).

This year’s acquisitions in architectural history include two influential builders’ handbooks by William Pain—The Carpenter’s and Joiner’s Repository (1792 edition) and The Carpenter’s Pocket Directory (1792 edition)—both published in London but widely used in America. Marquand also acquired John Norman’s The Town and Country Builder’s Assistant (1786), the first book on architecture compiled in America, with plates selected from English sources for an American clientele. Both architecture and civil engineering are featured in Delle cagioni e de’rimedi delle inondazioni del Tevere (1746), a study of the
Michiyo Fujihara—were also added to Marquand’s collections.

Among the many splendid facsimiles acquired this year is the opulent *Echternach Pericopes*, produced around 1030 in the famous scriptorium of Echternach (now in Luxembourg), the family convent of the Salian emperors. Though grounded in existing stylistic traditions, the illuminators introduced compositional innovations including a unique cycle of St. Stephanus and an Annunciation to the shepherds separate from the Nativity.

Other notable facsimiles purchased this year include a 13th-century codex, now in the Biblioteca civica in Verona, with depictions of the legends of Saints George of Cappadocia and Margaret of Antioch; the tiny Carolingian *Psalterium Sancti Ruperti*; and Lambert de Vos’s 1574 manuscript depicting costumes from the Ottoman court. Facsimiles of Byzantine manuscripts include an Akathistos hymn, the most famous work of Byzantine hymnography, probably produced in mid-14th-century Constantinople, and a 14th-century menologion now in the Bodleian Library in Oxford, with miniatures of events in the lives of saints, one for every day in the liturgical year.

In January, a small display case was installed outside the rare book reading room to feature recent purchases and other rare books. The first exhibit was the newly acquired December 1966 Pop art issue of *Ape*, designed by Andy Warhol and David Dalton. The diverse contents—including a flexidisc of music by the Velvet Underground’s John Cale and an underground movie flip book—were packaged in a box reminiscent of a popular brand of detergent (illustrated on the first page of this newsletter). Visitors to Marquand can look forward to regularly changing displays of the treasures stored in the rare book vault.
This year saw the addition of valuable new images to the Visual Resources Collection (VRC), directed by Trudy Jacoby. One major acquisition was the licensing of the entire Saskia digital archive of approximately 32,000 digital images made from original photographs taken on site. The Saskia collection provides wide-ranging coverage of the history of art and architecture, and has supplied visual resources collections with the highest-quality images for many years. VRC will hold the actual images in perpetuity, rather than merely licensing access to them.

This marks a shift in the development of the digital collection, from an earlier focus on scanning the existing slide collection to an emphasis on acquiring high-quality original digital images from a variety of vendors and museums. Scanning of slides will continue, principally when there are no sources of original digital images. VRC has begun digitizing and cataloguing original photography done by department faculty members and is making this material available for teaching. The collection of digital images of Pre-Columbian art was also begun this year.

The digital projectors in two seminar rooms were replaced with new state-of-the-art equipment which has much better color rendering and also eliminates the grid, or “screen door,” effect common in digital projectors.

One of the most significant areas of growth for library and museum professionals involves the data used to describe art objects. Responding to this development, the VRC, in conjunction with the art museum and with support from the library, the Index of Christian Art, the School of Architecture, and the Office of Information Technology, organized the conference “Metadata, Standards, and Collections Sharing: Building Digital Content at Princeton” in June 2007. The speakers, who included Murtha Baca of the Getty Research Institute and Erin Coburn of the J. Paul Getty Museum, gave presentations on cataloguing standards, collections information sharing, and the use of Cataloging Cultural Objects (published in 2007) practice, among other topics. The conference drew a diverse audience from all of the sponsoring groups.

In staff news, Trudy Jacoby was appointed to the board of directors of the newly formed Visual Resources Association Foundation; she also served on the Art Libraries Society of North America distinguished service award committee. David Connelly worked with Jacoby on developing expertise in the use of digital projectors. Martha Perry was promoted to senior cataloger and continues working part time at the Princeton Public Library. Cataloger Lisa Manganello left to accept a position in the South Brunswick School district. Her position was filled by Chris Spedaliere, who joined the VRC in September. Spedaliere has a degree in art history and had helped to create the first digitized image collections at William Patterson University. His familiarity with both subject matter and technology has made him a welcome addition to the staff. Staff members Virginia French, Marilyn Gazzillo, and Xia Wei continue to support the image cataloguing and collection development needs as well as technical needs of the department.

125 Years of Visual Resources

As the department celebrates its 125th anniversary this academic year, we can also look back on 125 years of collecting images, from photographic prints and lantern slides to 35mm slides and digital images. Some of the milestones in the growth of the collection of images are:

1882–83: Alan Marquand owns a small collection of photographs at the time of the founding of the department.

1890–91: A gift of Adolphe Braun photographs of drawings and paintings by Old Masters is the first large acquisition of photographs.

1937–38: The Platt Collection arrives: about 720 albums of photographs as well as slides used for both teaching and research (transferred to the Princeton University library in 2007).

1939: The Color Slides Cooperative is organized to make color lantern slides (the “standard”
3¼ × 4 inch format) and 35mm slides for teaching available to its member institutions (145 members by 1942); the executive committee is chaired by Princeton’s Charles Rufus Morey; all slides are made directly from original works of art; 35mm slides are not widely adopted for teaching until the 1950s.

1952: Labels for slides are now typed instead of being handwritten in ink.

1973: The East Asian slide collection is transferred to Slides and Photographs.

1978: 35mm carousel slide projectors replace single-feed projectors.

1983: About 100,000 lantern slides are still available for use, though not produced since the mid-1950s; lantern slides that circulate are now copied onto 35mm film.

1988: The first 35mm slide scanner (BarneyScan) is introduced for Macs; cataloguing standards and automated systems for cataloguing images also begin in the 1980s; discussions take place with the Computer Center about the development of a database system for slides.

1990: Photoshop version 1.0 is released.

Early 1990s: The Piero Project (http://etcweb.princeton.edu/piero), developed by Marilyn Aronberg Lavin, Kirk Alexander ’72 *’75, and Kevin Perry *’86, is the first interactive art-historical database at Princeton—a three-dimensional rendering of the apse of the Church of San Francesco in Arezzo, Italy, with links to a database of related iconography; Slides and Photographs develops its first image management database.

Mid-1990s: Almagest relational database is created at Princeton. Initially an experiment to catalogue images from the Slides and Photographs collection into an online database, it also provides tools to display these images on computers via the Internet, allowing students to study images for their art history courses online instead of looking at mounted photographs; the shift from teaching with slides to teaching with digital images begins; the Nolli database of Professor John Pinto is an early Almagest project.

1996: Visual Resources Association Core 1 is introduced as the first standard for the structure of data fields used to describe images.

2002: Name of the collection is changed from Slides and Photographs to Visual Resources Collection to reflect the shift in format.

2004: ARTstor begins; Kodak discontinues production of 35mm carousel slide projectors.

2008: Over 70,000 digital images are now in the Almagest database; VRC supports classroom teaching using Almagest, ARTstor, and PowerPoint.

Research Photographs

Shari Kenfield, curator of research photographs, drew on the department’s extensive collection of 19th-century photographs to assemble the exhibition “Global Views: 19th-Century Travel Photographs,” which was on display in McCormick Hall. This exhibition showcased the golden age of travel photography, the second half of the 19th century, when the concurrent development of photography and tourism produced an impressive body of evocative images produced by the some of period’s leading photographers.

The exhibition included images of historical monuments, archaeological sites, and scenes of daily life by photographers including Felix Bonfils, J. Pascal Sébah, and Abdullah Frères, as well as work produced by the American Colony Jerusalem. Many of these photographic firms flourished in the major travel destination cities in Greece, Egypt, the Middle East, India, and East Asia, and they initially produced images primarily for publications that functioned as surrogates for travel. By the 1870s and ’80s, however, travelers were flocking to even the more remote sites, and a growing number of photographers were producing these images for on-site sale as souvenirs.

Kenfield and Julie Angarone, the department’s computing support specialist, collaborated on the exhibition “Pasts—Present—Futures: 125 Years of Art and Archaeology at Princeton University,” a selection of photos highlighting the history of the department. The photographs, which were drawn from the archives of the department and the University, as well as from the private collections of faculty members, evoked the department’s rich history with depictions of prominent personalities, expeditions and excavations, students, former and current faculty members, and views of McCormick Hall over many decades.

