Dear Students, Colleagues, Alumni, and Friends:

Welcome to the 2015–16 academic year. The steady pace of change in the department that has marked the last several years continues with new appointments and new initiatives. This fall we welcome four new members to our faculty—Anna Arabindan-Kesson in African American art, Beatrice Kitzinger in medieval art, Carolina Mangone in Renaissance and Baroque art, and Deborah Vischak in Egyptian art. Together with Carolyn Yerkes, who joined the department last fall, these appointments mark a dramatic shift in our faculty: we are now more women than men, and we have a significantly increased cohort of junior members. Together, these changes herald the start of a new era.

We are also joined this year by Pamela Patton, formerly professor of medieval art at Southern Methodist University, who is the new director of the Index of Christian Art; by Alexander Harper, a medievalist who is a new member of the Society of Fellows and will be affiliated with the department; and by Tracy Cooper *90, professor of Renaissance art at Temple University, who will chair the department’s advisory council.

This past year had many high points. Caroline Bynum, professor emerita at Columbia University and the Institute for Advanced Study, was the Janson-La Palme Visiting Professor in the spring term, giving the very successful seminar “Devotional Objects in Medieval and Early Modern Christianity.” Bridget Alsdorf, our specialist in 19th-century European art, was successfully promoted to tenure. Andy Watsky cocurated an exhibition at the Princeton University Art Museum on the art of tea in 16th-century Japan and organized an international symposium on the subject. Our Visual Resources Collection launched an online archive of its photographs of the icons at the Monastery of Saint Catherine at Mount Sinai and, collaborating with Charles Barber, hosted an international conference on the icons.

Our faculty continued its commitment to courses with a travel component. Esther da Costa Meyer took her class to Shanghai to study cosmopolitan urbanism, and Rachael DeLue’s seminar on landscape traveled to Utah to experience Robert Smithson’s Spiral Jetty. Nathan Arrington again taught his summer excavation course in northern Greece, and I took a Program in the Ancient World seminar to Spain to study Roman cities.

The department also continues to enhance its undergraduate teaching by offering freshman seminars—on topics ranging from medieval art in America to feminism, art, and Africana women. We will also place a new emphasis on coteaching beginning this fall, when Professors Yerkes and Mangone will jointly offer the survey of Renaissance and Baroque art. And the department has instituted a new requirement for meetings between seniors and their thesis advisers, in the belief that this increased interaction will help ensure that our students’ work meets the highest standards.

This fall the Tang Center for East Asian Art will mount an exhibition exploring the art of the cave temples at Dunhuang, and the Tang Center’s associate director, Dora Ching, will teach a related course on Buddhist art and culture on the Silk Road. We will also conduct a search for a tenured professor in the field of Chinese art, to replace Jerome Silbergeld, who will retire at the end of the year.

The department is scheduled for an academic review this year by a visiting team of professors from other institutions who will evaluate our programs and guide us as we work to enrich and enhance them.

Michael Koortbojian, chair
**Faculty News**

**Bridget Alsdorf** was promoted to associate professor with tenure. Other highlights included her talk “Realism and Anti-Realism in Hammershøi’s Interiors” at the annual conference of the College Art Association (CAA) in New York and a presentation on Ganz’s early street scenes at a conference on modern prints at City University of New York. She also chaired the panel “Future Directions in Nineteenth-Century Art History” at CAA. At Princeton, she taught a new seminar on new approaches to Impressionism and Post-Impressionism that included class trips to the National Gallery in Washington and the Barnes Foundation in Philadelphia. A special issue of nonsite (nonsite.org) that she edited—titled “Nineteenth-Century France Now: Art, Technology, Culture”—and including her own article, “Bonnard’s Sidewalk Theater”—appeared in December. In June 2015, her article “Félix Vallotton’s Murderous Life” was published in The Art Bulletin. This fall Alsdorf will begin a two-year tenure as a Behrman Faculty Fellow in the Humanities, and will also take the reins as the department representative, overseeing the advising of undergraduate majors. In the spring, she will teach a graduate seminar, “Manet and the Methods of Art History,” and will be part of the team teaching the intensive introductory course for the Program in Humanistic Studies, “Interdisciplinary Approaches to Western Culture: Literature and the Arts.”

**Nathan Arrington** published Ashes, Images, and Memories: The Presence of the War Dead in Fifth-Century Athens (Oxford University Press, 2014). Drawing on social history, art history, and field archaeology, the book shows that the institution of public burial for the war dead and images of the deceased in civic and sacred spaces fundamentally changed how people conceived of military casualties in fifth-century B.C.E. Athens. His solicited entry for the Neue Pauly encyclopedia, “Descriptions of War: Monuments with Greek Inscriptions” (in German), is currently in press. He wrote excavation reports on the 2014 excavation season at Molyvoti in northern Greece for the journals Archaeologikon Deltion and To Archaïologikó Ergo ste Makedonia kai Thráke, and he presented the season’s findings at the annual meeting of the Archaeological Institute of America. With the site’s archaeobotanist and zooarchaeologist, he also coauthored a paper given at the annual meeting of the Society of American Archaeology, titled “Food from the Hinterlands: Integrated Faunal and Archaeobotanical Studies at a Classical Emporion, Thrace.” His lengthy preliminary report on the 2013 excavation season was accepted by the journal Hesperia. Arrington also made progress on a third project, on the connections between Greece and the East in the Early Iron Age from a sub-elite perspective, giving lectures at the University of Pennsylvania, Stanford University, and the University of Oxford. He offered a freshman seminar, “Contact: The Archaeology of Interaction in the Early Iron Age Mediterranean,” and the archaeology methods seminar, and he continues to lead a summer field school (see page 22).

**Charles Barber** was on leave during the academic year 2014–15, working on a book, The Icon in the Era of Art: Poetics and Painting in Renaissance Crete, a study of the intellectual and artistic formation of the three leading artists of the later 16th century: Domenikos Theotokopoulos (El Greco), Georgios Klontzas, and Michael Damaskinos. He also completed work on a coedited volume of translations of texts on art, literature, and aesthetics written by the 11th-century Byzantine philosopher Michael Psellos. In spring 2015, Barber and Trudy Jacoby, director of the Visual Resources Collection, organized an international conference at Princeton that celebrated the digitization of the Kurt Weitzmann archive of color photographs of icons at the monastery of Saint at Catherine on Mount Sinai (see page 31). These images are the product of the Princeton-Michigan-Alexandria expeditions to the monastery in the 1950s and 1960s, and their publication on the Web presents a major resource for the field of icon studies.

**Rachael Z. Delue** completed her book Arthur Dove: Always Connect and continued work on two other book projects: a study of the diagram of evolution that illustrated Charles Darwin’s On the Origin of Species (1859), and a second that will consider how picture-makers have confronted limits in the production of visual form. Her publications this year included an essay on the question of intention in the scholarly study of American art, an essay for the exhibition catalogue Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection (Princeton University Art Museum, 2014), and a chapter on the relationship between Samuel F. B. Morse’s iconic painting The Gallery of the Louvre and 19th-century science. She also presented portions of...
her ongoing research on the artist Romare Bearden at Columbia University and the High Museum in Atlanta, and she delivered lectures on natural history illustration and contemporary landscape art at Richmond University and a talk on Arthur Dove and Paul Strand at the Philadelphia Museum of Art. As editor-in-chief of the Terra Research Series, she oversaw the progress of a six-book publication series. In fall 2014, DeLue taught the methodology seminar for junior majors, and “American Images,” a portrait of American history and culture through the history of American art and visual culture. During the spring semester, DeLue taught the graduate seminar “Terrains of Knowledge.” A highlight of the seminar was a trip to Robert Smithson’s Spiral Jetty (see page 21). In fall 2015, she will again teach the junior methodology seminar, as well as a graduate seminar on “impossible images.”

DeLue served as a member of Princeton’s Task Force on the Future of the Humanities and as a faculty fellow in Princeton’s Society of Fellows in the Liberal Arts. She completed her tenure as undergraduate representative, mentoring the department’s art history and studio arts majors. She also completed her term as the book reviews editor for The Art Bulletin, and began a four-year term on the editorial board of the journal American Art.

Hal Foster was a fellow at the Cullman Center for Scholars and Writers at the New York Public Library this year. While at the center, he completed the manuscript for a short book titled Bad New Days: Art, Criticism, Emergency, which will be published by Verso in September. The book looks back at the last 25 years of artistic practice in Western Europe and North America, positioning it in relation to a general condition of emergency that neoliberalism and the war on terror have brought with them. Bad New Days argues that art has actually anticipated this condition, at times miming the collapse of the social contract, at other times resisting it, and at still other times exacerbating it critically. Foster also did research for a new project on “brutal aesthetics in the wake of World War II,” which will be the subject of his 2018 Mellon Lectures at the National Gallery of Art in Washington. Other highlights of the year included a trip to Australia, where he lectured at the universities of Sydney and Melbourne, as well as the Art Gallery of New South Wales.

Thomas DaCosta Kaufmann gave the keynote speech at the October 2014 conference “East European Art Seen from Global Perspectives: Past and Present” in Lublin, Poland. Other highlights of the year included a trip to Australia, where he lectured at the universities of Sydney and Melbourne, as well as the Art Gallery of New South Wales.

Thomas DaCosta Kaufmann gave the keynote speech at the October 2014 conference “East European Art Seen from Global Perspectives: Past and Present” in Lublin, Poland. He also lectured at the Jagellonian University in Cracow, and he delivered the Julius Fund Distinguished Lecture in Art History at Case Western Reserve University. At the 2015 annual meeting of the Renaissance Society of America in Berlin, he chaired a session on the spread of Netherlandish sculpture and gave the closing comments for four sessions devoted to the “Global Renaissance.” In April, he was the keynote speaker at a conference organized by Charles University in Prague. Kaufmann continued as editor-in-chief of the online Oxford Bibliographies in Art History. He is also on the organizing committee for a symposium on empires and collecting to be held in Florence, this November.

Two books that he coedited appeared this academic year: Mediating Netherlandish Art and Material Culture in Asia, coedited with Michael North (Amsterdam University Press and University of Chicago Press, 2014), and Circulations in the Global History of Art, coedited with Catherine Dossin and Béatrice Joyeux-Prunel (Ashgate, 2015). With his coeditors, he coauthored “Introduction: Mediating Cultures” and “Scratching the Surface: On the Dutch in Taiwan and China” in the first volume, and “Reintroducing Circulations: Historiography and the Project of Global Art History” and “Reflections on World Art History” in the second. He also published the essays: “A World in Transition:

Michael Koortbojian was appointed the M. Taylor Pyne Professor of Art and Archaeology and became chair of the department. During the fall 2014 term, with Professor Edward Champlin of the Department of Classics, he cotaught the Program in the Ancient World seminar and led the participants on two trips: to Spain over fall break to see Roman sites and monuments (see page 20), and to Oxford in December for the annual joint seminar with the University of Oxford program. He also lectured for the new undergraduate course on the Antioch excavations, and the graduate Roman history seminar in the Department of Classics. He was invited to give the response to the plenary lecture at the Florence conference that marked the opening of the Palazzo Strozzi exhibition of ancient bronze sculpture, Power and Pathos: Bronze Sculpture of the Hellenistic World; he spoke at a workshop devoted to “Creating the Emperor’s Image” at Durham University (UK); and he lectured for the Department of Classics at New York University. Together with Professors Carolyn Yerkes and Beatrice Kitzinger, he gave this year’s department reunion lecture.

Anne McCauley’s year was dominated by research and preparations for an exhibition on photographer Clarence H. White. She plans for the Princeton University Art Museum in 2017. In August 2014, she visited photo collections in Cleveland and Buffalo before exploring White’s hometown, Newark, Ohio, where most of his works were shot and where he lived until he moved to New York in 1906. She did additional research at the Library of Congress, Metropolitan Museum of Art, MoMA, New-York Historical Society, Art Institute of Chicago, Boston Museum of Fine Arts, New York Public Library, Harvard’s Beinecke Library, F. Holland Day House in Norwood, Massachusetts, and various galleries in New York. In the spring, she taught a graduate seminar on pictorial photography and White’s career, which included a workshop on gum printing, cyanotypes, and platinum printing, and weekly sessions using Princeton’s extensive White archives. For the symposium “Photography and Sculpture: The Art Object in Reproduction,” at the Getty Research Institute, she gave the paper “Sleight of Eye: Man Ray, Marcel Duchamp, and the Photography of New Sculptural Forms.” In November, for the Sixth Annual Anne d’Harnoncourt Symposium at the Philadelphia Museum of Art, she presented “‘Hurt, eroded people in the streets and parks’: Urban Reform and Paul Strand’s New York.” An expanded version of that talk was published in four parts on the Fotomuseum Winterthur’s blog, Still Searching (blog.fotomuseum.ch). In May, McCauley contributed “Winning the Fight for Art Photography: Collecting Pictorialism” to the Frick Collection’s symposium “Seen Through the Collector’s Lens: 150 Years of Photography.”

a panel discussion of Athol Fugard’s play *Sizwe Bansi Is Dead* at McCarter Theatre in Princeton, and he moderated a conversation with Renée Stout and Radcliffe Bailey at the Princeton University Art Museum. He also held public conversations with El Anatsui at Cornell University’s Johnson Museum of Art and at the Princeton University Art Museum, and he was invited to the 2015 Guggenheim Abu Dhabi Curatorial Seminar. In May 2015 he was elected to the board of directors of the College Art Association.

Jerome Silbergeld finished editing an 11-author book titled *The Zoomorphic Imagination in Chinese Art and Culture* (University of Hawai‘i Press, forthcoming), which includes his introductory essay and his chapter on the political iconography of horse painting in 14th-century Chinese politics. He worked as cocurator and catalogue author/coeditor for two upcoming exhibitions—one on the photography of China’s sacred mountains for the China Institute in New York and the other a retrospective exhibition of the contemporary artist Zhang Hongtu for the Queens Museum. His essay “Michael Sullivan and His Study of Modern and Contemporary Chinese Painting” was published in the *Journal of Art Historiography* ([arthistoriography.wordpress.com](http://arthistoriography.wordpress.com)) (June 2014). He also wrote an introductory essay and coauthored the final chapter of the book by Wen C. Fong, *Art as History: Calligraphy and Painting as One* (Tang Center for East Asian Art and Princeton University Press, 2014). His catalogue essay on the contemporary artist Wang Mansheng was published in China.