The photographs in both of these exhibitions, and all previous Research Photographs exhibitions, can be seen on the website www.princeton.edu/~visres/rp.

Kenfield also continued digitizing and cataloguing the department’s collection of 19th- and early-20th-century photographs, with an emphasis on images documenting the architectural history of Istanbul. Since the 19th century, many of these structures, such as wooden houses and bridges, have been altered, destroyed, or their contexts drastically transformed by modernization. In some cases, particularly in the photographs depicting scenes of daily life, the images are among the few surviving records of the social history of the region.
Celebration of the Index’s 90th anniversary continued throughout 2007, a year that was marked by a number of conferences and publications, organized by director Colum Hourihane, which brought the achievements of the archive to an even wider audience.

The Index sponsored four conferences during the year-long celebration, beginning with a symposium in February 2007, “The Medieval Arts of North Africa and the Near East,” at which Marilyn Heldman, Mat Immerzeel, and Robin Jensen presented papers on recent discoveries in the field. In April 2007, the conference “Matters Iconographical: Celebrating Ninety Years of the Index of Christian Art” brought Michel Pastoureau, Jane Geddes, and Claudia Rabel to Princeton to give papers on topics in Romanesque iconography. At a half-day conference in May, “The Cross in Image and Text,” Gerhard Lutz analyzed the Romanesque Cappenberg Crucifix, and Éamonn Ó Carragáin spoke on the Ruthwell Cross and the Dream of the Rood. The final conference of the academic year, “Databases and Medieval Scholarship,” held on June 12, 2007, examined the standards and methodologies used in the cataloguing of medieval works of art. All of the Index staff members presented talks on themes that drew on the archive’s database, and a number of other electronic resources were demonstrated by other speakers. For more about these conferences, see pages 12–13 of this newsletter.

Index staff members Adelaide Bennett, Judith Golden, and Libby Karlinger Escobedo also spoke at a session in honor of the Index at the 34th Annual Saint Louis Conference on Manuscript Studies, held at Saint Louis University last October. Their papers demonstrated the wealth of the Index’s resources by focusing on intriguing iconographical themes in manuscripts that have been catalogued by the archive.

In March 2008, the Index organized the two-day international conference “Looking Beyond: Visions, Dreams, and Insights in Medieval Art and History,” with 16 scholars from Europe and the United States presenting their recent research on aspects of dreams and visions in medieval art and thought. Their topics included the contents of visions and dreams, their purposes, their settings, their depiction in a variety of media, and the identities and natures of dreamers and visionaries. The keynote address, “St. Francis and the Body as Image,” was given by Hans Belting of the Staatliche Hochschule für Gestaltung Karlsruhe.

In addition to sponsoring these conferences, the Index published three books this year. Time in the Medieval World: Occupations of the Months & Signs of the Zodiac in the Index of Christian Art is the third volume in the Index of Christian Art’s Resources series, which makes selected subjects in the Index’s archive and database available in book form. This volume documents all of the depictions of the signs of the zodiac and labors of the months recorded in the Index’s archive. With over 650 illustrations of the earthly labors of the seasons and the heavenly symbols of the zodiac, the book is both a resource for scholars and a popular study that enables a wide range of readers to see how their star signs were depicted in the Middle Ages.

Interactions: Artistic Interchange between the Eastern and Western Worlds in the Medieval Period, the 10th volume in the Index’s series of occasional papers, presents the proceedings of a conference that was sponsored by the Index in 2005. The Christian arts of the Near East, long considered naive and provincial, are now being reassessed, and their complex liturgical and theological significance is being more fully revealed. Indeed, in the last 20 years, some of the most stimulating art-historical discoveries have been made in the Near East. With essays by Susan H.Auth, Elizabeth S. Bolman, Erica Cruikshank Dodd, Anthony Cutler, Jaroslav Folda, Marilyn E. Heldman, Lucy-Anne Hunt, Mati Meyer, Adeline Jeudy, Catherine Jolivet-Lévy, Irma Karaulashvili, Hugo Meyer, Mati Meyer,
William North, Michele Piccirillo, and Alexander Saminsky, this book presents the work of leading scholars in this burgeoning field of study. The Christian art of the Near East has also received considerable attention in the Index over the last few years, and this new material has extended the archive’s coverage to the entire medieval Christian world.

The final publication this year, *Spanish Medieval Art: Recent Studies*, brings together some of the most eminent scholars in the field from both Spain and North America. In the last 20 or so years, following its entry into the European Union, Spain has embarked on large-scale study of the Middle Ages, and scholars have now begun to examine medieval Spanish art in relation to the arts elsewhere in the West. The papers in this volume show not only how unique the medieval art of the Iberian Peninsula was, but also how it relates to the art of the surrounding areas. For more about all of these Index publications, see page 23 of this newsletter.

Work also continued this year on adding material to the Index’s database, with major ongoing projects such as the cataloguing of the Morgan Library’s collection of manuscripts. This endeavor has been underway for nearly seven years, and it is hoped that the photography will be completed within the next six months. The Index has already taken over 100,000 photographs of manuscripts in this prominent North American manuscript collection, greatly extending the archive’s coverage of the history of illumination.

Among the projects that were initiated and completed this year was the photographing and cataloguing of the Coptic collection in the Brooklyn Museum, which was undertaken with the indispensable collaboration and assistance of Edna Ann Russman, curator in the museum’s Department of Egyptian, Classical, and Ancient Middle Eastern Art. Although the Brooklyn Museum is best known for its Pharaonic material, it also houses an important collection of textiles, metalwork, wooden sculpture, bone objects, and paintings from Christian Egypt. The holdings of this major repository of Coptic art, one of the largest in North America, had never before been photographed or iconographically catalogued. As the museum has little room to display this large collection, its documentation by the Index makes it available to scholars and students around the world for the first time.

This rich collection has added enormously to the Coptic holdings in the Index’s database, joining that of the Newark Museum, which was catalogued and photographed by the Index a few years ago. It is hoped that the rest of the medieval holdings in the Brooklyn Museum—which include a small yet interesting collection of manuscripts, as well as paintings and sculpture—will also be photographed and catalogued by the Index.

The Index continued to host classes for visiting groups of students and scholars throughout the year. These have proved to be popular events, in which iconography and the history of the Index are introduced to new audiences. This year the student groups came from such diverse departments as religion, art history, and literature, reflecting the current interdisciplinary approach to medieval studies.

The Index lost two staff members during the year: Libby Karlinger Escobedo took up an assistant professorship at Aurora University in Illinois, and Dave Schaller joined the banking world at Credit Suisse in New York. Escobedo worked for over four years cataloguing the Morgan Library manuscripts, while Schaller began as a student assistant and eventually became a master of digital imagery, responsible for digitizing images for the Index’s database.

Last fall the Index welcomed Laura Cochrane, who came to Princeton from the Free Library in Philadelphia, where she worked on creating a Web-accessible digital catalogue of the fine collection of medieval manuscripts. She is currently completing her doctoral dissertation at the University of Delaware, investigating how ideas about mathematics and science are reflected in medieval images, especially in 11th-century Anglo-Saxon manuscripts. Cochrane, who has particular expertise in the arts of the early medieval period, also holds a master’s degree in art history from the University of Texas–Austin and a master’s of library science from Simmons College in Boston. At the Index she will collaborate on the ongoing Morgan Library manuscript project.
Excavations at Polis Chrysochous, Cyprus

Major excavations at the site of ancient Marion/Arsinoe, directed by Professor William Childs, have been completed, and last summer the focus of the Princeton team turned to intensive study and conservation of the more than 40,000 finds and preparation of final drawings of the many buildings unearthed during 20 years of digging.

Nassos Papalexandrou ’98 and the excavation architects worked on surveying and drawing a large residential complex of the 6th century B.C. that he excavated between 1999 and 2006. He also analyzed the finds from this “palace,” particularly the cache of pottery recovered from a cistern in the west wing. This mixed deposit of Cypriot and East Aegean pottery includes a notable example of a large Archaic Cypriot transport amphora that was restored from numerous fragments. Even more remarkable is a transport amphora from the East Greek city of Klazomenai that may have contained the wine for which that city was famous. This rare piece and many other examples of East Greek pottery from the palace’s cistern—imported from Chios, Miletos, and elsewhere—revel previously undocumented trade between Archaic Marion and the cities of Asia Minor during the period of the Persian occupation.

Nancy Serwint ’87 continued her study of the terracotta sculpture from ancient Marion, working in part on an over-life-size male statue recovered from a sanctuary that was destroyed by Ptolemy Soter in 312 B.C. This imposing figure wears an Egyptianizing kilt with a central vertical pleat and well-preserved traces of black, red, and yellow paint. Last summer, the large hollow terracotta drums that constitute the torso were successfully reassembled. Although much of the statue is missing, the extant fragments suggest that it stood about 13 feet tall, making it the largest terracotta statue ever found on Cyprus. If an Egyptianizing head found in the same sanctuary belongs to this huge figure, it could date as early as the first half of the 5th century B.C. The entire sanctuary complex is being studied by Mary Grace Weir ’96 (M.A.), whose work last summer focused on the pottery found during its excavation.

Tina Najbjerg ’97 worked on a large Roman courtyard building that stood on a ridge overlooking the Chrysochous Bay, focusing on an unusual series of tall mudbrick pillars that interlocked with piers built from reused ashlar blocks. All of these structures apparently served as the foundations for at least three consecutive platforms, filled with sand, on which the Roman building was constructed.

Working with site architect Kelley Des-Roches, Najbjerg is creating a digital three-dimensional schematic reconstruction of this massive Roman building. She also studied an assemblage of large terracotta pieces that was unearthed in this area in 2006 and was initially thought to be part of a large terracotta statue. After partial reconstruction, it now appears that this may have been the lining of a large well; further study and excavation may reveal the exact configuration and purpose of this enigmatic feature.

Amy Papalexandrou ’98 and bioarchaeologist Brenda Baker focused on the later medieval phases of a church built in the early 5th century A.D. and the associated “bowl burials”—individuals who were interred with colorful glazed bowls, which are being studied by Demetra Bakirtzis of the Byzantine Museum in Thessaloniki. This collaborative project aims to increase our understanding of the inhabitants who lived and worked at the site from the 14th to 16th century and to clarify the layout and function of the building that was chosen as their final resting place.

Maria Parani of the University of Cyprus and Frini Chatzichristophi of the Cyprus Department of Antiquities participated last summer in the study of an area surrounding a second Early Christian basilica unearthed by the Princeton excavations. Parani is studying the evidence for the activities of workshops in the urban area immediately surrounding the basilica, while Chatzichristophi is examining the Late Antique ceramics from this area.

Members of the Princeton team will return to Polis this summer to continue their work reconstructing the history of the city and the lives of its inhabitants across a span of nearly 2,000 years, from the Archaic period through the Byzantine Empire.
Excavations at Bālis, Syria

The Bālis project, directed by Professor Thomas Leisten, continued last summer with an underwater survey in Lake Assad and planning for an archaeological park. The underwater project was a preliminary investigation of the potential for future study of the remains of the Roman and Byzantine city of Bālis/Barbālissos after 30 years beneath the waters of the Lake Assad reservoir. The new archaeological park on the promontory above the lake would incorporate a number of sites documenting five millennia of Syrian history: the ruins of the Bronze Age city Emar, the fortifications of the Byzantine Barbālissos, the mansion of an Umayyad general, a medieval mosque-shrine, and the 13th-century minaret of the Great Mosque of Bālis.

The Bronze Age city of Emar is mentioned in palace archives from Ebla and Mari as an important center of traffic between Mesopotamia and the Mediterranean coast. Excavations have exposed large parts of the Late Bronze Age town, dating to the 15th–13th centuries B.C., including living quarters and a temple area probably dedicated jointly to Ba’al and Ash’tarte, as well as a Middle Bronze Age city wall and buildings of the late Early Bronze Age (ca. 2000 B.C.).

Most of the remains of the Roman, Byzantine, and Islamic city of Bālis/Barbālissos are now submerged in Lake Assad, which was formed after the building of the Euphrates dam at Tabqa during the early 1970s, but a number of important monuments survive. The most prominent is the praetorium at the northwest corner of the city, whose walls still stand to a height of 25 meters, and parts of the city wall built by the emperor Justinian in the 6th century A.D.

On the ridge that overlooks the Euphrates valley sits the mansion of the famous general Maslama ibn Abdalmalik, who led the armies of the Umayyad caliphs against Constantinople. Reminiscent of Roman and Byzantine military architecture of previous centuries, this roughly square building, measuring 60 × 77 meters, and its adjacent bath served as a place for both presentation and economic production. The walls of the reception hall and adjacent rooms, painted with imitation marble panels, are among the best-preserved examples of early Islamic painting in the Middle East. The structure also included apartments with specialized production rooms and a sophisticated canal system for channeling large amounts of water, showing its owner’s ambitions to develop the surrounding countryside and its economy. Plans are under way to restore and partially rebuild the audience hall to convey a better picture of early Islamic culture in Syria.

Near the Umayyad mansion stands the minaret of the Great Mosque of Bālis. Built in the Iraqi and Iranian brick style of the early 13th century and decorated with well-preserved calligraphic inscriptions, the tower is a reminder of Syria’s strong artistic ties with the east in the time of the Ayyubid sultans. The minaret, once used to summon the faithful of Bālis to prayer in the mosque, was moved in 1973 from its original location, where it would have been destroyed by the rising water of the reservoir, and rebuilt at the present site, where it has a commanding view of the entire promontory and Lake Assad.

A third monument, a mosque-shrine located just to the east of the medieval minaret, was erected to honor members of the family of the prophet Muhammad at a time when the majority of the inhabitants of Bālis were Shiites. Excavations by the Princeton team showed that this was a sprawling complex of courtyards, small oratories, cisterns, and even a bakery, giving us a vivid picture of the spiritual and social life in a medieval Islamic city.

Before the first tourists are welcomed to this new archaeological park, a parking lot and electric power supply will be installed, and guided paths through the ruins will be developed. Further restoration work and on-site signage are planned, in order to make the remains more accessible to visitors’ imaginations. Future plans might also include a visitors’ center that could serve as the house for a site guardian.
Abigail Bagley-Young ’01 is a freelance art restorer/conservator in the Netherlands. She has worked on a variety of projects at the Frans Hals Museum and the Netherlands Institute for Cultural Heritage, including an 18th-century ice sleigh, a 17th-century family portrait, and a large canvas painting by Jan de Bray. When she recently x-rayed a 17th-century painting depicting a wreath of flowers, she discovered a portrait hidden beneath the overpaint. Last October she traveled to Canada to teach high school students about art restoration and give them the opportunity to try egg tempera painting technique. Abbie is working toward a Ph.D. offered by the Rijksmuseum and the University of Amsterdam. As part of the “Impact of Oil” project (www.impactofoil.org), she will conduct technical examinations of 15th- and 16th-century Netherlandish paintings in European collections in order to better understand the developments and changes in oil painting technique, particularly the priming layers that were applied before painting began. Abbie recently published two articles: “Jan Cornelisz. Vermeyen’s ‘Cardinal Erard de la Marck’ and ‘The Holy Family: A Diptych Reunited?’ in The Burlington Magazine (February 2008), and “The Effect of Selected Materials Used to Clean Unvarnished Paintings,” in Studies in Conservation (February 2008). [abbie@abbieart.com]

Genevieve Hutcheson Butcher ’89, The Sport of Motherhood: Training Tips for a Full & Balanced Life

Genevieve Hutcheson Butcher ’89 recently published The Sport of Motherhood: Training Tips for a Full & Balanced Life. The book takes lessons learned from the sport of marathon running and applies them to another endeavor that requires strength and endurance—motherhood. Genevieve has run many marathons herself, seven of them after having children. To reach her target audience of busy mothers, she has offered her “Sport of Motherhood” program as a television talk show, a website, special-topics classes, an e-mail newsletter, boot camps, and an online help column. Her cable television show recently won the nationwide “Best Live Show” award at the Alliance of Community Media National Film Festival. Genevieve’s new television show, “Sport of Life,” debuted in April, and another show, “Sport of Kids,” will air this fall. She also paints and sells functional art furniture. [gen@sportofmotherhood.com]

Richard Castellane ’55 ran the Castellane Gallery in New York City, which represented artists including Yayoi Kusama and Robert Smithson. He then became a lawyer and began writing children’s books and screenplays. One of his screenplays concerns a losing NFL football team that attempts to beef up its offensive line by buying a school of Sumo wrestlers, and another, for animation, centers on a dung beetle colony that encounters a serious problem with its dung-gathering endeavors. Richard recently designed a 13 x 30 foot sculpture, titled Voyage of Life Too, that was selected for the Munson-Williams-Proctor Arts Institute Biennial in Utica and went on exhibition for several months this spring. [tigerden@bluefrog.com]