Silbergeld organized a workshop, “Parallels and Convergences,” for the Freer and Sackler Galleries, at which he presented a talk on problems and misconceptions regarding perspective systems in Chinese art. He gave lectures in Nanjing, China, at Washington University in St. Louis, and at the University of Oregon on the development of Chinese and Western museums and how they came to be so different, and he presented a New Year’s lecture at the China Institute on goats and sheep in Chinese art. He chaired a panel at the annual conference of the Association for Asian Studies on how the choice of media affected theme and meaning in Chinese art. He chaired the museum exhibitions committee and the committee on collecting contemporary art for the Asia Society in New York, served on the gallery committee of the China Institute, remained active on the editorial board of *Archives of Asian Art*, and continues to serve as director of Princeton’s Tang Center for East Asian Art.

Irene V. Small completed her book *Hélio Oiticica: Folding the Frame* (University of Chicago Press, forthcoming 2015), which charts the emergence of a participatory art paradigm in 1960s Brazil; an article drawn from one chapter, titled “Pigment Pur and the Corpo da Côr: Post-Painterly Practice and Transmodernity,” was published in the journal *October* (no. 152, spring 2015). She also completed essays on the “myths” of Hélio Oiticica, for *A Companion to Modern and Contemporary Latin American and Latino Art* (Wiley-Blackwell, forthcoming), and on the artist’s late work for a retrospective exhibition planned for the Carnegie Museum, Art Institute of Chicago, and Whitney Museum in 2017. She contributed a catalogue essay for the first U.S. solo show of the Bogotá-based artist Gabriel Sierra, at the Renaissance Society of Chicago, and an entry on the Brazilian mail artist, filmmaker, and poet Paulo Bruscky for the *Grove Dictionary of Art*. Small gave lectures this year at the Escola Visual de Arte at the Parque Lage in Rio de Janeiro, the Getty Research Institute, and Columbia University. She also presented her curatorial work as part of the seminar “Freestyle and Displacement in Contemporary Art Practices” at Barnard College. At Princeton, she joined the executive committee of the Gauss Seminars in Criticism. She coordinated the department’s new Art 100 course this year, taught a new iteration of “The Artist at Work,” and debuted two new classes: a graduate seminar, “The Aesthetics of Hunger,” co-taught with Professor Rachel Price (Spanish and Portuguese), and an undergraduate course, “Exhibiting Experimentalism,” which culminated in a student-curated exhibition in the Works on Paper Study Room in the Princeton University Art Museum. The exhibition complemented a loan of a major work by the Brazilian artist Lygia Clark (*Bicho, Máquina MD*, 1962) by the museum. This fall Small will hold a fellowship at the Universidade de São Paulo and will conduct research for a new book project on Clark’s concept of “the organic line.”

Andrew M. Watsky was busy with tea-related activities this year: he cocurated an exhibition at the Princeton University Art Museum, *Chigusa and the Art of Tea in Japan*, which focused on a tea-leaf storage jar that was originally made in China in the 13th century as a mundane utilitarian vessel and then exported to Japan, where tea men deemed it an excellent aesthetic object, gave it its poetic proper name, Chigusa, the tea storage jar that was the focus of the exhibition cocurated by Andrew Watsky.
Carolyn Yerkes, in collaboration with Beatrice Kitzinger and Michael Koortbojian, gave the 2015 department Reunions lecture on the history of Rome’s Pantheon.

Chigusa (Myriad Flowers), displayed it in tea rooms, outfitted it with elaborate textile clothing, documented its history, and for centuries preserved it as a famed object. In conjunction with the exhibition, he organized a two-day international symposium that placed Chigusa within the broader context of cultural practices in the 16th century, when Chigusa enjoyed its greatest acclaim; and he taught an undergraduate seminar on Japan’s tea culture, using the exhibition as a laboratory for study. In the spring, he taught a seminar on Japanese Floating World prints, which culminated with the students proposing two sets of prints for acquisition by the Princeton University Art Museum (see pages 18–19). Over the summer, he travelled to Angkor in Cambodia to visit the expansive temple complexes there for the first time, and to Japan, where he continued work on his ongoing book project on 16th-century Japanese tea practice and planned for a fall 2015 undergraduate seminar, “Visual Japan, Past and Present,” which will spend fall break in Japan.

New Faculty
Carolyn Yerkes joined the department as assistant professor of early modern architecture in fall 2014. Previously, she was the curator of Avery Classics, the rare books department of the Avery Architectural and Fine Arts Library at Columbia University, where she also taught classes in the Department of Art History and Archaeology. She received a B.A. and a Ph.D. from Columbia, as well as an M.Arch. from the School of Architecture at Princeton. She is a faculty fellow of Rockefeller College.

Yerkes is completing her first book, a study of Renaissance architectural drawings and their reception through copies. The manuscript for this project was awarded the James Ackerman Prize for the History of Architecture. Her recent articles on this subject have appeared in the Journal of the Warburg and Courtauld Institutes, the Metropolitan Museum Journal, and Annali di Architettura. This spring she contributed an article on the Grand Escalier at the Château de Versailles to a special issue of the Princeton University Library Chronicle published as the catalogue of the exhibition Versailles on Paper: A Graphic Panorama of the Palace and Gardens of Louis XIV in Firestone Library.

Yerkes gave talks on two new research projects this year. At the annual conference of the Society of Architectural Historians, she gave a talk titled “Echotecture, Ancient and Modern,” from her project on resonant space in the 17th century. At the 2015 annual meeting of the Renaissance Society of America in Berlin, she presented “The Laws of Forced Looking,” which examined episodes when images have been used as a form of punishment. She also gave a lecture at the College of William and Mary that focused on drawings of architectural models, and she spoke at a workshop on 16th-century networks of architectural drawings that was held at the Berlin-Brandenburg Academy of Sciences and Humanities.

During the fall 2014 semester, Yerkes taught the department’s Renaissance and Baroque architecture survey. She then introduced two new undergraduate courses in the spring: “The Multimedia Architect,” a seminar on early modern artists who also designed buildings, and “Concepts in Early Modern Architecture,” a seminar cotaught with Lecturer Mailan Doquang, a historian of medieval architecture. In fall 2015, Yerkes will coordinate the team-taught departmental survey and coteach “Renaissance Art and Architecture” with her colleague Professor Carolina Mangone. She looks forward to teaching a new freshman seminar and a graduate seminar on early modern architects’ biographies in the spring.

Janson-La Palme Visiting Professor
Caroline Walker Bynum, professor emerita of medieval European history at the Institute for Advanced Study, and University Professor emerita at Columbia University, was the Janson-La Palme Visiting Professor in the spring 2015 semester. Widely known for her work on gender in medieval religion and on the history of the body, Bynum is working on art and devotion in northern Germany in the 15th and 16th centuries, and on broader questions of the nature of cross-cultural comparison.

She was a MacArthur Fellow from 1986 to 1991, and her books have won the Ralph Waldo Emerson Prize of Phi Beta Kappa, the Jacques Barzun Prize of the American Philosophical Society, the Gründler Prize in Medieval Studies, and the Haskins Medal of the Medieval Academy of America. She is a past president of the Medieval Academy of America and the American Historical Association, a fellow of the American Academy of Arts and Sciences and the American Philosophical Society, and...

Bynum’s Janson-La Palme Lecture, “Raised to Glory, Crowned with Gold: German Nuns and Their Statues in the Late Middle Ages,” posed questions about the medieval practice of crowning and clothing statues. Putting the crowns worn by statues of the Virgin in the context of the crowns worn by the nuns themselves, she argued that such elaborate headdresses shaped female identity and that such objects signaled a theologically complex sense of the distance between earth and heaven.

As visiting professor, Bynum offered the seminar “Devotional Objects in Medieval and Early Modern Christianity.” Considering religious objects such as statues, altarpieces, saints’ relics, the Eucharist, and liturgical vestments from ca. 1200 to ca. 1600 in northern Europe, the class investigated how such objects were understood to express divine power through their materiality and what responses they met during the Reformation. The course examined theoretical questions about what “art” is; what iconoclasm or resistance to images means; and whether responses to images are universal or local and temporal.

**Lecturers**


**Mailan Doquang** devoted most of the academic year to completing her book, *The Lithic Garden: Nature and the Transformation of the Medieval Church*, which considers the semantic potential of monumental flora in French churches from the 12th to the 15th century. She also published a review of Donna L. Sadler’s *Reading the Reverse Façade of Reims Cathedral: Royalty and Ritual in Thirteenth-Century France* in *Speculum* (fall 2014) and, with Meredith Cohen of UCLA, cochaired the session “Biblical Archetypes in the Middle Ages” at the 2015 annual conference of the College Art Association. In the fall semester, Doquang taught an undergraduate survey of medieval architecture from its origins in the time of Constantine the Great to the Late Gothic period. She hosted George Wheeler, director of conservation at Columbia University’s Graduate School of Architecture, Planning, and Preservation, who spoke about his work conserving the apse from the church of San Martín de Fuentidueña at the Cloisters. A field trip to the Cloisters served as the capstone for the course. In the spring term, Doquang co-taught a course on problematics of medieval and early modern architecture

Grants from the University Committee on Research in the Humanities and Social Sciences and the William Hallam Tuck ’12 Memorial Fund enabled her to travel to Berlin and Rome in summer 2015 to conduct research for a new project on Caravaggio’s realism and a course she will teach in fall 2015, “Bodies of Knowledge: Art and Anatomy in Renaissance Europe.” Berger is Mathey College’s faculty member in residence and mentor for the Edwards Collective, Princeton’s arts and humanities-focused student residence community. With Daniel Garber, Anthony Grafton, Jennifer Rampling, and Roger Ariew (University of South Florida), she has received a grant from the David A. Gardner ’69 Magic Project to organize the international conference “Teaching Philosophy in the Seventeenth Century: Image and Text,” which will take place at Princeton on October 23–24, 2015. In addition, Berger co-taught a course on “The Aeneid and Its Influences” at the Albert C. Wagner Youth Correctional Facility for the Prison Teaching Initiative in New Jersey.
with Professor Carolyn Yerkes, ending the semester with a tour of the Donatello exhibition at the Museum of Biblical Art and a visit to the Cloisters.

Andrew Hamilton, a Cotsen Postdoctoral Fellow in the Society of Fellows, devoted much of the year to working on the manuscript of Scale and the Incas. His monograph examines the role scale (or relative size) played in the art, architecture, and worldview of the Incas. In summer 2015, he worked on the analytical illustrations of artifacts for the volume and also conducted research in American and European collections for his second book, on an extraordinarily rare royal Inca tunic in the collection of Dumbarton Oaks in Washington. The University Committee on Research in the Humanities and Social Sciences, the William Hallam Tuck ‘12 Memorial Fund, and the Program in Latin American Studies generously supported his research. In the fall semester, Hamilton taught a course surveying ancient Andean art that drew heavily on the collection of the Princeton University Art Museum. Ancient Andean art presents many complex techniques—especially in textiles and metalworking—as well as unusual materials, including tropical bird feathers, shells for carving, and exotic natural dyestuffs. To make these techniques and materials more real for students, many of these materials were brought into the classroom for hands-on experimentation, with funding provided by the Program in Latin American Studies. Students spun cotton and alpaca fibers on Andean drop spindles, compared the technology of drop spindle to European spinning wheels, and experimented with weaving on an Andean backstrap loom and a European floor loom. Support from the Lewis Center for the Arts enabled the students to dye fibers with brilliant natural dye made from the dried and ground bodies of cochineal insects. The class will be taught again in the fall of 2016.

Kate Liszka continued work on her manuscript From Pastoral Nomads to Policemen: The Evolution and Role of the Medjay in Ancient Egypt and Nubia, c. 2300 to 1250 BCE, incorporating translations of previously unpublished papyri from Lahun. Supported by a grant from the University Committee on Research in the Humanities and Social Sciences, she traveled to Berlin to study the papyri, which provide intriguing insights into the various roles of these foreigners within an Egyptian temple complex. Her article “Are the Bearers of the Pan-Grave Archaeological Culture Identical to the Medjay-People in the Egyptian Textual Record?” is forthcoming in the Journal of Ancient Egyptian Interconnections, and “Scarab Amulets in the Egyptian Collection of the Princeton University Art Museum” will appear in the Record of the Art Museum. Most of her research this year focused on her fieldwork at the archaeological sites of Wadi el-Hudi in the Egyptian Eastern Desert, and she directed the second season of archaeological survey there (see page 23). At the International Conference for Nubian Studies in Neuchâtel, Switzerland, she presented the paper “Egyptian or Nubian?: Settlement Architecture at Wadi el-Hudi and Wadi es-Sebua.” Liszka also spoke on Wadi el-Hudi for the Archaeological Institute of America, at the 2015 annual meeting of the American Research Center in Egypt, and at a Princeton symposium sponsored by the Seeger Center for Hellenic Studies. This year she will be a national lecturer for the Archaeological Institute of America and the new assistant professor of Egyptology at California State University-San Bernardino.

AnnMarie Perl is a modernist who joined the department in fall 2014 as a postdoctoral research associate and lecturer. Her research focuses on how modern art relates to the larger culture, society, and politics in different national contexts, especially in France and the United States after the World War II. She is completing a book manuscript, titled The Integration of Showmanship into Modern Art, which demonstrates how painting was transformed under the pressure of politics from a fine art into a performing art at an accelerated rate in postwar France. Her recent article on Yves Klein’s debut performance of the Anthropometries in 1960, published in Thresholds 43 (2015), argues that it collapsed entertainment and religion, in order to critique contemporary art as lascivious idolatry and militate instead for what would later in the decade formally coalesce as Conceptual art, institutional critique, and body and performance art. At a spring 2015 conference on Romanticism at Yale University, she gave a talk on Klein’s deep, double Romanticism, descending from both its Northern and French traditions and continuing the avant-garde’s battle for artistic freedom. In spring 2015, Perl taught the department’s course on contemporary art from 1950 to the present.
Emeritus Faculty

Robert Bagley, who transferred to emeritus status in June 2014, spent most of the past year writing and seeing things through the press. He is putting the finishing touches on three articles—on ancient art and technology, the origin of the chromatic scale, and the historiography of ancient China—and writing a book for Oxford University Press titled *The Arts of Ancient China.* His 20,000-word chapter “Art” appeared in the fourth volume of *The Cambridge World History* (Cambridge University Press, 2015). A selection of his papers, five previously published and three new, will be published in October by the University of Washington Press under the title *Gombrich among the Egyptians and Other Essays on the History of Art.* The papers are comparative in orientation, examining the received ideas of art history from the vantage point of a historian of non-Western art. Case studies ranging from Gothic churches and Egyptian reliefs to Chinese bronzes and Insular Gospel manuscripts are used to address problems of general relevance, including the nature of art history’s styles and periods, iconography as explanation, the rationale for art-historical description, technical studies and the artistic imagination, and histories of representation.