Ann Conrad ’85 has exhibited both prints and paintings in shows around the country in the last year and a half. Some highlight exhibitions have included “Hot Pics” at the Katonah Museum, “Nightvision: Printing Darkness” at the Center for Contemporary Printmaking, and a three-person show at the White Gallery in Lakeville, Connecticut, with two other Princeton grads who are pursuing careers in art, Constance Old ’85 and Eve Stockton ’78. Ann’s work is in both public and private collections. Selections can be seen at Reeves Contemporary in New York, at Spheris Gallery in Hanover, New Hampshire, or on her website www.anncradstewart.com. [ann cstewart@earthlink.net]

Jamie Crapanzano ’00 is a vice president at BlackRock Financial Management in New York City; she will begin work on an M.B.A. at Columbia Business School this fall. [jvc212@gmail.com]

Alex de Campi ’92, after various other careers, has for the past three years been an increasingly successful director of music videos. She has also published several children’s books and comic books. Alex’s art history education at Princeton inspired her to write a French children’s book series, Adam au Chromaland (with Luigi di Giannarino: Humanoides, 2007), an attempt to get children to engage with the work of great visual artists, disguised as a slapstick adventure story. It also functions as a sort of art devotee’s “Where’s Waldo,” encouraging young readers to spot the Twombly and guess the Uccello. Alex is currently preparing her first feature film and coping with living in the United States again after 15 years as an expatriate. For more on her books and videos, visit www.alexdecampi.com. [alexdecampi@gmail.com]

Abigail Bagley-Young ’01 with an X-ray of a 17th-century painting revealing an overpainted portrait

Ann Conrad ’85, Thetis I, solar intaglio with hand coloring on BFK Rives (detail)
Cindy Drakeman ’02 has just received a D.Phil. (Ph.D.) in classical archaeology from the University of Oxford, England. Her dissertation, “Portable Goddesses: The Use and Significance of Pipeclay Figurines of Venus in the Northern Roman Provinces from the First–Third Centuries C.E.”, developed out of her department senior thesis on the cult of Venus Genetrix; it will be published by Archaeopress later this year. For her M.Phil. (master’s) degree, she wrote a thesis on the image of the Egyptian goddess Isis on Roman jewelry. While at Oxford, Cindy also enjoyed rowing for New College, which was the top college crew at the Summer Eights for two consecutive years, and she helped the Oxford Women’s Boat Club raise some much-needed capital. Having held internships at the Princeton University Art Museum, the University of Pennsylvania Museum of Archaeology and Anthropology, the Smithsonian Institution, and the Ashmolean Museum, Cindy is now pursuing a career in museum development. She also hopes to teach as an adjunct, and has moved from the United Kingdom to New York to pursue her professional interests. [tigress02@googlemail.com]

Richard Dupont ’91 was commissioned by the Lever House Art Collection to create an installation in the lobby of the historic midtown Manhattan building. His site-specific project, titled Terminal Stage, was on view from March through April. The project’s title refers to the themes of biological metamorphosis and transformation that have been central to Richard’s work since 2003, when he began producing sculptural tableaux and animation based on a three-dimensional digital scan of his own body. This “biological transformation” mirrors the rapid advances in scientific technologies, which are transforming the human body into the malleable form of a numerical genetic code that will increasingly be manipulated through genetic engineering. As an icon of High Modernism, Lever House is a charged and highly symbolic site, and its lobby space confounds traditional readings of “public” and “private” as well as “interior” and “exterior” space. A fully illustrated book documenting the project, published by Charta, will be released in the fall of 2008. Richard’s work is in numerous private and public collections, including the Museum of Modern Art, the Whitney Museum, and the New York Public Library. [richarddup@yahoo.com]

Joseph Farrell ’03 received an M.F.A. in photography from the School of Visual Arts in New York City in the spring of 2007. He exhibited in his class’s group show, and one of his photographs was featured in Rachel Wolff’s “Art Candy” blog on New York Magazine’s website, http://nymag.com/daily/entertainment in June 2007. In December 2007, the SVA’s Visual Arts Gallery included four of his photographs in their booth at Miami’s Aqua Art Fair. At the moment, he has traded the camera for the keyboard and is working as a copywriter in the creative department at Digitas, Inc., in New York City, an interactive agency network specializing in creative marketing for a digital age, with clients that include American Express, IBM, General Motors, Samsung, and others. His online portfolio can be seen at www.josephpfarrell.com. [jfarrell@digitas.com]

Hilary Allard Goldfarb ’02 is a candidate for a master’s degree in urban planning, with a concentration in urban development, at Harvard University’s Graduate School of Design. She expects to receive her degree this June. [hilary.allard.goldfarb@gmail.com]

Henry B. Graham ’60 ’75 has news in the graduate alumni section.

William I. Homer ’51, the H. Rodney Sharp Professor Emeritus at the University of Delaware, recently completed the first volume of the collected letters of Thomas Eakins (Princeton University Press, forthcoming), which contains Eakins’s student letters written from Paris in the years 1866–70. Bill is currently working on the second and final volume of the letters, covering the years 1873–1915. He is also compiling a catalogue raisonné of the paintings of Albert Pinkham Ryder, drawing on the Ryder Archive that he and the late Lloyd Goodrich donated to the University of Delaware. Last year he was also engaged in a new project, the recovery and critical evaluation of a “lost” American Abstract Expressionist, Arthur Pina- jian, who lived much of his life in obscurity on Long Island. Bill has given Gertrude Kaebele photographs and research material to the University of Delaware Museum and the Morris Library, respectively. His donation of 17 Photo-Secession images was featured in an exhibition of recent gifts to the Delaware Museum. He continues to serve as an adviser to the American Art Program of the Henry Luce Foundation and as senior editor of the American Art Review. His biography was recently included in the online encyclopedia Wikipedia.

Will Johnson ’68 published two books this year. The first, The Rubais of Rumi (Inner Traditions, 2007), poems translated in collaboration with Nevit Ergin, is a collection of their favorite short, pithy poems, called rubais, from the master of mystical poetry and outrageous expression. Rumi urged his readers to go beyond the limitations of orthodox religion and enter into a direct, palpable experience with the divine energies that live in each of us. Only through such direct, personal experience, he wrote, can we attain the satisfaction that we all seek, and anything else in the name of religion is just window dressing. In celebration of Rumi’s 800th birthday, UNESCO declared 2007 “the year of Rumi,” in

Richard Dupont ’91, Terminal Stage, installation at the Lever House in Manhattan

Joseph Farrell ’03, Legs, Grand Junction, Colorado, 2006

Will Johnson ’68, The Rubais of Rumi

The Repeating Image: Multiples in French Painting from David to Matisse, edited by Eik Kahng ’85
part because his path offers a direct antidote to the tragic conflicts of religion. *The Spiritual Practices of Rumi: Radical Techniques for Beholding the Divine* (Inner Traditions, 2007) was also published last fall. It is a reprint of Will’s earlier book *Rumi: Gazing at the Beloved*, in which he deciphered and presented the actual practices that Rumi and his great friend Shams were exploring behind the closed doors of their retreat room. [embodr@highspeedplus.com]

Eik Kahng ’85 has been promoted to head of the department of 18th- and 19th-century art at the Walters Art Museum, where she has been a curator for six years. Her exhibition “Deja Vu?: Revealing Repetition in French Masterpieces” was on view at the Walters from September 2007 through February 2008 and was then shown at the Phoenix Art Museum through May 4, 2008. The accompanying catalogue, *The Repeating Image: Multiples in French Painting from David to Matisse*, is distributed by Yale University Press. The exhibition featured works of art in a range of media by Ingres, Delacroix, Grégoire, Corot, Millet, Monet, Cézanne, Degas, and Matisse, surveying the various methods of artistic copying popular in the 16th and 17th centuries. The contributors to the catalogue show that, by making multiples of closely related subject matter in their paintings, these painters challenged an aesthetic based on the notion of an inimitable, unique masterpiece. The book ultimately shows how the 19th century invention of photography and film—with their intrinsic attributes of repetition—did not diminish the traditional medium of painting but propelled it in new directions. [ekahng@thewalters.org]

Jacob Lauinger ’99 defended his dissertation and received a Ph.D. in Assyriology from the University of Chicago last June. In August, he began teaching in the history department at Roanoke College, where he is an assistant professor and teaches courses on a variety of topics in ancient history. He continues to work as the epigrapher for the Alalakh (Tell Atchana) excavations conducted under the joint auspices of the Republic of Turkey’s Ministry of Culture and Tourism and Mustafa Kemal University. At Alalakh, a Bronze Age site about 30 kilometers outside of Antakya (ancient Antioch), he is responsible for the publication of the cuneiform tablets. He is also beginning a new project to publish 125 cuneiform tablets from the ancient Mesopotamian city of Adab. Most of these tablets have languished in the basement of the University of Chicago’s Oriental Institute since they were excavated over a century ago, and Jacob plans to use them to write a social and political history of Adab in the Old Babylonian period. [lauinger@roanoke.edu]

David Maisel ’84 was the recipient of a 2007 scholar/artist residency from the Getty Research Institute and a 2008 artist residency from the Headlands Institute for the Arts. Chronicle Books will publish his new book, *Library of Dust*, this fall. The book focuses on copper canisters containing the cremated remains of patients from a psychiatric institution; as the canisters react with the ashes, surreal mineralizations form on their surfaces. The book’s release will be accompanied by an exhibition at the Haines Gallery in San Francisco. This fall Nazraeli Press will publish David’s *Cascade Effect*, a collection of his earlier images of clearcut logging sites in northern Maine. *Black Maps*, a series of abstracted aerial photographs of environmentally impacted sites, is currently the subject of a traveling museum exhibition and was exhibited in fall/winter 2007 at the National Academy in Washington, D.C., and in spring 2007 at the Nevada Art Museum. David’s work was also featured in 2007 in group exhibitions at the Los Angeles County Museum of Art, the Yerba Buena Center for the Arts in San Francisco, the Santa Fe Art Institute, and the Boston University Art Gallery, among others. [david@davidmaisel.com]

Pete Maruca ’87 reports that his construction company, Orion General Contractors, is gaining momentum with historic preservation and restoration work, having recently completed the renovation of an 18th-century farmhouse in Wynnewood, Pennsylvania, which has been nominated for several awards; the relocation and conversion of an early-19th-century bank barn in Devon, Pennsylvania, that is up for a number of “green” awards; and the renovation of their own offices in an early-20th-century commercial building in Ardmore, Pennsylvania. Orion recently completed major interior renovations for Pete’s classmate Karl Beinkampen ’87 and his wife Beth Corrigan ’88. [pmaruca@oriongcinc.com]

Jim Melchert ’52 had a solo exhibition of his ceramic works at Paul Kotula Projects in Ferndale, Michigan. His next show will open on June 5 at the Paule Anglim Gallery in San Francisco and will be on view throughout the month. An illustrated lecture that Jim gave at the Ceramics Museum at Alfred University last November, “Once a Potter Always a Potter,” can be seen on the Internet at *www.ceramicsmuseum.alfred.edu*. He also gave a presentation at the 2008 conference of the National Council on Education for the Ceramic Arts in Pittsburgh in March. Now professor emeritus at the
University of California–Berkeley, where he chaired the art department for many years, Jim has also been director of the American Academy in Rome and head of the visual arts division of the National Endowment for the Arts. [jimlechert@gmail.com]

**Brody Neuenschwander** ’81 was artist-in-residence at the Memling in Sint Jans Hospital Museum in Bruges, Belgium, in 2007, where he worked in the Dormer, which for centuries served as the dormitory of the sisters who cared for the sick. Brody created an installation, titled “Skin,” for the Memling Museum, which ran from September 2007 through January 2008 and then opened at the GGG gallery in Tokyo in March. It will be shown in New York later this year. The theme of skin linked the history of the hospital buildings with Brody’s work, and the idea of sleeping and dreaming were central to the project. Brody conceived a video installation for the dormitory and a series of seven monumental canvases for the vast Diksmuide Attic which adjoins it. For the attic, Brody painted canvases using words from the video installation as well as other sources. Working with texts taken from tattoos (the most obvious reference to skin), Brody composed a dialogue between two speakers who struggle to communicate with each other by means of the texts on their bodies. This dialogue served as the basis for the video and accompanying music composed by Jeroen D’hoe, as well as the canvases. [brody.n@skynet.be]

**Alison Poe** ’94 received her Ph.D. in art history from Rutgers in May 2007. Her dissertation, “The Third-Century Mausoleum (‘Hypogaeum’) of the Aurelii in Rome: Pagan or Mixed-Religion Colle- gium Tomb,” was written with the support of a Fulbright Grant to Italy, a Louis Bevier Research Grant (Rutgers Graduate School, New Brunswick), and a Dissertation Teaching Award (also from Rutgers). Last year, Alison chaired a panel titled “Christian Culture and Pagan Underpinnings in Late Antiquity” at the Archaeological Institute of America/American Philological Association annual meeting in Montreal, and she delivered a paper on Early Christian funerary banquets at “Construct- ions of Death, Mourning, and Memory,” a conference held by the Women Art Patrons and Collectors Conference Organization in Woodcliff Lake, New Jersey. She is currently an adjunct professor of ancient and medieval art at Drew University in Madison, New Jersey. [alisonpoe@hotmail.com]

**Somers Randolph** ’79, who has carved stone for over 30 years, continues to follow his muse in pur- suit of sculptural form, carving his marble pieces one at a time. His miniature pieces are being cast in silver and gold and sold by his jewelry company, called Somers. He has maintained a studio in Santa Fe, New Mexico, since 1997. To see selected examples of his work in both stone and precious metals, visit the websites www.somersrandolph.com and www.somersjewelry.com. [sculptor@aol.com]

**Willis M. Rivinus** ’50 and Jeffrey L. Marshall have just published *Barns of Bucks County*, a lavishly illustrated guide to the many historically significant barns located throughout Bucks County, Pennsylvania. Covering a wide variety of structures, from English-style stone barns of the late 1700s to post-Civil War barn complexes and Victorian period barns, the book includes detailed documentation of their plans, architectural features, construction techniques, and technological innovations. Willis is the author and publisher of numerous books about Bucks County, including *Old Stonework in Bucks County* (1972), *William Penn and the Lenape Indians* (1995), and *Guide to the Delaware Canal* (8th edition, 2004), as well as histories of four Del- aware River villages. He is a board member of the Friends of the Delaware Canal and regularly leads tours of the canal. His office is in a restored barn in Solebury Township, Pennsylvania.

**Allan Shearer** ’88, assistant professor of landscape architecture at Rutgers University, was a visiting scholar at the Pell Center for International Relations and Public Policy at Salve Regina University in the fall of 2007, where he continued his work on the relationships between climate change and environ- mental security. His book on this topic, coauthored with P. H. Liotta, *Gaia’s Revenge: Climate Change and Humanity’s Loss* (Praeger, 2007) was published last year. This volume offers a broad examination of the meaning of climate change and global warming while maintaining a strategic perspective on the implications of environmental effects on all forms of security—national, international, and human, par- ticularly in the area of basic resources. Given the uncertainty surrounding climate change as a specific event, the book argues for recognizing the profound social, political, and human impact that could take place in the coming years. [ashearer@aesop.rutgers.edu]

**Fazal Sheikh** ’87 exhibited his recent photographic work in “Beloved Daughters: Photographs by Fazal Sheikh,” a major one-person exhibition at the Princeton University Art Museum, from September 2007 through January 2008. The show included work from two of his recent projects. “Moksha,” his images of the holy city of Vrindavan in northern India which has been a haven for India’s dispossessed widows for 500 years, captures the somber,
Cameron Smith ’72, who serves as president of the American Friends of Arts and Crafts in Chipping Campden (AFACCC), a New York not-for-profit corporation dedicated to the support of institutions in the northern Cotswolds in England, was among the many in attendance at the dedication of the Court Barn Museum last October. The new museum (www.courtbarn.org.uk), located in Chipping Campden, England, is dedicated to collecting and preserving artifacts from the pioneers of the Arts and Crafts movement in the Cotswolds at the turn of the last century. AFACCC has made a grant of $1 million to the Guild of Handicraft Trust to support construction of the Court Barn Museum, to underwrite purchase of items for the museum’s permanent collection, to support its educational programs, and to provide an endowment. Cameron wrote his senior thesis on C. R. Ashbee, who founded the Guild of Handicraft and moved it to Chipping Campden in 1902. To learn more about the Court Barn Museum and AFACCC, visit www.afacc.org. Fundraising for this worthy cause continues, and checks made out to AFACCC can be sent to Cameron at 67 Park Avenue, New York, NY 10016. [cos@afacc.org]