Patricia Fortini Brown gave the Edward J. Olszewski inaugural Lecture at Case Western Reserve University in Cleveland. With Giada Damen *’12, Brown co-organized two sessions for the annual meeting of the Renaissance Society of America in Berlin in March 2015, titled “Portals of the Past: The Gateway in Venice and Its Colonial Empire,” in which she gave a paper titled “Gateways of Empire: Defining the Venetian Dominion.” Another highlight of the meeting was the announcement that the Gladys Krieble Delmas Foundation Book Prize had been awarded to Patricia Fortini Brown et al., *Artistic Practices and Cultural Transfer in Early Modern Italy: Essays in Honour of Deborah Howard* (5 Continents Editions and Harry N. Abrams, 2015). A selection of his papers, five previously published and three new, will be published in October by the University of Washington Press under the title *Gombrich among the Egyptians and Other Essays on the History of Art.* The papers are comparative in orientation, examining the received ideas of art history from the vantage point of a historian of non-Western art. Case studies ranging from Gothic churches and Egyptian reliefs to Chinese bronzes and Insular Gospel manuscripts are used to address problems of general relevance, including the nature of art history’s styles and periods, iconography as explanation, the rationale for art-historical description, technical studies and the artistic imagination, and histories of representation.

Patricia Fortini Brown gave the Edward J. Olszewski inaugural Lecture at Case Western Reserve University in Cleveland. With Giada Damen *’12, Brown co-organized two sessions for the annual meeting of the Renaissance Society of America in Berlin in March 2015, titled “Portals of the Past: The Gateway in Venice and Its Colonial Empire,” in which she gave a paper titled “Gateways of Empire: Defining the Venetian Dominion.” Another highlight of the meeting was the announcement that the Gladys Krieble Delmas Foundation Book Prize had been awarded to *Reflections on Renaissance Venice: A Celebration of Patricia Fortini Brown* (5 Continents Editions and Harry N. Abrams, 2013), a festschrift edited by two of Brown’s former Ph.D. students, Blake de Maria *’03 and Mary E. Frank *’06. Brown’s essay “More Hours in the Day Than Anyone Else”: The Multifaceted Life of Deborah Howard” was published as the foreword to *Artistic Practices and Cultural Transfer in Early Modern Italy: Essays in Honour of Deborah Howard* (Ashgate, 2015). Brown continues to serve on the board of trustees of Save Venice and on several advisory committees.


In 2014, John Pinto participated in two international conferences: one in Rome on the architect Carlo Fontana, and one in Split, Croatia, on Robert Adam and the Palace of Diocletian. In 2015, Pinto cochaired a session on the Ancients and the Moderns with Dan McReynolds *’09 at the annual meeting of the Society of Architectural Historians. Also participating in the session were Professors Carolyn Yerkes and Heather Hyde Minor *’02.

Yoshiaki Shimizu gave a lecture at the Seikei Gakuen school in Tokyo on artistic responses to the nuclear bombs in the Pacific in 1945–54, a topic he developed as a guest scholar at the Getty Research Institute in 2014. From January to mid-March 2015, he was visiting professor at the Kyoto Institute of Technology, where he taught a graduate seminar on Sino-Japanese relations seen through painting of the 14th and 15th centuries. He also gave four public lectures in Kyoto, Kobe, and Tokyo on two recent research projects—one on Itō Jakuchū (1716–1800) and the popular Buddhist view of the world, and the other on his research on the artistic responses to nuclear bombs by Hirayama Ikuo (1930–2009) and Ben Shahn (1898–1969). In March 2015, Shimizu and Yukio Lippit *’03 were two of the three speakers at a conference on the Kano School at the Philadelphia Museum of Art, where the exhibition *Ink And Gold: Art of the Kano* was on display. A videotape of Shimizu’s lecture on Itō Jakuchū is being transcribed and will be published as a book in Japan next year.
Holly Borham held a Joseph P. McCrindle Internship in prints and drawings at the Princeton University Art Museum this year. In addition to cataloguing and collection research, she mounted the show In the Round: The Prints of Hendrick Goltzius (1557–1618), which will be on display in the museum through early October. Borham received an Andrew W. Mellon Fellowship of Scholars in Critical Bibliography at the Rare Book School, based at the University of Virginia. To encourage the study of books as material objects, the fellowship funds summer courses, field schools, research travel, and scholarly colloquia. Borham passed her general exams in January and, with the guidance of her dissertation committee—Professors Thomas DaCosta Kaufmann, Anthony Grafton (history), and Carolyn Yerkes—successfully presented her dissertation proposal, “The Art of Confession: Lutheranism, Calvinism, and Catholicism in Northwest Germany, 1580–1620.” After taking a course on German script at the Moravian Archives in Bethlehem, Pennsylvania, this summer, Borham will continue research in Germany in the fall with the support of a DAAD grant. [hborham@princeton.edu]

Yecheng (Kent) Cao completed his coursework in December 2014 and then passed his general exams in January 2015. While auditing seminars on Olmec art and modern Chinese art during the spring 2015 semester, he organized the workshop series “Cast in Bronze, Written on Bamboo: Chinese Palaeography” (see page 31). Cao presented his dissertation proposal, “The Middle Yangtze Region in the Eleventh and Tenth Centuries B.C.E.” in May 2015, and this summer he attended the fifth annual Summer Workshop “Studies of Asian Arts, Religion, and History” at Fudan University in Shanghai, and the art history research camp at the National Taiwan University in Taipei. In 2016, he will be a visiting student at Wuhan University, supervised by Professor Zhang Changping, and will begin his dissertation fieldwork with the support of the Spears Fund and the Henry Luce Foundation/ACLS Program in China Studies. [kentc@princeton.edu]

Nancy Demerdash is completing her dissertation, with a defense scheduled for fall 2015. Last September, she traveled to Rabat, Morocco, where she participated in a summer academy at the École de Gouvernance et de Économie on the topic “Conflict and Mobility: Urban Space, Youth, and Social Transformation,” sponsored by the Forum Transregionale Studien in Berlin. In November 2014, she presented a paper in the panel “Maghrebi Visual Culture” at the annual meeting of the Middle East Studies Association in Washington. During the spring 2015 semester, Demerdash served as a preceptor under the Princeton-Mellon Initiative for Architecture, Urbanism, and the Humanities for the course “Photography, Urbanism, and Civic Change,” in conjunction with the exhibition The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980 at the Princeton University Art Museum. Collaborating with the instructors, Aaron Shkuda and Katherine Bussard, she guided the students’ final projects: interactive digital exhibitions created with the collection management software Omeka and Neatline. In November 2015, Demerdash will give another presentation at the annual meeting of the Middle East Studies Association in Denver, delivering part of a new project dealing with the theory of postmemory in the Franco-Maghrebi graphic novel. [ndemerda@princeton.edu]

Erika DiBenedetto spent the academic year working on her dissertation, “Drawing from Architecture: The Conceptual Methods of Sol LeWitt’s Art, 1965–1980.” Extended research in the LeWitt Collection informed the paper “Sol LeWitt’s Structures: ‘Being transparent and still being there,’” which she presented at a session of Princeton’s Program in Media + Modernity’s doctoral colloquium in April. Internships with Kelly Baum, the Haskell Curator of Modern and Contemporary Art at the Princeton University Art Museum, in summer 2014 and spring 2015 also complemented her dissertation work. A Donald and Mary Hyde fellowship supported her archival research in London, Holland, and Germany in summer 2015. During the 2015–16 academic year, DiBenedetto will be the Philip and Patricia Frost Predoctoral Fellow at the Smithsonian American Art Museum. She will also be the Morgan-Menil Predoctoral Fellow at the Drawing Institute, where she will be in residence at the Morgan Library and Museum and the Menil Collection in 2016. [edibened@princeton.edu]

Allan Doyle gave a paper on the 18th-century French theorist Quatremère de Quincy at the annual conference of the College Art Association in February 2015. In April, he participated in “The Romantic Eye” symposium at Yale University, giving a presentation on the lithographs of Hendrick Goltzius, Dutch printmaker of the Northern Renaissance. [edibened@princeton.edu]
Erin Duncan-O’Neill’s dissertation-in-progress, “The Itinerant Image: Media and Repetition in the Art of Honoré Daumier,” examines the multimedia art practice of the 19th-century French political cartoonist. Duncan-O’Neill presented papers on various portions of her dissertation at four major conferences this academic year. Last fall, she precepted in Art 212 “Neoclassicism Through Impressionism” for Professor Bridget Alsdorf and delivered a lecture on her dissertation. In October, she gave a talk, “Daumier’s Quixotism: Picturing Escape,” at the Nineteenth Century French Studies Colloquium in San Juan, Puerto Rico. One week later, she presented “Reconstruction and Remediation: Daumier’s Multimedia Art,” at the UCLA Art History Graduate Symposium. Duncan-O’Neill was also invited to speak at the annual conference of the College Art Association in New York this February. She spoke on the Future Directions in Nineteenth-Century Art History panel sponsored by the Art Historians in Nineteenth Century Art (AHNCA); her talk was titled “Fraternal Exchange: Polychromy, Pompeii, and Daumier’s Multimedia Art.” This spring, she was selected by the department to represent Princeton at the Philadelphia Museum of Art Graduate Symposium, where her talk was “‘Le Vilain Masque’: The Mask as Medium in Daumier’s Art.” She looks forward to completing her dissertation in the coming year. [erind@princeton.edu]

Natalie Dupêcher finished her second year of coursework in the spring, working with Professor Brigid Doherty. In summer 2014, she completed two months of intensive language study at the Goethe Institut in Berlin. During the 2014–15 academic year, she served as a graduate fellow at the Princeton Writing Center and participated in the Museum of Modem Art’s Museum Research Consortium Study Sessions on Picasso’s sculpture. She also presented a paper on Cy Twombly’s early paintings at the Southern Methodist University Graduate Conference in Art History; and a spring 2015 course taught by Professor Rachael Delue took her to Utah to study Robert Smithson’s Spiral Jetty and Nancy Holt’s Sun Tunnels. Dupêcher spent three weeks in Europe in June 2015 conducting preliminary dissertation research, then devoted the rest of the summer to reading for her general exams. In September, she will begin at the Museum of Modern Art as the 2015–16 Museum Research Consortium Fellow. [dupecher@princeton.edu]

Peter Fox is engaged in research for his dissertation, which investigates the vexed trajectory of Jugendstil in Germany through the early career of German artist and designer Bernhard Pankok. In May, Fox’s article “Jugendstil Unpaginated” was published in the journal Centropa 15.2 (2015), and his review of the exhibition Oskar Schlemmer: Visions of a New World at the Staatsgalerie Stuttgart appeared in the spring-summer edition of West 86th (22.1, 2015), a publication of the Bard Graduate Center in New York. In October, he will begin his term as a predoctoral fellow in the Berlin Program for Advanced German and European Studies at the Freie Universität in Berlin. [phfox@princeton.edu]

Sol Jung passed her general examinations in May 2014 and is now writing a dissertation titled “Assembling ‘Korea’: Peninsular Arts in Sixteenth-Century Japan.” In October 2014, she gave a gallery talk on the Korean ceramics display she curated as a 2013 Princeton University Art Museum summer intern. In February 2015, she was invited to join the panel “Craft Encounters in Changing Social Topographies in East Asia” at the Columbia University Graduate Student Conference on East Asian Studies, where she presented a paper questioning the role of “craft” as a concept in understanding pre-modern Korean ceramics production. Jung interned at the Sebastian Izzard Gallery in New York in March 2015 and researched the gallery’s Japanese ceramics into the summer. In May 2015, Jung spoke on pre-modern Japanese perceptions of Korea at the Thresholds of Visual Culture. His essay on the trajectory of Jugendstil in Germany through the early career of German artist and designer Bernhard Pankok. In May, Fox’s article “Jugendstil Unpaginated” was published in the journal Centropa 15.2 (2015), and his review of the exhibition Oskar Schlemmer: Visions of a New World at the Staatsgalerie Stuttgart appeared in the spring-summer edition of West 86th (22.1, 2015), a publication of the Bard Graduate Center in New York. In October, he will begin his term as a predoctoral fellow in the Berlin Program for Advanced German and European Studies at the Freie Universität in Berlin. [phfox@princeton.edu]

SOskar Schlemmer
Visionen einer neuen Welt
21.11.2014
6.4.2015
2015, colored pencil on paper, one of the works in the recent exhibition with catalogue essay by Allan Doyle

Poster for Oskar Schlemmer: Visions of a New World, the Staatsgalerie Stuttgart exhibition recently reviewed by Peter Fox

Elijah Burgher, Bachelor with flag and demons (Gordon), 2015, colored pencil on paper, one of the works in the recent exhibition with catalogue essay by Allan Doyle

Nancy Holt’s Sun Tunnels, photographed by Natalie Dupêcher on a seminar study trip to Utah

Erin Duncan-O’Neill’s dissertation project investigates the multimedia art practice of Honoré Daumier

Sun Tunnels. Dupêcher photographed by Natalie Dupêcher

Oskar Schlemmer: Visions of a New World, the Staatsgalerie Stuttgart exhibition recently reviewed by Peter Fox

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Erin Duncan-O’Neill’s dissertation project investigates the multimedia art practice of Honoré Daumier
Leigh Anne Lieberman, a classical archaeologist, was a visiting scholar at the University of Cincinnati in 2014–15. She is finishing her dissertation, titled “The Persistent Past: Refoundations in Sicily during the 5th and 4th Centuries BCE,” which focuses on demographic changes and the active construction of collective identity. This past year, she also gave several outreach presentations for elementary and middle school students, in addition to working as a Latin tutor and a cycle instructor. This summer, Lieberman returned to the American Hebrew University of Jerusalem conference “Transnational Cultural Interactions between Korea and Japan from the Pre-modern to the Colonial Period.” She was selected to join the 2015 Summer Institute in Technical Art History course “Material Movement: Global Artistic Interdependencies and Exchanges.” Beginning this September, Jung will conduct dissertation research at Seoul National University’s Department of Art History and Archaeology and the Kyujanggak Institute for Korean Studies. [soljung@princeton.edu]

Sarah Lynch spent the past year as the Princeton Fellow at the Zentralinstitut für Kunstgeschichte in Munich, where she is researching and writing her dissertation on Central European Renaissance architecture and the Habsburg imperial architect in Prague, Bonifaz Wolmut (ca. 1500–1579). For this project, she has identified individual books owned by the architect, examined his relationship with his patrons through his correspondence with Emperor Ferdinand I, and studied the role of both Renaissance published architectural theory and the Gothic tradition in Wolmut’s work and throughout the region. In 2014–15, she presented papers at the Renaissance Society of America and the Doktorandenforum Kunstgeschichte des östlichen Europas at Humboldt University of Berlin. She published a paper in the proceedings of the Prague conference “Looking for Leisure: Court Residences and Their Satellites, 1400–1700,” and is also an editor of the volume. This summer she joined the Oxford research group Jagellonians: Dynasty, Memory and Identity in Central Europe, for a panel on dynasticism in Central Europe at the Leeds International Medieval Congress. In 2015–16, Lynch will continue as the Princeton Fellow at the Zentralinstitut, supported by a German Academic Exchange Service (DAAD) research grant. [swlynch@princeton.edu]

Abigail D. Newman, following a year of archival research in Madrid funded by Princeton’s Donald and Mary Hyde Academic-Year Fellowship for Research Abroad in the Humanities (2012–13), received Fulbright (2013–14) and Belgian American Educational Foundation (2014–15) fellowships to support her research and writing in Antwerp, Belgium, where she is based at the Rubenianum and the Universiteit Antwerpen. Her dissertation project addresses the critical and evolving status of Flemish painting in 17th-century Madrid. Her article “Juan de la Corte: ‘Branding’ Flanders Abroad” appeared in...
the Nederlands Kunsthistorisch Jaarboek 63 (2014), Art and Migration: Netherlandish Artists on the Move, 1400–1750, edited by Frits Scholten, Joanna Woodall, and Dulcia Meijers. She was particularly pleased to have the opportunity this year to lecture on her research in Dutch, in both Antwerp and Leuven. With the support of a Mellon-Council for European Studies Dissertation Completion Fellowship for 2015–16, she will remain in Antwerp during this academic year and expects to defend her dissertation in spring 2016. [adnewman@princeton.edu]

Elizabeth J. Petcu spent the academic year as the Samuel H. Kress fellow at the Zentralinstitut für Kunstgeschichte in Munich. There she completed her dissertation, “Orders of Elaboration: Wendel Dietterlin and the Architecutra,” which examines the relationships between architecture and the other visual arts in early modern northern Europe through the career of painter and architectural theorist Wendel Dietterlin the Elder. She presented her research findings at the annual meetings of the College Art Association and the Renaissance Society of America, and delivered an invited lecture at the Institute of Art History of the Czech Academy of Sciences in Prague. Petcu defended her dissertation in May and will take up her new position as a Wissenschaftliche Assistentin at Munich’s Ludwig-Maximilians-Universität this fall.

Haneen Rabie cochaired a panel titled “Guerrilla Approaches to the Decorative Arts and Design” at the College Art Association’s annual conference. Panelists presented research on the history of the decorative arts and design that was methodologically influenced by anthropology, pedagogy, philosophy, art history, and legal history. The session evaluated the position of the art-historical discipline vis-à-vis the “material turn” in the humanities and social sciences. Rabie’s dissertation examines a group of recent objects whose re-use of existing (waste) materials generates social and design-historical critique. [hrabie@princeton.edu]

Emily L. Spratt is in the finishing stages of writing her dissertation, “Byzantium Not Forgotten: Constructing the Artistic and Cultural Legacy of an Empire between East and West in the Early Modern Period.” She delivered a presentation on her thesis at the Princeton Institute for International and Regional Studies, where she was a graduate student fellow this year. In fall 2014, she presented on her side project in artificial intelligence and aesthetic theory at ETH Zurich at the European Conference on Computer Vision, published two papers on the use of aesthetic judgment in computer science, and launched a website on this research (sites.google.com/site/digitalhumanitiessurvey). In March, Spratt organized the double panel “Beyond Hybridity: Renaissance and Medieval Forms Displaced.” The highlight of her year, however, was a research trip to Sardinia, where she investigated Byzantine continuities within the island’s Catholic tradition. [espratt@princeton.edu]

Nebojša Stanković is completing his dissertation, “Middle Byzantine Monarchexes of Mount Athos: Architecture and Function,” and plans to defend in fall 2015. The focus of his dissertation has shifted from the Late Byzantine (14th–15th century) to the Middle Byzantine (10th–11th century) narthexes of monastic churches on Mount Athos. This change was instigated primarily by the lack of study of the earlier narthexes, whose form, function, and meaning apparently contributed to the formation of their Late Byzantine successors. His discovery of many new aspects and details of Middle Byzantine narthexes and their use in the monastic context, as well as further insights into the organization of the monastic liturgical space, have demonstrated the importance of the topic. Stanković was awarded a short-term predoctoral residency at Dumbarton Oaks Research Library and Collection in Washington in June 2015, when he used the collection to examine several comparative monuments in other monastic centers of Byzantium. [neb.stan@gmail.com]

Jaqueline Sturm, a medievalist working on early medieval episcopal complexes in northern Italy, spent the last two and a half years at the Bibliotheca Hertziana, Max Planck Institute for Art History, in Rome, first as the institute’s Princeton Fellow and then as a fellow sponsored by the Max Planck Society. In addition to conducting library-based dissertation research, she spent her time with on-site visits in Rome and travel to cities related to her dissertation—Grado, Aquileia, Parenzo, Split, Milan, Ravenna, Albenga, and others. In addition to her dissertation, Sturm completed an article on the Christianization of the Hephaisteion in Athens that was accepted for publication in the journal Hesperia. She also gave papers based on
her dissertation research at the Bibliotheca Hertziana in Rome and the University of Zurich, and gave a guided tour of the mural decoration of S. Maria Maggiore in Rome as part of the Hertziana’s public summer tour program. This summer, she presented part of her dissertation research at the international conference “The Princes of the Church and Their Palaces,” held at Auckland Castle, U.K. This fall she returns to Princeton to finish her dissertation, supported by a grant from the Princeton Institute for International and Regional Studies. [jsturm@princeton.edu]

**Phil Taylor** spent the past academic year pursuing research in Paris toward his dissertation, “Raoul Ubac’s Photographic Surrealism,” as the 2014–17 David E. Finley Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery of Art. In addition to making use of the institutional resources and private collections and archives in Paris, Taylor made research-related trips to London, Basel, Barcelona, Madrid, Brussels, Vichy, Caen, and Austin, Texas. In May 2015, he presented a paper related to his dissertation at the international conference “Crisis: Art and Decision” at ETH Zurich. Shortly thereafter, he was in New York participating in the Center for Curatorial Leadership’s Mellon Foundation Seminar in Curatorial Practice for Ph.D. students in art history. Throughout the year he was active as a critic for artnet.com, publishing exhibition reviews of artists including Trisha Donnelly, Hervé Télémaque, Eileen Quinlan, and Yves St. Laurent. During the 2015–16 academic year, Taylor will again be based in Paris. [ptaylor@princeton.edu]

**Adedoyin Teriba** specializes in modern architecture globally, with particular interests in the built environments of Anglophone West Africa, northeastern Brazil, and the American South. His other research pursuits include the relationship between phenomenology and the historiography of architecture, and virtual architectural design studios using the Cloud. Teriba’s dissertation, “Architecture and Afro-Brazilian Ideals in Southwest Nigeria (1890s–1940s),” investigates how Afro-Brazilian settlers in the region designed funerary, religious, and residential architecture for African immigrant merchants and local rulers alike. In March 2015, he was invited to give a guest lecture at Cooper Union. His lecture, “Pre-rational Knowledge in Architectural Technologies in the Black Atlantic, Mainly Brazil and Nigeria,” was part of the university’s course on modern architecture in a global context and marked the third time he has been a guest lecturer at Cooper Union. In April 2015, he delivered a talk titled “Tribal Marks and Architecture: Forms, Identities in Brazil and Southwest Nigeria (1830s–1920s)” at Wesleyan University’s Department of Art and Art History under the auspices of the Samuel Sillipo ’85 Distinguished Visitor’s Fund. He will defend his dissertation this fall. [ateriba@princeton.edu]

**Stephanie H. Tung** completed a Fulbright grant for dissertation fieldwork in January 2015. As an affiliate of Shanghai’s Fudan University, she spent time chasing down resources on amateur photography in China in the Republican era, frequenting the Shanghai Library, auctions, and old book and print material markets in Beijing and Shanghai. She also contributed to The Chinese Photobook, edited by Martin Parr and WassinkLundgren (Aperture, 2015), a volume that considers the photobook as a genre for study from 1900 to the present. In June 2015, she took part in the Center for Curatorial Leadership’s Mellon Foundation Seminar in Curatorial Practice. Tung will continue to write her dissertation based in New York this year. She is also editing a volume of Ai Weiwei’s Beijing photography, 1993–2003. [shtung@princeton.edu]

**Kristen Windmuller-Luna,** a fifth-year Africanist, spent summer 2014 doing research in Italian and Portuguese archives with the support of a Donald and Mary Hyde Summer Fellowship. Her dissertation—which considers the relationship between royal, Roman Catholic, and Ethiopian Orthodox art and architecture in early modern Ethiopia—was awarded a citation of recognition by the Graham Foundation. She returned to Ethiopia this summer to conduct site-based research, with the support of the Princeton Institute for International and Regional Studies. As Mellon research assistant and then McCrindle Intern at the Princeton University Art Museum, she joined the curatorial team of the exhibition Kongo Across the Waters, conducted collection research, and curated new installations. She also continues as a gallery lecturer and exhibition researcher at the Metropolitan Museum of Art, where she will be a predoctoral fellow this fall. Windmuller-Luna presented a paper at...

[kwindmul@princeton.edu]

New Dissertation Topics
Rebecca Ben, “Copying Leonardo: The Paintings and Their Collectors, 1475–1620” (Thomas DaCosta Kaufmann)
Holly Borham, “The Art of Confession: Picturing Lutheranism, Calvinism, and Catholicism in Northwest Germany, 1580–1620” (Thomas DaCosta Kaufmann)
Yecheng (Kent) Cao, “The Middle Yangtze Region in the Eleventh and Tenth Centuries B.C.E.” (Robert Bagley)
Sol Jung, “Assembling ‘Korea’: Peninsular Arts in Sixteenth-Century Japan” (Andrew Watsky)
Sonia de Laforcade, “Convictions: The Slide Lecture in Brazilian Art and Education, 1968–78” (Irene Small)
Kirsten Hammer Dueck, “From Battle Paintings of New Spain, 1665–1714” (Thomas DaCosta Kaufmann)
Mirka Fette, “Johann Georg Bendli: Premier Sculptor of Prague’s Early Baroque” (Thomas DaCosta Kaufmann)
Elizabeth Gebauer, “Glorious Pulpits: Flemish Preekstoelen, 1650–1750” (Thomas DaCosta Kaufmann)
Niels Henriksen, “Asgar Jorn and the Classification of Disfiguration, 1948–65” (Hal Foster)
Jamie Kwan, “The Flemish Presence in the French Renaissance” (Thomas DaCosta Kaufmann)
Ashley Lazevnick, “Precisionism in the Long 1920s” (Rachael DeLue)
Peng Peng, “The Lost-Wax Process in Bronze Age China” (Robert Bagley)
Hannah Yohalem, “The Johns Device: The Intersection of Bodies, Words, and Objects in Jasper Johns’s Art, 1959–1972” (Hal Foster)

Dissertations Defended in 2014–15
Alexis Cohen, “Lines of Utility: Outlines, Architecture, and Design in Britain, c. 1800” (Esther da Costa Meyer)
Jun Hu, “Embracing the Circle: Domical Buildings in East Asian Architecture ca. 200–750” (Jeroen Silbergeld)
Kin Sum (Sammy) Li, “Mirrors from 500–200 BC Middle Yangzi Region: Design and Manufacture” (Robert Bagley)
Jennifer Morris, “Art, Astrology, and the Apocalypse: Visualizing the Occult in Post-Reformation Germany” (Thomas DaCosta Kaufmann)
Tessa Paneth-Pollak, “Definite Means: Arp’s Cut-Outs, 1911–1930” (Hal Foster)
Maika Pollack, “Odilon Redon: The Color of the Unconscious” (Anne McCauley)
Christopher Reitz, “Martin Kippenberger and Mike Kelley: The Artist Persona and the Precarious Middle Class” (Hal Foster)

Fellowships for 2014–15
Ellen Brueckner, Smithsonian American Art Museum Predoctoral Fellowship
Waiyee Chiong, Japan Foundation Japanese Studies Fellowship
Megan Goldman-Petri, DAAD–German Academic Exchange Service Research Grant
Miri Kim, Wyeth Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art
John Lansdowne, Donald and Mary Hyde Academic-Year Fellowship for Research Abroad in the Humanities
Sarah Lynch, Zentralinstitut für Kunstgeschichte, Munich, Fellowship
Abigail D. Newman, Belgian American Educational Foundation Fellowship
Elizabeth J. Petcu, Samuel H. Kress Fellowship at the Zentralinstitut für Kunstgeschichte, Munich
Jaqueline Sturm, Bibliotheca Hertziana, Max Planck Institute for Art History
Phil Taylor, David E. Finley Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art
Stephanie H. Tung, Fulbright Fellowship
Kristen Windmuller-Luna, Donald and Mary Hyde Summer Fellowship for Research Abroad in the Humanities

2015 Faggen Prize
The 2015 Jane Faggen, Ph.D., Dissertation Prize has been awarded to Alexis H. Cohen *14. Supervised by Professor Esther da Costa Meyer, Cohen’s dissertation, “Lines of Utility: Outlines, Architecture, and Design in Britain, c. 1800,” takes as its object of study the neoclassical outline drawing in architectural and design publications. As a graphic idiom in which aesthetic expression coexists with emerging ideas about the utilitarian potential of line, her dissertation conceptualizes the outline drawing as the visual language of a critical discourse tied to the emergence of utility as an Enlightenment value.