Jeremy Spiegel ’92, M.D., is a psychiatrist based in Portland, Maine, where he treats patients in his own practice and as a consultant to Portland’s Healthcare for the Homeless and the Maine Department of Health and Human Services. The manuscript of his book, tentatively titled The Mindful Medical Student: A Psychiatrist’s Guide to Staying Who You Are While Becoming Who You Want to Be, with a foreword by noted surgeon and author Bernie Siegel, M.D., is currently under consideration at a university press. Jeremy previously published adaptations of the chapter titled “Dream Interpretation for First-Time Scalpel Welders” in The New Physician and Hot Psychology magazines. He was also recently interviewed for an article on dreams and dreaming which will appear in the July 2008 issue of Better Homes and Gardens. This summer he will present a talk titled “The 35-Millimeter Hour: The Art of Philip-Lorca diCorcia and the Practice of Psychotherapy” at the Creativity and Madness conference in Santa Fe, New Mexico. For another upcoming project, he interviewed contemporary artist Gabriel Martinez about his work “Self-Portraits by Heterosexual Men/2007” which was on view last fall at Samson Projects in Boston. [sushiguy@maine.rr.com]

Caitlin Tormey ’05 joined the post-war and contemporary art team at Christie’s Auction House after graduation, serving as senior administrative assistant to Laura Paulson, the deputy chair and international director of post-war and contemporary art, assisting her with sales, consignments, and appraisals. The following year she was promoted to account manager for gold-standard post-war and contemporary art appraisals in the Department of Trusts, Estates, and Appraisals, where she managed a variety of projects and appraisals. During her two years at Christie’s she continued to run, competing in the 2006 New York City Marathon and the 2007 Houston Marathon, where she qualified for the Olympic trials. In the 2007 ING New York City Marathon, she placed 13th overall for women. After running in Houston, Tormey linked up with ZAP Fitness, a nonprofit training center for post-collegiate, Olympic hopeful distance runners, located in Blowing Rock, North Carolina. Christie’s has granted her a leave of absence to train full time for the Olympic
trials, and she has relocated to North Carolina, where she has been training with the ZAP elite team. She plans to return to Christie's as a post-war and contemporary account manager after the Olympic trials. [caitlin.tormey@gmail.com]

**Merve Unsal** '07 is pursuing an M.F.A. in photography at Parsons School of Design in New York. As part of a Project 55 fellowship, she is also teaching at Discovery Charter School, a small and very innovative charter school in downtown Newark, New Jersey. Her students range from the fourth to the eighth grade. She also teaches at other public schools in Newark as part of the program “Kids in Business,” where the students create products to be sold and learn how to run a business. Merve has taken her students to the Metropolitan Museum of Art to talk about art and learn how to look at pictures without any prior knowledge of art. [merve.unsal@gmail.com]

**Rick Wright** '87 exhibited his “Principia Insecta” series (bug-like creatures made of hair) at the Center of the Emerging Arts in Philadelphia; at a solo show at Gallery Saintonge in Missoula, Montana; at Quality Pictures in Portland, Oregon, which is now representing his work; and at Wall Space Gallery in Seattle, where it won the Best in Show award at the exhibition “In a New Direction.” The Museum of Fine Arts Houston purchased two of Rick’s photos for their permanent collection last year. Rick continues to lecture and jury at various venues, most recently curating the annual Flower Show at the Sketch Club in Philadelphia. He continues teaching Panasonic Workshops and writing professional tips, taught photography at Rio Grande University and Rowan University, created a new online Digital Intermediate Class on his website, and recently started teaching Photo 3 for Fleisher Art Memorial in Philadelphia. Rick has also begun drawing again, regularly drawing from the live figure, and his orange-marker-on-brown-paper-bag drawings were exhibited twice. His current work, titled “Phone-tograms,” celebrates the beauty of mobile phone photography. View Rick’s work at www.wrightartstudio.com. [rick@wrightartstudio.com]

**Graduate Alumni**

**Carla Antonaccio** '87 began a three-year term as chair of the Department of Classical Studies at Duke University last July. In February she and Malcolm Bell ’63 ’72 coorganized a symposium at the University of Virginia–Charlottesville on the Archaic Greek acrolithic sculptures from Morgantina, on the eve of their repatriation to Italy. The morning session, chaired by Princeton’s Professor William Childs, included papers by Carla and Mac Bell and on the sculptures and their context; in the afternoon, a panel discussion focused on issues of the repatriation of art. Publication of the conference proceedings is planned. [canton@duke.edu]

**Anthony Barbieri-Low** '01 recently moved from the University of Pittsburgh to the University of California–Santa Barbara, where he is an assistant professor of Chinese history. His recently published book, *Artisans in Early Imperial China* (University of Washington Press, 2007), is the first in-depth social history of artisans in the Early Imperial period of Chinese civilization, as well as a study of the organization of crafts and industries in early China. The book combines historical, epigraphic, and archaeological analysis to turn our attention from the splendid objects and monuments of China to the men and women who made them. Tony’s new project, “Law, State, and Society in Early Imperial China,” funded by a $120,000 collaborative research grant from the National Endowment for the Humanities, will include two books cowritten with Robin D. S. Yates of McGill University, one a translation of newly discovered legal texts dating to 186 B.C., and the second a volume of related topical studies. [barbieri-low@history.ucsb.edu]

**Andrea Bayer** ’90, curator in the Department of European Paintings at the Metropolitan Museum of Art in New York, is collaborating with Deborah Krohn ’83 ’87 (M.A.) (Ph.D. Harvard ’92) and Jacqueline Musacchio ’95 on an international loan exhibition, tentatively titled “Love and Marriage in Italian Renaissance Art,” that will open at the Metropolitan Museum of Art on November 10, 2008, and then move to the Kimbell Art Museum in Fort Worth, Texas, in March 2009. The show will bring together a wide variety of objects that were made and exchanged to celebrate and commemorate betrothals, marriages, and childbirths, as well as less formal and traditional love affairs. The exhibition will be accompanied by a catalogue with essays by an international group of scholars, as well as a wide range of educational programs to engage students from the area and other museum visitors. [andrea.bayer@metmuseum.org]

**Kim Bowes** ’02, who is an assistant professor in the Department of Classics at Cornell, recently coedited and contributed to two volumes: *Hispania in Late Antiquity: Current Approaches*, with Michael Kulikowski (Brill, 2005), and Between Text and Territory: Survey and Excavations in the Terra of San Vincenzo al Volturno, coedited by Kim Bowes *’02.

**Anthony Barbieri-Low ’01, Artisans in Early Imperial China**
excavated in Portugal, northern Greece, and Israel, where she codirected an excavation with Haim Goldfuhs *97. In 2002–04, she directed a project in the Roman amphitheater in Durrës, Albania. This summer she will begin a new project in Sicily, in collaboration with the Università di Messina, investigating the landscape and economy around the rural Roman villa at Piazza Armerina. [kbd48@cornell.edu]

Robert Conway *82 (M.A.) authored the catalogue and was the guest curator of “The Powerful Hand of George Bellows: Drawings from the Boston Public Library,” an exhibition of drawings that were last shown as a collection in the 1950s. The traveling exhibition, organized by the Trust for Museums Exhibitions, will appear at seven venues, ending at the Boston Public Library in the fall of 2008. Bob’s manuscript for a catalogue raisonné, A Metrical Serenity: The Prints of Clinton Adams, 1948–1997, is completed and now in the hands of University of New Mexico Press, with publication expected later this year. He is currently beginning the third in a series of catalogues raisonnés on pioneering California printmakers, this one on Nathan Oliveira, which will be published by University of California Press and will accompany a 2010 exhibition, organized by the Achenbach Foundation for Graphic Arts, at the Fine Arts Museums of San Francisco. For this project, Bob has developed a database customized to the needs of a print catalogue raisonné, in order to simplify the collection and correction of data and to eliminate many of the systemic mistakes that so easily creep into this sort of work. [bc54@earthlink.net]