The dissertation proposes that works such as William Blake’s outline engravings of Wedgwood’s “Useful Ware,” or Thomas Hope’s Household Furniture and Interior Decoration, reveal important points of intersection between late-18th-century notions of utility and neoclassical aesthetic discourses. Cohen works as an architectural historian for ERA Architects, a Toronto-based architecture firm specializing in heritage conservation (historic preservation).

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

**Phway Su Aye ’15** wrote her senior thesis, “Yangon’s Heritage: Between Nostalgia and Critique,” under the guidance of Professor Esther da Costa Meyer. Examining the social and architectural history of colonial-era buildings in the city center of Yangon, Myanmar, her thesis explores the complex debates concerning the preservation of built heritage in Myanmar, especially as the country undergoes rapid globalization and economic development. Aye’s research trip to Yangon was partially funded by the department’s Jay Wilson ’69 Senior Thesis Research Fund. As part of her certificate in finance, she also conducted independent research on art as an alternative investment class. Following graduation, Aye moved to New York, where she works in financial services at J. P. Morgan. She plans to enter the art or fashion industry and eventually to open her own contemporary art gallery in New York or Yangon.

[phway.a@hotmail.com]

**Joe Bonura ’15**’s senior thesis, “War Posters: The Definition, Evolution, and Modernization of American Visual Propaganda,” written under the guidance of Professor Michael Koortbojan, draws on historical records to examine the changing identity of the American war poster and how visual propaganda evolved along with the society that viewed it. His thesis also discusses how ownership of propaganda changed as the American people took hold of the persuasive tools that government organizations had used against them during World Wars I and II. Outside of his academic pursuits, Bonura was the fullback on the Princeton University football team, helping the team win the 2014 Ivy League championship. He was also a member of the Princeton Game Developers Group and did graphic design as a hobby. He plans to attend graduate school in video game development at the Florida Interactive Entertainment Academy, a graduate school of the College of Arts and Humanities at the University of Central Florida-Orlando.

[jtbonura@gmail.com]

**Tyler Coulton ’15** worked under the supervision of Professor Carolyn Yerkes on a senior thesis that examines typological correspondences between New and Old Testament narrative in three 5th-century works in Rome: the wooden doors of the church of Santa Sabina, the sarcophagus of Junius Bassus, and the mosaics of Santa Maria Maggiore. His thesis takes a phenomenological approach, offering discussion of historiography and method, with a particular focus on the viewer’s reception of a work in architectural space. Coulton, who also earned a certificate in medieval studies, began his thesis research at the American Academy in Rome with the support of funding from the Department of Art and Archaeology and the Karl D. Uitti Memorial Fund of the Program in Medieval Studies. He was employed for six months as an assistant at a contemporary art gallery in New York. On campus, he was executive director of Princeton Model Congress, a volunteer tour guide at the Princeton University Art Museum, and a member of...

Joe Bonura ’15’s senior thesis investigates war posters from World Wars I and II

![City Hall in Yangon, Myanmar, one of the monuments studied by Phway Su Aye ’15](image)

![Michelangelo’s Genius of Victory, the focus of Suhryoung Christine Chun ’15’s senior thesis](image)
the Ivy Club. He intends to pursue a career in finance. [tyler.coulton@gmail.com]

**Margaret Craycraft** ’15 is a photographer and filmmaker who interned with acclaimed music photographer Danny Clinch. Under the guidance of visual arts faculty members Emily Abt, Daniel Heyman, Deana Lawson, and Keith Sanborn, and the department’s Professor Anne McCauley, Craycraft created a short documentary titled Labor Against Waste as her senior thesis. The documentary follows Brooklyn-based musician Christopher Paul Stelling as he transitions from being an independently supported singer-songwriter to one with the backing of the major record label ANTI-. With support from the department’s Teresa and Luther King Family Fund for Senior Thesis Research, Craycraft interviewed, toured with, and captured the goings-on of this solo artist in an attempt to show what passion and purpose can look like for the traveling folk musician in the present day. The documentary accompanied and helped to promote Stelling’s album release in June of this year. The album, Labor Against Waste, is Stelling’s third but is his debut album with ANTI- which is promising for musician and filmmaker alike. After graduation Craycraft intends to continue her work with musicians, with the goal of helping their art and hers reach a wider audience. [margaret.craycraft@gmail.com]

**Alison Itzkowitz** ’15 worked with Professor Andrew Watsky on her senior thesis, “Nature and Artifice in the Arts of Japan,” which explored the relationship of various Japanese art forms—poetry, gardens, ceramics, and contemporary sculpture— to the natural world. She also earned a certificate in Japanese language, and will teach English at a Japanese kindergarten this year through the Princeton in Asia program. She is considering a career in art conservation, an interest that she developed during her German Summer Work Program internship in the department of prints and drawings at the Städel Museum in Frankfurt, Germany. While working at the Städel, she assisted with the framing of photographs for the museum’s exhibition Lichtbilder— literally “light pictures,” a comprehensive overview of the Städel’s famed photography collection—an experience that taught her about the techniques and value of the careful handling of and caring for works of art. [alison.itzkowitz@gmail.com]

**Kemy Lin** ’15 was a Program 2 major, which allowed her to pursue both art history and visual art. She traveled overseas three times during her time at Princeton: to Kenya with a Princeton Atelier/Global seminar in which students wrote and produced a documentary film; to Kyoto, Japan, to study traditional gardens; and to Europe for senior thesis research on scientific museums, supported by the Peter B. Lewis Summer Fund. For her senior thesis exhibition, advised by Fia Backström and Michele Abeles, lecturers in the visual arts, and Professor Rachael DeLue, Lin explored virtual travel. As part of the project, she designed and fabricated a lunar capsule, where she lived for three days to simulate a flight to the moon. She livestreamed that experience on the Internet and solicited participation in the project from her friends and family. On campus, Lin was executive manager and graphic designer for the Student Design Agency, a student coordinator for the Pace Center for Civic Engagement, and a peer academic adviser at Rockefeller College. After graduation, she will continue to contribute to Hyperallergic art magazine in Brooklyn and will pursue a career in the arts. [lin.kemy@gmail.com]

**Annie McLaughlin** ’15 wrote her senior thesis on contemporary period room installations, with a particular focus on the 18th-century French style. “If Boiseries Could Talk: A Comparative Study and Museological Debate of the Contemporary Period Room Display Through the Lens of Eighteenth-Century French Decorative Interiors” examines the issues and debates surrounding modern period room installations as seen in three of the world’s renowned art institutions: the Metropolitan Museum of Art, the Victoria and Albert Museum, and the Musée du Louvre. Working under the supervision of Professor Anne McCauley, McLaughlin was awarded funding from the department’s Jay Wilson ’69 Senior Thesis Fund to travel to Paris and London, where she conducted interviews with the curators at the Victoria and Albert Museum and the Louvre. McLaughlin was recruited to play field hockey at Princeton on a team that would claim the 2012 NCAA championship; after a career-ending injury, she served
as the team’s manager for two seasons. She was also a member of Cottage Club. After graduation, she moved to New York City to pursue a career in interior design, hoping to own her own firm one day. [annie.mclaughlin13@gmail.com]

**Kai Song-Nichols ’15**, an artist who earned his degree in Program 2, presented a thesis exhibition of watercolors titled *All My Things Are Hymns*. Advised by Lecturer in Visual Arts Nathan Carter, Visiting Assistant Professor in Visual Arts Kurt Kauper, and the department’s Professor Thomas DaCosta Kaufmann, his thesis work drew from sources as diverse as Quattrocento Italian painting, medieval Byzantine painting, *shin-hanga* prints, and *bandes dessinées*. After graduation, he moved to New York City, where he continues to paint while working as a computer programmer. [ksongnic@gmail.com]

**Elise Rise ’15** wrote her senior thesis, “Social Surrealism in the 1930s and 1940s: Locating Atypical Bodies in the American Scene,” under the guidance of Professor Rachael DeLue. Focusing on three works by Jared French, Paul Cadmus, and George Tooker, she explored their relocation of past images and ideas within a modern context to inform and address sociopolitical issues of the 1930s and ’40s. Rise also earned a certificate in visual arts, creating an exhibition of collaged paintings that examined the body within rapidly changing ideas of gender, sexuality, voyeurism, and portraiture (selfie or otherwise). On campus, she performed in Princeton’s improvisational comedy group Lobster Club, and cooked and planned social events for the Two D Vegetarian Co-op. Rise interned under Carter Foster in the drawings department at the Whitney Museum of American Art, where she conducted research and helped the inaugural exhibition committee prepare for the opening of the new Whitney Museum. During her senior year she was a Joseph McCrindle Intern in Photography at the Princeton University Art Museum, helping curate an exhibition on the history of photography. Rise plans to work at a gallery or museum in New York and to continue making art. [elise.ris1r@gmail.com]

**Yael Wollstein ’15** worked under the guidance of Professor Esther da Costa Meyer on her senior thesis, “Maurice Denis: Mythology and Modernity,” which examines the dynamic relationship between mythology and modernity in the works of Nabis painter Maurice Denis. With the generous assistance of the department’s Jay Wilson ’69 Senior Thesis Research Fund, Wollstein travelled to Paris to do research in the archives of the Musée d’Orsay as well as visit Denis’s home-turned-museum. The summer before her senior year, she interned in the modern art department of the Israel Museum in Jerusalem, writing wall labels and editing catalogue text for an exhibition of Man Ray’s *Shakespearean Equations*. On campus, Wollstein was the president of the Princeton University Art Museum’s student advisory board, as well as a museum tour guide. Following graduation, she will hold a Princeton Project 55 fellowship in Chicago, working in education policy and charter school authorization. She plans to pursue a career in curation or museum management. [ywollstein@gmail.com]

**Helen Wong ’15** conducted her senior thesis research on an Egyptian relief of Akhenaten in the Princeton University Art Museum, working with Kate Liszka, Cotsen postdoctoral fellow in the Society of Fellows. Her thesis, “Akhenaten and Two Daughters: A Fragment of an Amarna Period Column in the Princeton University Art Museum,” explores the archaeological and artistic history of the limestone relief fragment dating to about 1360 B.C.E. and attempts to rediscover its original placement in ancient Amarna. Wong’s broad interest in art led her to take a class on Medici patronage, which traveled to Florence. She also took courses on Chinese cinema and traditional Chinese architecture with Professor Jerome Silbergeld and on Japanese prints with Professor Andrew Watsky, in which she participated in the selection and purchase of a print for the Princeton University Art Museum (see pages 18–19). Outside the classroom, she was a member of the student-run Princeton Chinese Theatre group and swam with Princeton Club Swimming. After graduating, she is working as a business analyst in New York. [helenwgp@gmail.com]

**Art 425 Class Selects Prints for Art Museum**

Students in Art 425 “*The Japanese Print,*” taught by Professor Andrew Watsky, spent the spring 2015 semester engaged in intensive study of Japanese prints from the 17th through the 19th century, a period when woodblock printing in Japan burgeoned in artistic sophistication and popularity. In the
first part of the course, the students delved into the formal and technical aspects of prints, their varied subject matter, and the reworking of classical literary themes in popular prints.

Each seminar meeting started with discussion in the classroom, then moved to the curatorial area of the Princeton University Art Museum, where the museum’s growing collection of prints allowed the class to study a wide range of originals. Close examination of these original works of art stimulated a deeper level of understanding, allowing the students to grasp fine details of style and technique, as well as generating the intellectual engagement and excitement that comes from dealing with actual artworks.

The curatorial segment began when Watsky; Cary Liu, the museum’s curator of Asian art; and assistant curator Zoe Kwok selected a variety of prints that would be valuable additions to the museum’s collection from the stock of Sebastian Izzard LLC. The class then traveled to the Manhattan gallery, where they examined the roughly two dozen candidates—and, at their request, two forgeries that were included in the group as a challenge to their connoisseurship. Knowing the art museum’s holdings, and having discussed the process of building a collection, the students assessed the prints as curators would—considering not only subject, style, and place within the oeuvre of the artists, but also condition, rarity, and appropriateness for the museum’s collection. The students eventually selected seven prints that were sent to Princeton for more detailed scrutiny and discussion.

After several weeks of discussion, the class voted almost unanimously to recommend two sets of 19th-century prints for acquisition by the museum: two sheets by the popular and prolific Utagawa Kunisada and a triptych by Utagawa Kuniyoshi, one of the last great masters of ukiyo-e printmaking. The Kunisada prints are a rare example of a finished print and the block print that was used to produce it. The bust-length portrait of an actor, one of Kunisada’s favored subjects, is a technological tour de force produced with overprinting of colors for subtle tonal effects, the addition of mica, and blind printing to create intricate textures. Even more remarkable is the survival of the block print, which was usually destroyed in the process of carving the printing blocks. The pairing of finished print and the block print used to produce it makes this set an ideal acquisition for a teaching museum.

The Kuniyoshi triptych could not be more different in subject, style, or technique. Its 12 panels depict a popular Edo-period narrative of an episode in which 47 retainers of a warrior lord were unjustly put to death, but with the characters recast as bakemono—supernatural monsters who can be either humorous or frightening. Kuniyoshi’s intent was apparently humorous, as evidenced by a character who uses flatulence to subdue an aggressor. Printed with simple techniques on thin paper and obviously intended to be cut and assembled into an ephemeral booklet, this series, with its exaggerated forms and dramatic narrative, can be seen as an intriguing ancestor of modern-day manga. In many respects it is a striking and unparalleled addition to the museum’s collection of Japanese prints.

All of the prints selected by the Art 425 class deepen the museum’s holdings in ways that will be instructive for students and fascinating for museum visitors.
Seminar Study Trips

Urban Histories in Shanghai

Professor Esther da Costa Meyer and Cary Y. Liu, curator of Asian art at the Princeton University Art Museum, team-taught “Anxious Megalopolis: Shanghai’s Urban Cultures (1842 to the Present)” for the second time. The seminar focused on the urban history of one of the world’s largest and most exciting cities, which was also a hub for European and American traders ever since the infamous Opium Wars. Under the ugly aegis of Western colonialism, the city served as a crucible for different urban cultures that have left a sizeable footprint on its architecture.

The course attracted juniors and seniors from a variety of departments—art and archaeology, the Woodrow Wilson School of Public and International Affairs, East Asian studies, architecture, ecology and evolutionary biology, chemical and biological engineering, comparative literature, operations research and financial engineering, anthropology, politics, and computer science. Thanks to generous funding from the Department of Art and Archaeology, the David A. Gardner Magic Fund, and the Princeton University Art Museum, the class of 16 students traveled to Shanghai during fall break.

Partnering again with the Shanghai Study Centre of the University of Hong Kong, the class was shown around by the center’s new director, Anderson Lee, while Darren Zhou lectured on the city’s urban history; both are graduates of Princeton’s School of Architecture. Pascal Berger, the center’s former director, led the students on a tour of the city’s traditional shikumen—alley/courtyard houses—hundreds of which have been destroyed to make room for high-rises.

On a day trip to Nanjing, the class visited the Nanjing Massacre Memorial Hall and saw the extraordinary art collections of the Nanjing Museum. Because of the importance of water in Shanghai’s development, the students spent time in the 1,000-year-old water town of Tongli, with its lovely canals and bridges. Another day trip took them to Songjiang, once an important cultural and political center in its own right. There they visited Thames Town, one of Shanghai’s new themed towns, which was the topic of a lecture by architect Daan Roggeven.

In the end, one of the students, Victoria Sassoon, a member of the Class of 2016, said it best: “Being able to immerse ourselves in the culture and see firsthand many of the things we had been learning throughout the semester really enhanced our learning and let us discover many things that are not possible within the classroom.”

Since all the students’ expenses on the eight-day trip were paid for by the University, the instructors asked them to “give back” something to the community by helping run the Cornerstone Community Soup Kitchen in Princeton. The students immediately organized themselves and spent the semester taking turns working there once a week.

Roman Cities in Spain

Over fall break, Professor Michael Koortbojian led a group of 10 graduate students in the Program in the Ancient World’s (PAW) annual seminar, including second-year art and archaeology graduate students Daniel Healey and Brandon Green, on a trip to Spain. The seminar is the central component of the PAW program, uniting graduate students from the departments of classics, history, religion, and art and archaeology who have interests in the ancient world and its material culture. Excursions to ancient sites are a regular feature of the course. This year the course was taught jointly by Koortbojian and Professor Edward Champlin of the Department of Classics and focused on the urban history of one of the world’s largest and most exciting cities, which was also a hub for European and American traders ever since the infamous Opium Wars. Under the ugly aegis of Western colonialism, the city served as a crucible for different urban cultures that have left a sizeable footprint on its architecture.

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modeled on the new imperial forum built by Augustus at Rome.

While in Mérida, the group was joined by Professor Jonathan Edmondson of York University in Canada, long a leading scholar of the town. Edmondson guided the group around the town, offering the fruits of many decades of research regarding both the well-known and some lesser-known monuments along the way, quizzing the students continuously about the many surviving Latin inscriptions encountered nearly everywhere on the site.

The week-long trip, which included tours of the museums in Seville and Mérida, concluded with visits to the National Archaeological Museum and the Museo del Prado in Madrid, and was also marked by many enjoyable evenings spent in tapas bars.

**Land Art in Utah**

“Terrains of Knowledge,” taught by Professor Rachael DeLue, focused on the history of landscape in the United States. The term “landscape,” as opposed to “land” or “nature,” suggests the translation of actual space into a visual image or an idea, and any such translation is always a matter of producing and communicating knowledge. The class considered various case studies of this phenomenon, beginning with the earliest images of the New World made by European explorers in the 16th century, analyzing each example as a “terrain”—simultaneously a physical place or space and a domain of knowledge produced through visual and material reconfiguration. Watercolor sketches of Great Britain’s Virginia Territory by the artist-explorer John White, for instance, documented the flora and fauna of the region but also presented a particular vision of the New World and its inhabitants that argued in favor of imperialist undertakings. Likewise, 19th-century paintings depicting the landscape of Central America weighed in on period controversies about evolution and the origin of the universe, while aerial photographs of the sprawl of 1960s Los Angeles mediated on the fate of the mythic West in postwar America.

The highlight of the seminar was a trip to the Great Salt Lake in Utah to see the Spiral Jetty, the iconic earthwork created in 1970 by Robert Smithson, a pioneer of the Land Art movement in the 1960s. The trip was generously funded by the David A. Gardner ’69 Magic Project, the Council of the Humanities, and the Department of Art and Archaeology. A discussion of art of the 1960s, which included a visit to the Works on Paper Study Room at the Princeton University Art Museum, helped prepare students for the trip, as did close readings of Smithson’s own art-critical writing. On the way to the Spiral Jetty, the class stopped at the Golden Spike National Historic Site, which commemorates the completion of the transcontinental railroad in 1869. Smithson had this event in mind while creating the Spiral Jetty, which he envisioned as a form of counter-history: an entity as much subject to the forces of nature and the geological time scale as it was to the artist’s hand.

Being on site drove home how essential it is to experience a work of art like this one in its intended setting. Through a firsthand encounter with Smithson’s creation—a 1,500-foot spiral of rock, earth, and salt that winds through the red-tinted water of the lake—the students fully grasped how integral the Great Salt Lake landscape and ecosystem are to the piece and how the Spiral Jetty in turn transforms the landscape around it into its own work of art.
Molyvoti, Greece

Summer 2014 was the second season of the Molyvoti, Thrace, Archaeological Project (MTAP), a synergasia between Princeton University (representing the American School of Classical Studies at Athens) and the Rhodope Ephorate of Antiquities. Professor Nathan Arrington directs the American team. Princeton undergraduates and graduates work side by side with students and professionals from across the United States and Europe. The expedition aims to explore the relationships between the city on the coast of northern Greece and its hinterland, and between the Greeks and the local Thracians. It also seeks to elucidate the form and function of a trading port, and to assess its evolving role in regional and international trading networks.

In 2014, 20 5×5-meter squares were excavated, producing about 1,750 lbs. of pottery, 3,750 lbs. of tile, and 600 finds, including more than 100 coins. Most of the remains date to the 4th century B.C.E., when the city participated intensively in trade and apparently flourished. The excavation focused on three areas: a crossroad and two houses. The crossroad was fully revealed and securely dated to the 4th century B.C.E. This date also provides a secure benchmark for the establishment of the city’s entire grid plan. In the northwestern house, a large destruction deposit was revealed, including many vessels still in situ. Several rooms of the southeastern classical house were revealed, some with painted wall plaster still on the walls. Abandonment debris was found in quantity: magnificent acroteria, small terracotta figurines, lamps, fine ware ceramics including Attic red-figure, and transport amphoras. Two lead sling bullets offered evidence that the site may have suffered a violent end in the Late Classical/Early Hellenistic period.

For the first time, the project identified substantial quantities of material earlier than the 4th century B.C.E. Just below the road surface, the foundations of a structure emerged that clearly dates before the establishment of the 4th-century grid plan. In the southeastern house, excavation below a classical floor revealed fragments of Ionian and Attic black-figure pottery.

At the other end of the chronological spectrum, the Late Roman phases were refined in 2014, revealing that there were in fact two phases. In the first, destruction debris throughout the house was moved and redeposited, new walls were built, old walls were rearticulated, and large vessels (pithoi) were installed. In the second Late Roman phase, the area was leveled for the construction of a large circular structure. The leveling fill contained several nearly complete animal skeletons and, disturbingly, the remains of a baby that had been placed face down.

The first systematic surface survey of the city covered 1,040 20×20-meter squares, and approximately 320,000 sherds and 72,000 tile fragments were counted. The main aim of the survey was to generate chronological and functional information that could be compared to the results of excavation. The remarkably dominant pattern was the presence of amphoras, often in large quantities and roughly classical in date. Most can be classified as North Greek, but a small number come from elsewhere—Kos, Chios, or the southern Aegean. This unusual abundance suggests a healthy trade in wine and oil moving through the port. Other trade evidence comes from more than a 100 fragments of hopper mills used to grind wheat, suggesting a local agriculture based in grain.
Wadi el-Hudi, Egypt

Kate Liszka, Cotsen postdoctoral fellow and lecturer in the Department of Art and Archaeology, directed the Wadi el-Hudi Expedition’s second season from December 2014 to February 2015. The expedition to the area of the Egyptian Eastern Desert that incorporates several ancient settlements near amethyst mines was supported by funding from the Department of Art and Archaeology and the David A. Gardner ’69 Magic Project. Three Princeton graduate students in history and computer science contributed substantially to the project.

In the 2014–15 season the team conducted preliminary surveys at six previously known sites dating to the Middle Kingdom (ca. 2000–1750 B.C.E.) and Roman period (1st–4th century C.E.) which had not been examined for 25 to 70 years. Study of satellite imagery led to the discovery of three previously unknown archaeological sites, one of which had three historic inscriptions. Preliminary surveys of el-Hisnein East and el-Hisnein West were also carried out. These fortified settlements, similar to Wadi el-Hudi and about 20 miles away, were part of the same network of mining settlements in the Eastern Desert.

Another goal was to map the fortified settlement at Site 5, a difficult task due to the collapsed state of the walls. The completed site map will contribute to the study of ancient Egyptian fortifications. Surface collection of artifacts was carried out in two areas of Site 5 in order to look for differences in use patterns. Finds in the Upper Courtyard showed that it was a place where water was redistributed. The finds were strikingly different in the housing unit of the Northwest Area, which produced ceramics characteristic of living spaces. A team of ceramicists also worked diligently at compiling a corpus of ceramics from Sites 5 and 9. Fifty ceramic samples were sent to Cairo for analysis that will reveal more about where each type of pot originated.

Finally, a survey of the inscriptions at Sites 5 and 6 revealed nearly 100 previously unknown inscriptions. The team collated the 250 inscriptions at the two sites with previous publications and surveyed their locations with a total station. With the help of Sema Berkiten, a graduate student in computer science, most of the inscriptions were photographed using digital RTI (reflectance transformation imaging) technology. This data will enable detailed epigraphical study out of the field.

Morgantina, Sicily

The American excavations at the ancient city Morgantina in east central Sicily have provided an important training ground for several generations of Princeton archaeologists. That tradition continues with the Contrada Agnese Project (CAP), a multiyear excavation and research initiative directed by Alex Walthall ’13 and sponsored by the Department of Art and Archaeology under the auspices of the American Excavations at Morgantina.

The goal of the project is to shed light on the lives of the inhabitants who dwelled on the margins of the ancient city. Located at the far western edge of Morgantina, the Contrada Agnese zone offers an opportunity to document the archaeology of non-elite urban residents, a demographic group long ignored by classical archaeologists. The current excavations focus on one city block, so far uncovering several rooms in two residential allotments and revealing evidence for their construction and the activities that took place within them—food preparation, storage of foodstuffs, and textile preparation. Several rooms of a very large building were also uncovered, along with pithoi indicating storage of foodstuffs or agricultural goods.

The team made use of cutting-edge technologies to take their recording methods to a new level. In the field, the project’s drone furnished a daily stream of high-resolution digital images of the trenches and surrounding landscape. Back in town, the geospatial team integrated thousands of contextual, scientific, material, and visual data points into the databases, allowing the team to nimbly track the progress of research. The environmental team—specialists trained in the recovery and analysis of ancient flora and fauna—added vibrant detail to the picture of daily life at Morgantina and its environs.

Beyond Morgantina, this project will have broader implications for our understanding of the crucial moment in the history of the Mediterranean region when Sicily became the first overseas province of Rome’s fledgling empire. It promises to revise current attitudes toward the vitality of Morgantina and other inland sites during a period long considered to be one of economic decline and social decay. The CAP excavations have already begun to challenge these notions by producing evidence of renewed activity in the area following Roman occupation of the city in the late 3rd century B.C.E.
Marquand Library

Growing interest in contemporary art beyond Europe and North America continues to test the collecting acumen of art libraries. Catalogues and other documents are often published in limited numbers and circulated outside regular distribution channels. To help address this challenge, Marquand has entered into a formal agreement with a group of Ivy League art libraries to collaboratively cover Latin American art since 1975. Princeton will take special responsibility for eight countries, including Brazil, Argentina, Mexico, and Cuba, purchasing both current and out-of-print publications.

Special Latin American acquisitions this year include a run of the nonfigurative art journal "ta" (Buenos Aires, 1956–58). Issues combine texts with color serigraphs, and one features photographs by Tomás Gonda. The library also obtained a group of exhibition catalogues (1969–80) for the Centro de Arte y Comunicación (CAYC) collective, a Buenos Aires group that explored the intersection of art and technology.

A notable contemporary Chinese acquisition is the catalogue for the landmark exhibition Fuck Off (Bu hezuo fangshi). Orchestrated by Ai Weiwei and Feng Boyi, this alternative to the 2000 Shanghai Biennale called upon artists to “exist as wild-life” and to resist the vulgarization of art into a commodity. Exhibits included such provocative images as Ai Weiwei giving the finger to the Eiffel Tower and the White House, and Zhu Yu purportedly eating a human fetus.