Tracy E. Cooper *90’s book, Palladio's Venice: Architecture and Society in a Renaissance Republic (Yale University Press, 2005) was chosen by the American Association of University Presses as one of the 2007 University Press Books Selected for Public and Secondary School Libraries. It received further reviews in 2007, including in Apollo Magazine (David Watkin), Traditional Building (Victor Deupui), Renaissance Quarterly (Eugene Johnson), The Art Book (Gabriele Neher), The Art Newspaper (Theodore K. Rabb), the Burlington Magazine (David Hemsoll), and the Journal of the Society of Architectural Historians (Branko Mitrović). Her works in press include “Patricians and Citizens,” in Venice, edited by P. Humfrey (Cambridge University Press), and a review of Manfred Tafuri’s Princes, Cities, Architects (Yale University Press, 2005), in Sixteenth Century Studies Journal. In the past academic year, Tracy gave talks at the Museum of Fine Arts in Boston, Villa Spelman in Florence, and Duke University, and she co-organized “The Counter Reformation Re-Encountered, I–II” at the Renaissance Society of America’s Miami meeting, where she was presented with the Phyllis Goodhart Gordan Book Prize for 2007. Tracey is an associate professor in the Department of Art History in the Tyler School of Art at Temple University in Philadelphia. [tcooper@temple.edu]

Blake de Maria *03 teaches at Santa Clara University, where she is also the director of the university’s Medieval and Renaissance Studies Program. Her book Becoming Venetian: Immigrants and the Arts in Early Modern Venice will be published in 2009 by Yale University Press. Having completed this project, she is now shifting her research focus to scientific culture in early modern Venice, working on a book manuscript titled “Galileo’s Venice: Reconciling Art, Science, and Faith at the End of the Renaissance.” [bdemaria@scu.edu]

Margaret D’Evelyn *94 was recently appointed associate professor of art history in the Department of Art and Art History at Principia College in Elsah, Illinois, her undergraduate alma mater. She is currently writing a book on Venice and Vitruvius. [margie.develyn@prin.edu]

Pierre du Prey *73, Queen’s University Research Chair, has assembled an exhibition of rare architectural books, “Palladio in Print,” which will be on view in the Special Collections Library at Queen’s University in Kingston, Ontario, through October 31. Pierre has assembled from the Queen’s Library holdings and private collectors a cross-section of literature by and about Palladio, in honor of the 500th anniversary of his birth. The themes include Palladio’s personal contribution to the print medium, the advent of Palladianism in Europe, and its spread worldwide, notably to North America. The exhibition extends chronologically from copies of the first and second editions of Palladio’s treatise that once belonged to the architect Richard Boyle, 3rd Earl of Burlington, to recent additions to the literature such as Palladio’s Venice by Tracy E. Cooper *90. Tracy will give the Macdonald Stewart Lecture on Venetian Culture on March 27 to launch the exhibition. A catalogue will accompany the show, and Pierre will be happy to send a copy at no expense to those unable to visit the show. To receive a copy, e-mail him your mailing address. [pduprey@queensu.ca]

Marcy B. Freedman *81 (M.A.) presented “Pulp Fictions,” a one-person spoken-word performance, in Peekskill, New York, last fall. Another performance piece, “The Mother Is the One Who Stretches,” was made into a short film that premiered this spring. She is now working on an eight-hour performance piece titled “Marcy and the Pink Podium.” In the medium of video art, she has created a music video, “The Selfish Song,” that had its public debut at Bard College, and three examples of her video art will be included in Westchester Biennial at the College of New Rochelle. Collaborative projects are now a major focus of her work, and
she is an active member of three visual art collaboratives. Her work with these groups was highlighted in an article in the *New York Times* on August 26, 2007. Marcy also collaborated recently on a video project with Robert Derr of Ohio State University. She is active as a lecturer, speaking recently on issues of style in Renaissance and Baroque masterpieces, at Westchester Community College, and on contemporary video, at the Loomis-Chaffee School. Later this year she will present a three-part lecture series on “Love and War in Western Art” at the Katonah Museum of Art. [mb@bestweb.net]

Henry B. Graham ’60 *’75 taught at the university level for 17 years, then took an early retirement in 1982 to pursue his interests in medieval nautical history by sailing across the Atlantic in a 33-foot sailboat, then following the crusader route of Richard I Lionheart from England to Israel. After sailing back across the Atlantic in 1987, he settled in rural northern California, where he taught sixth-grade and gifted and talented students before retiring in 2004 and returning to a family farm in Missouri. In 2007 he was invited to teach as adjunct professor of art history at Central Methodist University in Fayette, Missouri, the school his family attended for generations. His introductory art history course currently has over 50 students, and the picturesque campus that dates back to the 1830s has ivy and historic structures that evoke memories of campus that dates back to the 1830s. [hbg4@hughes.net]

Eileen Guggenheim-Wilkinson ’82, after a memorable four years as a trustee of Princeton, remains involved as a member of the executive committee of the Campaign for Princeton, Aspire, and Women in Leadership. She is particularly committed to furthering the needs of the Graduate School. In September she assumed the chairmanship of the board of the New York Academy of Art in Tribeca, where she previously served as a faculty member and dean of students. The academy’s M.F.A. program is the only one in the U.S. devoted exclusively to the study of the human form. With a faculty that includes artists Jenny Saville and Eric Fischl, and lecturers such as John Currin and Lisa Yuskavage, it has become the leading center for thinking about representation and skills-based training for artists. Eileen also serves on the American advisory board of the Courtauld Institute and on the board of overseers of the Fletcher School of Law and Diplomacy, where she received an M.A. in 2001. Through her daughter Isabel ’08, an art history major, she continues to admire the inspired teaching and wonderfully engaged professors in the department. [nyart10013@aol.com]

John Oliver Hand ’78, curator of Northern Renaissance paintings at the National Gallery of Art in Washington, D.C., recently published *Prayers and Portraits: Unfolding the Netherlandish Diptych* (National Gallery of Art, Washington, and Koninklijk Museum voor Schone Kunsten, Antwerp, with Harvard University Art Museums, 2006). The catalogue accompanied an exhibition that brought together 37 pairs of Netherlandish panel paintings from the 15th and 16th centuries, the first exhibition devoted to this subject. In April 2007, the Art Libraries Society of North America awarded the catalogue the George Wittenborn Memorial Book Award, recognizing excellence in standards of content, documentation, layout, and format. John also coedited, with Ron Spronk, *Essays in Context: Unfolding the Netherlandish Diptych* (Harvard University Art Museums and Yale University Press, 2006), a collection of essays that explore a wide range of topics relating to 15th- and 16th-century Netherlandish diptychs, including their practical and social uses, the history and origins of the format, and their devotional function. In November 2006, at a ceremony held at the Washington, D.C., residence of the ambassador of Belgium, John was made a Commander in the Order of Leopold. [j-hand@nga.gov]

Andrew Hershberger ’01, associate professor of contemporary art history at Bowling Green State University, Ohio, completed his second year as department chair. He will be on his first sabbatical during 2008–09. For his continuing research project on photographic negative prints he has received several fellowships in the U.K., the birthplace of the photographic negative: a senior research fellowship at the Rothermere American Institute, Oxford; visiting fellowships at Wolfson College and St. Hilda’s College, Oxford; and the Sidney Holgate Research Fellowship at Grey College, Durham University, where he will be an affiliate of the Durham Institute of Advanced Study and a member of the Durham Centre for Advanced Photography Studies. Andrew’s most recent publications include articles in the book *Futures Past: Thirty Years of Arts Computing* (Intellect, 2007) and in the *Journal on Excellence in College Teaching* (forthcoming 2008). [aehersh@bgsu.edu]

Patricia Leach Krouse ’84 was recently named director of development at the Delaware Center for the Contemporary Arts (DCCA). The DCCA, a non-collecting art museum founded in 1979, presents more than 30 exhibitions annually of regionally, nationally, and internationally recognized artists who explore topical issues in contemporary art and society, as well as symposia, lectures, and tours. The center also provides individual studios to more than 25 artists and has a variety of educational and outreach programs, including one that integrates contemporary arts into the public school curriculum. The DCCA is housed in a renovated industrial building on Wilmington’s Christina Riverfront. [pleach@thedcca.org]

Evonne Levy *93 is currently working on a book to be titled *Barock: Art History and Politics from Bunkhards to Hitler*. She has received a DAAD grant to do research in the archives of National Socialist art historians in Germany in summer 2008. As collaborator on a Major Collaborative Research Initiative funded by the Social Sciences and Humanities Research Council of Canada (SSHRC) on the Hispanic Baroque, she is investigating Latin American Baroque and the Jesuits in Spain. Another current project is a book, in collaboration with Tomaso Montanari, on the recently rediscovered bronze crucifix by Bernini. Evonne is an associate professor of Renaissance and Baroque art and architecture at the University of Toronto. [evonne.levy@utoronto.ca]