Some truly exceptional early Japanese woodblock-printed books were added to the collection. Foremost among them is what may be the only complete copy in existence of Genji kyasha makura [Genji’s Elegant Pillow] (1676), an erotic version of the 11th-century Tale of Genji. Thirty of the 54 chapters are sexually parodied in the hand-colored, printed pages. Illustrated by one of the earliest ukiyo-e artists, Hishikawa Moronobu, this book established conventions that would be repeated in woodblock printing over the next 300 years. A second book by Moronobu, Hyakunin isshū zōsanshō [Commentary on the One Hundred Poets, One Poem Each, with Portraits and Inscriptions] (1678), draws its inspiration from a famous work of classical literature in which the most accomplished of the early poets are pictured in poetry competitions with one another.

Ehon Haikai yobukodori [Haikai (poetry) Picture Book of the Cuckoo (or Worshipping a Woman’s Pussy at Night)] (1788) by Katsukawa Shunshō is a rare, first-edition copy of one of Japan’s most important works of erotic art. Unlike most erotica of the period, this book was luxuriously printed in full color and at great expense. Contemporary diaries show that some of the most noted samurai of the time owned copies, despite strict laws banning both erotica and sumptuous publications. Marquand also acquired the rare first printing of Utagawa Toyokuni’s Ehon imayō sugata [Picture Book of Modern Forms and Figures] (1802), a book that illegally featured portraits of women of different social classes in a single publication. Marquand’s copy was once owned by Edmond de Goncourt, the 19th-century French art critic, collector, and proponent of Japonisme.

Max Ernst’s and Paul Eluard’s Les malheurs des immortels (1922) has been called “one of the best examples of a true Surrealist collaboration.” Reminiscent of early modern emblem books, each of the volume’s 20 openings consists of a poem, a collage, and a title. Ernst first created the collages, then both men meditated on his images to generate sentences via free association. Working by turns, they elaborated these lines to generate full prose poems with overlapping voices that echo Ernst’s collages.

A later Surrealist collaboration is the erotic book object Œillades ciselées en branche (1939). Calligraphically styled automatic prose and poetry by Georges Hugnet accompanies 28 doll-themed heliogravures by Hans Bellmer in pastel and earth tones, the whole bound in pink wrappers that are overlaid with white, filigreed paper. Four ephemeral pamphlets clandestinely printed by Georges Hugnet during the German occupation of Paris (1940–41) feature the work of Miró, Picasso, Duchamp, and Valentine Hugo. Number three has a miniature tipped-in print by Duchamp of just the moustache and beard for his Mona Lisa readymade L.H.O.O.Q.
In the area of photography, an untitled set of four miniature Japanese photobooks by the artists’ group Graphic Shudan [Graphic Group] features humorous juxtapositions of cityscapes, nudes, and abstract compositions. Graphic Shudan brought together accomplished artists of different disciplines for the purpose of experimentation. This limited edition set was published by them in 1959 as a promotional item.

A very scarce run of the popular French magazine VU (1928–40) headlined the year’s photography acquisitions. Marquand’s set comprises 635 of the 637 regular issues, plus 16 special issues. Founding editor Lucien Vogel’s photo-centered weekly was inspired by contemporary newsreels. Strikingly, the year’s photography was editor Lucien Vogel’s special issues. Founding editor Lucien Vogel’s photo-centered weekly was inspired by contemporary newsreels. Strikingly, the year’s photography was editor Lucien Vogel’s special issues. Founding editor Lucien Vogel’s photo-centered weekly was inspired by contemporary newsreels.

Martin Kemp has described G.-B. Duchenne de Boulogne’s Mécanisme de la physionomie humaine ou analyse électro-physiologique de l’expression des passions (1862) as “the most remarkable of all the photographically illustrated books in medical science before 1900.” Among the 21 albumen photographs are iconic images such as one showing the neurologist Duchenne applying electrodes to stimulate a grotesque expression of fear on his patient’s face.

In the area of artistic anatomy, additions include Odoardo Fialetti’s artist’s manual Il vero modo et ordine per disegnar tutte le parti et membra del corpo humano (1608), with plates after Jacopo Palma the younger. Bernard Siegfried Albinus’s Tabulae Sceleti et Musculorum Corporis Humani (1747) is a majestic folio with engravings by Jan Wandelaar, including famous plates that pair a human skeleton with a fully fleshed rhinoceros—the latter sketched from life at the Amsterdam zoo.

A generous gift from Charles Scribner III ’73, *77 in honor of Professor John Rupert Martin made possible the addition of what has been called “perhaps the most famous and magnificent of all fête books.” The Pompa Introitus Ferdinandi (1641) commemorates the triumphal entry of the Cardinal-Infante Ferdinand of Spain into Antwerp in 1635. Peter Paul Rubens designed a magnificent sequence of triumphal arches and stages for the occasion that are recorded here in 38 full- and double-page prints by Théodore van Tulden, who worked directly from Rubens’s oil sketches, and in an extensive descriptive text by Jean-Gaspard Gevaerts. Marquand’s copy of this elephant folio-sized volume is bound in contemporary vellum with gilt panels and lozenges.

Acquisitions of archaeological interest include Francesco Villamena’s Ager Puteolanus (1652), with bird’s-eye views of the classical Roman sites at Pozzuoli, Baia, and Cuma. Picturae Etruscorum in Vasculis (1767–75) by Giovanni Battista Passeri, an archaeologist and antiquary to the Grand Duke of Tuscany, illustrates 249 vases from important Italian collections such as the Vatican Library’s Galleria Clementina. Marquand also acquired a group of early-19th-century archaeological publications once owned by the French archaeologist Honoré Théodoric d’Albert duc de Luynes, among them Francesco Inghirami’s lavishly illustrated Pitture di vasi fittile (1833–37). Marquand added numerous medieval and Renaissance manuscript facsimiles this year, including perhaps one of the earliest documented works of a female artist. The so-called Gradual of Gisela von Kerssenbrock carries an inscription saying, “The venerable and devout virgin Gisela von Kerssenbrock wrote, illuminated, notated, paginated, and decorated in gold letters and beautiful images this extraordinary book in her own memory, in the year of the Lord 1300.” Gisela has also been identified as the nun depicted leading her sisters at the Convent of Marienbrunn near Osnabrück in northern Germany in singing beneath the scene of the Nativity.

Title page of Pompa Introitus Ferdinandi (1641), purchase supported by Charles Scribner III ’73, *77

Stimulated expression of fear from Duchenne de Boulogne’s Mécanisme de la physionomie humaine (1862)

Skeleton and rhinoceros from Bernard Siegfried Albinus’s Tabulae Sceleti et Musculorum Corporis Humani (1747)

Villa of Agrippina from Francesco Villamena’s Ager Puteolanus (1652)

The Nativity and singing nuns from the facsimile of the Gradual of Gisela von Kerssenbrock (1300), purchase supported by the Elise and Wesley Wright, Jr. ’51 Marquand Book Fund
The Tang Center reached a milestone this year—the release of its 10th scholarly publication since its inaugural publication in 2006. Art as History: Calligraphy and Painting as One, by Professor Emeritus Wen C. Fong, arrived at the Princeton University Press warehouse for distribution in November 2014, less than a year after the release of Art and Archaeology of the Erligang Civilization in January 2014.

A richly illustrated book, Art as History provides an anthology and summation of Fong’s work on Chinese art history, including new and revised views on a range of important subjects. The topics addressed include “art as history,” in which each art object preserves a moment in art’s own significant history; the museum as a place of serious study and education; the close historical relationship between calligraphy and painting and their primacy among Chinese fine arts; the parallel development of representational painting and sculpture in early painting history; the greater significance of brushwork, seen abstractly as a means of personal expression by the artist, in later painting history; the paradigmatic importance of the master-to-follower lineage—of genealogy as a social force—in shaping the continuity and directing the subtle changes in Chinese painting history; the role of collectors; and the critical necessity of authenticated works for establishing an accurate art history.

During the 2014–15 academic year, the Tang Center focused primarily on publication and research projects. Two more books were in production this year: Proceedings from the 2013 College Art Association Distinguished Scholar Session in Honor of Wen C. Fong and Preserving the Dharma: Hōzan Tankai and Japanese Buddhist Art of the Early Modern Era by the late John M. Rosenfield. Preserving the Dharma explores the life and art of the Japanese Buddhist monk Hōzan Tankai (1629–1716). Through a close examination of sculptures, paintings, ritual implements, and primary documents, the book demonstrates how the Shingon prelate’s artistic activities were central to his important place in the world of late-17th-century Japanese Buddhism. At the same time, it shows the richness of early modern Japanese Buddhist art, which has often been neglected and undervalued. Both volumes will be released by the end of 2015. For a list of all Tang Center books, visit princeton.edu/tang/publications.

The Tang Center continued work on the Lo Archive project, a multiyear research and publication initiative focused on the archive of photographs of the Dunhuang and Yulin Buddhist caves in western China taken by James and Lucy Lo in 1943–44. These photographs not only provide an invaluable historical record because of the thoroughness of their coverage and their clarity, they are also testaments to James Lo’s photographic artistry. Supported by a generous grant of $250,000 from the Henry Luce Foundation awarded jointly to the Tang Center and the Buddhist Studies Workshop, the Lo Archive research project has also served as the stimulus for a range of scholarly activities that have already begun taking place and will continue over the next several years. To date, the Buddhist Studies Workshop has held the international symposium “Dunhuang Manuscripts: The Next Twenty Years,” and the Tang Center has completed a research trip to the Mogao and Yulin Caves in western China. The Tang Center is organizing an international symposium, “Visualizing Dunhuang,” to be held on November 13–14, 2015, that will explore ways of “visualizing” Dunhuang on many different levels, with topics that range from the architecture of cave temples to painting and sculptural programs, Buddhist ritual practices, expeditionary photography, conservation, and Dunhuang’s influence on modern and contemporary painting.

The Princeton University Art Museum is also organizing an exhibition, opening in October 2015, that aims to introduce the complexities of Dunhuang and will examine different ways of looking at and understanding the Mogao Caves by bringing together paintings, calligraphy, sculpture, and architecture discovered at Dunhuang along with travelogues, early photo archives, present-day photos, and artists’ renderings and copies.
In addition to its publication and research projects, the Tang Center organized and supported a number of scholarly programs. Last November, the Tang Center held the international symposium “Chigusa in Context: In and Around Chanoyu in Sixteenth-Century Japan” in conjunction with the exhibition Chigusa and the Art of Tea in Japan at the Princeton University Art Museum. The papers given at the symposium focused on the tea-leaf storage jar named Chigusa and the broader production and appreciation of the arts within which it thrived in the 16th century. In May 2015, many of the authors and discussants gathered at Princeton to develop and integrate their papers at a workshop “Chigusa in Context” in preparation for the forthcoming publication; the authors who reside in Japan participated in a parallel workshop held in Kyoto in July 2015. The Tang Center also supported a number of scholarly programs. This academic year, the Tang Center also contributed to the Princeton University Art Museum’s acquisition of Portrait of a High-Ranking Samurai, painted by the ukiyo-e artist Utagawa Toyokuni (1769–1825). Paintings by Toyokuni, a leading theater print illustrator of the late 18th and early 19th centuries, are rare, and rarer still are portraits of samurai, as this genre is usually reserved for memorials of famous “floating world” figures such as actors, writers, artists, and wealthy merchants. Portrait of a High-Ranking Samurai is the first painted portrait among a number of prints in the museum’s collection of Edo period material and will be useful for both exhibitions and teaching.

Finally, the Tang Center continued to support graduate students through small travel grants and assistance with grant writing. For further information on Tang Center events and publications, visit the website princeton.edu/tang.
Pamela Patton, professor and chair of art history at Southern Methodist University, has been appointed incoming director of the Index of Christian Art. Patton has published extensively on medieval Iberian art, with an emphasis on the multiple intersections of Iberian visual culture with religious and ethnic identity. Her books include *Pictorial Narrative in the Romanesque Cloister: Cloister Imagery and Religious Life in Medieval Spain* (Peter Lang, 2004) and *Art of Estrangement: Redefining Jews in Reconquest Spain* (Penn State University Press, 2012). She takes up her position at the Index this September.

Adelaide Bennett Hagens continued as acting director of the Index this year. Her additions to the index’s database included two mid-14th-century Italian manuscripts of the *Meditationes vitae Christi*, whose detailed evocations of moments from the Gospels in both words and images were highly influential. Another major addition was the Romanesque enamel Retable of Klosterneuburg, signed by the Mosan artist Nicholas of Verdun and dated 1181. The retable’s decorative program consists of 51 enamel plaques in 17 sets of three, with each vertical group demonstrating the typological relationship of Old Testament scenes to the New Testament, from the Annunciation to the Virgin to the Last Judgment.

Catherine Fernandez catalogued the medieval sculpture collection of the Kunsthistorisches Museum in Vienna for the Index database, as well as several Carolingian manuscripts, including the Lothar Gospels, the Loisel Gospels, and the Hurault Gospels. The Lothar Gospels, now in the Bibliothèque nationale de France in Paris (Ms. Lat. 266), are particularly significant. An imperial manuscript produced at Saint-Martin of Tours in the mid-9th century, the codex contains six full-page miniatures, as well as numerous lavishly ornamented initial pages and canon tables. Its portrait page of Charlemagne’s grandson Lothar remains one of the most iconic images of Carolingian art. Fernandez presented the paper “Charlemagne’s Pectoral: Talismans of the Legendary Emperor in Western Medieval Church Treasuries,” which examined the proliferation of Charlemagne’s “adornment relics” in the Latin West, at the annual meeting of the College Art Association. Judith Golden’s major focus was stained glass, both adding new examples to the database and updating existing records with new bibliography and extensive images. The medieval windows from the 12th and 13th centuries often feature portraits of saints, donors, and other people important to a particular church or region. More complex designs include episodes from the Old and New Testaments and saints’ lives. Given the fragile nature of the material, an amazing amount of original glass remains. Chartres Cathedral stands out, with 52 narrative windows at floor level alone, with a large proportion of original medieval glass remaining. The Index’s photographs of stained glass windows and panels, many of which were black and white, have now been supplemented with numerous brilliant color images taken by Stuart Whatling, Ph.D., whose website medievalart.org.uk documents the glass in 10 French cathedrals. Whatling kindly gave the Index permission to add his images to its database, allowing a significant enhancement of the documentation of this major category of medieval art.