Robert S. Mattison *85, the Marshall R. Metzgar Professor of Art History at Lafayette College, has also been named curator-at-large of modern and contemporary art at the Allentown Art Museum, where he is curating a fall 2008 retrospective of the art of Stephen Antonakos. Bob organized the exhibition “Last Turn—Your Turn: Robert Rauschenberg and the Environmental Crisis,” which included a catalogue, at the Jacobson Howard Gallery in New York this spring, and an exhibition with a catalogue on Robert Motherwell's Open series, which will open this fall in London. He is also developing two other exhibitions: one on the connections between Franz Kline's art and the anthracite coal region of his youth, and another on the theme of surveillance and art. [mattisor@lafayette.edu]

Margaret M. Miles *80 is a professor of art history and classics at the University of California—Irvine. Her new book, *Art as Plunder: The Ancient Origins of Debate about Cultural Property*, has just been published by Cambridge University Press. The book is a study of Cicero's *Verrines* and their impact on early modern European debates about collecting art and the fate of art in wartime. Margie received a fellowship this year from the National Endowment for the Humanities for research on her next book, *Greek Architecture of the Fifth Century BCE: A History of Religious Architecture in an Era of Civic Confidence*. She has been appointed the next Andrew W. Mellon Professor of Classical Studies at the American School of Classical Studies at Athens, for a term of three years beginning in July. [mmmiles@uci.edu]

Heather Hyde Minor *02, who is an assistant professor of art history and an assistant professor in the School of Architecture at the University of Illinois, was awarded the 2007 Founders Award by the Society of Architectural Historians for her article “*Amore regolato*: Papal Nephews and Their Palaces in Eighteenth-Century Rome.” The award recognizes the best article by an emerging scholar published in the last two years in the *Journal of the Society of Architectural Historians*. Heather also recently coedited and contributed to *The Serpent and the Stylus: Essays on G. B. Piranesi* (University of Michigan Press, 2007). [hhminor@uiuc.edu]

Kevin Moore *02 was among the invited speakers at the Musée d’Orsay’s 20th anniversary conference, “Histoire de l’art du XIXe siècle (1848–1914): bilans et perspectives,” where he gave a paper titled “L’artigue entre amateurs.” His essay “Nostalgie du moderne” was published in a new anthology of writings on photography, *L’art de la photographie des origines à nos jours*, edited by André Gunthert and Michel Poivert (Citadelles & Mazenod, 2007). Kevin also appeared in the multi-part BBC documentary on photography, “The Genius of Photography,” which recently aired in the United States on Ovation and will be shown on PBS later this year. He also wrote the lead essay for February on a Web discussion group, “Words without Pictures” ([wordswithoutpictures.org](http://wordswithoutpictures.org)), which is run by the Los Angeles County Museum of Art. His essay, titled “Form,” presents the history of formalism in photography as a precedent for understanding contemporary work in a similar vein. [kevin@fultonstreet.us]

Peter Morrin *73 (M.A.) has left the Speed Art Museum, where he was director for 21 years, and has joined the Fine Arts Department at the University of Louisville. He is currently planning a symposium, to be held in October 2009, on collaborations between museums and universities. [p0morr05@louisville.edu]

Julia K. Murray *81, professor of Chinese art at the University of Wisconsin, is spending the current academic year at Harvard University as a visiting scholar in the Fairbank Center for Chinese Studies. She also received an ACLS/SSSRC/NEH International and Area Studies Fellowship for *Mysteries of Kongzhai: Relic, Representation, and Ritual at a Shrine to Confucius*, a book that she is writing on a now-destroyed shrine near Shanghai. She continues to do research on images and illustrated biographies of Confucius, and in 2006–07 she organized a year-long Mellon workshop on Confucius for the Center for Humanities at the University of Wisconsin. Last summer she shifted her focus to curate “The Hall of Self Reliance: Chinese Painting and Calligraphy from the Simon and Rosemary Chen Collection,” a selection of 20th-century works from a collection that she helped Wisconsin's Chazen Museum of Art acquire in 2005. The exhibition was on view from July 6–August 26, 2007. [jmurray@wisc.edu]

Douglas Nickel *95 was appointed the Andrea V. Rosenthal Professor of Modern Art in the Department of the History of Art and Architecture at Brown University last year. He had previously been...
curator in the photography department of the San Francisco Museum of Modern Art, and director of the Center for Creative Photography and associate professor at the University of Arizona. Doug’s book *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad* (Princeton University Press, 2003) was awarded the College Art Association’s Historians of British Art Book Prize in 2004. From 2000 to 2005 he was field editor for photography books for *CAA Reviews*, the College Art Association’s online review site, and he is currently on the editorial board for the *Grove Encyclopedia of American Art*. His article “Peter Henry Emerson: The Mechanics of Seeing” was published in *The Meaning of Photography*, edited by Blake Stimson and Robin Kelsey (Yale University Press, 2008). In February 2007 he gave the William I. Homer Lecture at the University of Delaware, on the work of photographer Peter Henry Emerson, and last June presented the paper “Vision and Memory” at the symposium “History and the New Photography,” at the National Gallery of Art in Washington, D.C. [douglas_nickel@brown.edu]

Nassos Papalexandrou ’98 has been promoted to associate professor with tenure in the Department of Art and Art History at the University of Texas–Austin, where he teaches ancient Greek art and archaeology. During his sabbatical last spring, he continued work on two book-length projects, one of which explores the role of monsters in the arts and rituals of early Greece, as well as completing several smaller studies, including one on a Muslim monument in Cyprus. In May 2007 he traveled around Greece with Amy Papalexandrou ’98 and their daughter Chris, before continuing on to Polis tis Chysochous, Cyprus, where he has been excavating a large public building of the Cypro-Archaic period (ca. late 6th century B.C.). [papalex@mail.utexas.edu]

Véronique Plesch ’94 is completing her term as chair of the Art Department at Colby College. Her article “Using or Abusing? On the Significance of Graffiti on Religious Wall Paintings” appeared in *Out of the Stream: Studies in Medieval and Renaissance Mural Painting*, edited by Luís Afonso and Vítor Serrão (Cambridge Scholars Press, 2007), and “Words and Images in Late Medieval Drama and Art,” an article based on her plenary talk at a conference organized by the Center for Medieval and Renaissance Studies at Binghamton University, will be published in *Mediaevalia*. Véronique serves on the executive board and is in charge of publications for the International Association of Word and Image Studies (IAWIS). She is coediting the forthcoming IAWIS publication *Elective Affinities: Word & Image Interactions 6*, and is on the organizing committee of the triennial conference in Paris this July, for which she is organizing three sessions on “The Efficacious Surplus.” She is also organizing a session for IAWIS at the next International Congress on Medieval Studies. In January, she spoke at the Centre for Medieval Studies at Bristol University and in March was a respondent at the New College Conference on Medieval and Renaissance Studies in Sarasota, Florida. [vbplesch@colby.edu]

J. Graham Smith ’71 has just retired from the University of St. Andrews, where he taught in the School of Art History. To mark his retirement, his colleagues at St. Andrews organized a two-day conference on the theme “Literature and Photography,” a topic closely linked to his recent research, teaching, and writing. As a result of an initiative by Graham’s students, photographer Robin Gillanders was commissioned to make a retirement portrait of him with his final honors group, in the manner of David Octavius Hill and Robert Adamson’s Dumbarton Presbytery. In 2003 Graham was elected a Fellow of the Royal Society of Edinburgh, the Scottish National Academy. He continues as editor of *History of Photography*. His most recent book is *Light that Dances in the Mind*: Photographs and Memory in the Writings of E. M. Forster and His Contemporaries (Peter Lang, 2007), which examines the literary practice of inserting imaginary photographs of art, architecture, and people into novels and short stories. In March he was a keynote speaker at the conference “Time and Photography,” at the University of Leuven, Belgium. In July, he will give a paper titled “Posthumous Idolatry: Dante and the Marketing of Florence” at the conference “Dante in the Nineteenth Century” in York. [jgrahamsmith@comcast.net]
Comments and news or information from our readers on recent activities are always welcome, as are inquiries regarding the program. Please submit news items for the next issue to Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018, or e-mail artnews@princeton.edu.

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