Jessica Savage concentrated on the “miscellaneus” medium, mostly 14th-century Italian drawings by numerous artists, resulting in the addition of many artists’ names to the Index’s database. In adding to the leather category, she made a number of interesting discoveries, including two German statues of the Pietà with pressed relief borders on the Virgin’s cloak made of a leather-like substance. This regional technique became popular during the late 14th century in the Middle Rhine region, and it appears on statues in Wetzlar, Eschweiler, and vicinity. Savage also discovered a very unusual provenance for the 14th-century stamped leather crown case of Birger Jarl now in the Statens Historiska Museum in Stockholm. Decorated with images of the Wheel of Fortune and the Virgin Mary and Christ Child, the case remained in Germany from 1350 to the mid-1800s, when it was discovered being used as a coffee tin in a peasant’s kitchen and was acquired by Friedrich Culemann, a Hanover antiques dealer, who sold it
to the museum. A number of English and French tooled book bindings also entered the database this year, expanding our understanding of repeating iconography in medieval stamped leatherwork.

Savage also investigated the archival history of the Index. She organized single-case exhibitions on Charles Rufus Morey, the founder of the Index, and on the 1940s portrait drawings by former director of the Index Rosalie Green. With Index scholar Henry Schilb, Savage co-organized an exhibition on the Index’s archives related to Kurt Weitzmann, which coincided with the department’s symposium on Mount Sinai icons (see page 31). In April, the Index received an unusual gift related to Morey: a typescript art-history notebook prepared by Ira Swart, Class of 1915, for Morey’s course on medieval art in 1914. The 35-page notebook is illustrated with more than 90 thumbnail photos of key examples of medieval art.

Henry Schilb helped complete the transfer of the Index of Christian Art’s card catalogue files for textiles to the online database. The database now includes all the textile entries from the Index’s original card catalogue, in addition to objects that have been entered directly into the electronic database—more than 2,600 records in all, representing a wide range of types and all the periods covered by the Index, from fragments of Late Antique tunics to embroidered vestments and elaborate tapestries of the 14th century. Recently created or updated records include a late Byzantine epitaphios, a liturgical textile carried in procession and displayed during Holy Week, now in the Princeton University Art Museum. Dating to the early 14th century, the Princeton epitaphios is among the very oldest extant epitaphiai. Its iconography is also unusual, representing a frontally posed figure of the dead Christ, as though the figure is lying on this very textile.

Schieb also began the process of systematically transferring the Index’s records of terracotta objects from the card catalogue to the online database. The Index’s coverage of Late Antique lamps, ampullae, and other vessels is particularly strong, with some 1,250 records for terracotta objects already in the database. After the transfer of card catalogue records to the electronic database is completed, the number of terracotta objects in the database will be comparable to the number of records for textiles, and both categories will continue to expand as objects new to the Index are added. In addition to his work at the Index, Schieb presented a paper at the 29th International Conference on Medievalism held at the Georgia Institute of Technology in Atlanta in October 2014. In his presentation, “Lost in Translation: The Displacement of Meaning from Post-Byzantine Liturgical Textiles Acquired by R. F. Borough and Burton Y. Berry,” he told the stories of two post-Byzantine textiles repurposed as emblems of a medieval past.

Jon Niola, the Index’s manager of information technology, is leading Project Phoenix, an ambitious initiative that will completely replace the current online database with a new digital platform that is more in tune with the needs of 21st-century researchers. In this transitional year, Index staff began an extensive evaluation of the existing 100-plus fields that form the individual records. In addition to soliciting feedback from users, the Index brought in expert consultants Phillip Ross and Diane Zorich to assess the technology and taxonomy, respectively. The launch of the new interface is anticipated to coincide with the Index’s centennial celebration in 2017. The Index is also revising its copyright stance as an educational nonprofit organization and expects to make many more images public over the next few years. Finally, the Index’s new Facebook page, facebook.com/icaprinceton, provides opportunities for staff members to present fascinating topical entries and to interact with followers.

Volume 36 of the journal Studies in Iconography, managed by Adelaide Bennett Hagens at the Index and published by the Medieval Institute of Western Michigan University, appeared in spring 2015. It contains three articles, two of which discuss medieval diagrams and cosmography; three review articles, including “The State of Early Christian Iconography in the Twenty-First Century”; and 15 book reviews, with one by Professor Emeritus Michael Curschmann.

In spring 2015, the Index received a donation of approximately 2,800 color slides of Romanesque architectural sculpture from Daniel Esterman of New York City. The collection, which documents works in a range of countries—from France, Spain, and Italy to Britain and Ireland—is a welcome supplement and enhancement of the database images.
Visual Resources Collection

The Visual Resources Collection (VRC), directed by Trudy Jacoby, increased access to department image resources by making collections available in ARTstor’s Shared Shelf. The William MacDonald images of ancient Roman architecture and Professor Emeritus John Pinto’s extensive documentation of architecture in Rome are now available in both ARTstor and the Society of Architectural Historians Architecture Resources Archive (SAHARA).

VRC is completing a major initiative to digitize and catalogue several thousand color images of the icons at the Monastery of Saint Catherine at Mount Sinai taken by the expeditions to the monastery in the 1950s and ’60s codirected by the department’s late Professor Kurt Weitzmann. The scanning of approximately 2,000 35-mm slides of the icons was completed in 2014, and data was entered into a database. Work on the data is being continued by department graduate student Katherine King. The Sinai icon image archive, a key resource for the study of Byzantine and post-Byzantine icons, was launched in April 2015 and is now accessible online at sinai.princeton.edu. A two-day conference, A New Look: Sinai and Its Icons in Light of the Digitization of the Weitzmann Archive, celebrated the project (see page 31). An exhibition of photographs of Sinai icons curated by Jacoby and King was mounted in McCormick Hall in conjunction with the conference.

Collections continued to grow in many areas. Images of objects in the Metropolitan Museum of Art’s exhibition From Assyria to Iberia were added, as well as documentation of ancient eastern Mediterranean pottery. Buildings by Calatrava and Gehry as well as buildings in 20th-century Rome were licensed from Veritas Imaging. Images from Professors Kaufmann and Pinto continue to be added. Many images donated by Princeton University architect emeritus John Hlafter were digitized for Art 251, “Architecture of Princeton University,” taught in spring 2015.

Instruction sessions for undergraduate and graduate students continue and are updated every year to incorporate new resources and technology. Topics covered include image resources, PowerPoint for art history, using ARTstor, copyright, digitization and scanning, building collections, and, for seniors, preparing for oral exams.

With new staffing in place, the Research Photographs collections, housing, and staffing are being evaluated. Priorities include a better integration of the functions of Research Photographs into the general image collections. Inventory and condition assessment of the collections are underway, and the archaeological negatives will be rescanned to provide new large archival master files.

Research Photographs participated in the digital “Antioch through the Ages” project in collaboration with the Princeton University Art Museum, Firestone Library, and the Seeger Center for Hellenic Studies. The goal is to create a virtual Antioch study center, uniting materials from the 1930s excavations of the ancient city now in the collections of the department, the museum, and the numismatic collection in the library. The initial focus is sector 17-O: houses, shops, and factories that were never published but are now valued for the insights they can give into daily life in an urban area. Images and data from the sector were added to the project website, inventory cards were scanned, and maps and drawings were scanned. There was also increased activity in the Morgantina archives as work on the publication series Morgantina Studies progresses. Research Photographs provided many images for The Hellenistic and Roman Fine Pottery by Shelley Stone *81. Ongoing work on the digitization of the Morgantina archives will continue to facilitate access to the collection.

Student assistant Brandon Scott ’16 writes for the undergraduate admission blog. His post “Slide Work: My work with images” (admission.princeton.edu/blogs/slide-work) gives a wonderful perspective on working in Visual Resources.

Julia Gearhart joined the staff in November 2014 and is taking the lead on the Sinai icons website. Gearhart has advanced degrees in library and information science, with a concentration in digital archives, and in African and Asian art and archaeology, with a concentration in African art history, from the School of Oriental and African Studies in London. Michele Mazeris was promoted to the newly configured position of curator, image and historic collections. Jacoby sits on the campus Copyright Advisory Committee and the ARTstor Shared Shelf Advisory Committee. She has also been appointed to the new ARTstor Digital Library Advisory Group.
Symposiums and Series

Cast in Bronze, Written on Bamboo: Chinese Palaeography

Department graduate student Kent Cao and Professor Guolong Lai of the University of Florida collaborated on this workshop series on philological approaches to the study of Chinese palaeography. The spring 2015 workshops focused on three topics: the Jian Dawang Bohan, a manuscript of the 4th or 3rd century B.C.E.; Chuju, a Warring States bamboo slip; and the Shi Qiang pan, an inscribed bronze vessel dated to the late 900s B.C.E. Participants reconsidered transcriptions and interpretations, and reviewed the primary texts in relation to archaeological, art-historical, anthropological, and literary evidence. Examining these important objects in chronologically reversed order allowed the participants to see both the strengths and the limitations of modern philological reconstruction in the study of 1st-millennium B.C.E. textual material.

At Work with Artwork

This roundtable discussion series brought museum professionals to Princeton to speak about exhibitions they have curated, the varied responsibilities of curators, and the intellectual opportunities for art historians within the museum field. Three distinguished curators took part this year: Ugochukwu-Smooth C. Nzewi, curator of African art at the Hood Museum of Art, Dartmouth College; Jan Stuart, curator of Chinese art at the Freer and Sackler Galleries, Smithsonian Museums; and Matthew Affron, curator of modern art at the Philadelphia Museum of Art. All three provided engaging presentations, followed by thought-provoking discussions with student and faculty participants that also examined the important, yet often estranged, relationship between the academy and the museum. Graduate students Hannah Yohalem and Elizabeth Gebauer again acted as co-organizers, joined this year by colleagues Jessica Bell, Jamie Kwan, Perrin Lathrop, and Natalie Dupêcher, who moderated sessions related to their own fields.

Dunhuang Manuscripts: The Next Twenty Years

September 6–8, 2014

The 60,000 texts uncovered in the Dunhuang caves on the Silk Road in western China in 1900 are one of the greatest historical discoveries of the modern age. They include the world’s oldest dated printed text, along with handwritten manuscripts—in Chinese, Tibetan, Uyghur, Sanskrit, Sogdian, Khotanese, and Hebrew—ranging from Buddhist scriptures to vernacular poems, Chinese classics, performance literature, schoolbook primers, and government documents. This conference, sponsored by Princeton’s Buddhist Studies Workshop and the Tang Center for East Asian Art, brought together 29 scholars from China, Japan, Europe, and the United States to present their recent research on the manuscripts. Their papers examined all aspects of the Dunhuang manuscripts, including religious, literary, historical, linguistic, and palaeographical.

Chigusa in Context: In and Around Chanoyu in Sixteenth-Century Japan

November 7–8, 2014

This international symposium, organized by Professor Andrew Watsky and the Tang Center for East Asian Art in conjunction with an exhibition at the Princeton University Art Museum, focused on the tea-leaf storage jar named Chigusa. Made in China in the 13th or 14th century as a utilitarian container, Chigusa was exported to Japan, where it was admired aesthetically, given its name, and employed as a highly respected storage vessel for tea. This elevation in status took place within chanoyu, the practice of drinking whisked powdered tea in a specially designed space equipped with a range of objects selected for the participants’ appreciation. Chanoyu was not pursued in isolation, and Chigusa and its admirers inevitably intersected with other aspects of Japanese culture. The symposium was cosponsored by the Program in East Asian Studies and the Princeton University Art Museum with funding from the E. Rhodes and Leona B. Carpenter Foundation.

A New Look: Sinai and Its Icons in Light of the Digitization of the Weitzmann Archive

April 17–18, 2015

Co-organized by Professor Charles Barber and Trudy Jacoby, director of the Visual Resources Collection, this conference focused on the extraordinary assemblage of icons at the Monastery of Saint Catherine at Mount Sinai. The event celebrated the launch of the online archive of the department’s color photos of the Sinai icons taken by the expeditions to the monastery between 1956 and 1965 (sinaiprinceton.edu). Twelve speakers from four countries presented papers that examined the work and influence of the Sinai expeditions, the conservation and restoration of the Sinai icons, and other topics, including the donors of icons, icons from Crete at Saint Catherine’s, and the influence of the Slavic cultural sphere. Professor Robin Cormack, professor emeritus at the Courtauld Institute of Art, gave the annual Kurt Weitzmann Lecture, “Discovering Icons at Sinai: From Uspenskij to Weitzmann,” which served as the keynote lecture for the conference.
Art Museum Events

September 19, 2015
Opening celebration of Cézanne and the Modern
Keynote lecture by Professor Bridget Alsdorf

October 17, 2015
Opening celebration and lecture for Princeton’s Great Persian Book of Kings
Lecture by Marianna Shreve Simpson, guest curator

October 22, 2015
Lecture by Hsueh-man Shen, assistant professor, Ehrenkrantz Steward, Nancy A. Nasher-Doug Starn with James Simpson, guest curator

October 24, 2015
In Conversation: Mike and Doug Starn with James Steward, Nancy A. Nasher-David J. Haemisegger, Class of 1976, Director
In honor of the unveiling of the sculpture (Any) Body Oddly Propped (2015) recently installed on the plaza of McCormick Hall in September 2015

November 5, 2015
Inside View: Envisioning Dunhuang’s Caves of a Thousand Buddhas
Zoe Kwook, Assistant Curator of Asian Art

December 10, 2015
Panel discussion
Mount Adams, Washington (1875) by Albert Bierstadt

Art Museum News

Reflecting a renewed commitment to original scholarship and to the study of works of art in the original, in 2014–15 the Princeton University Art Museum presented 10 special exhibitions featuring hundreds of works from the museum’s own collections as well as approximately 500 loans from a variety of lenders worldwide.

The anchor of the museum’s fall 2014 schedule, Kongo Across the Waters, was an ambitious new look at the art of Kongo and the ways in which it was influenced by cultural exchange with Europe and then spread through the world, including to North America through the Atlantic slave trade. A partnership with the Royal Museum in Tervuren, Belgium, and with the Harn Museum at the University of Florida, it was a dense and arresting project and the most important exhibition devoted to the art of Africa the museum has yet undertaken.

Chigusa and the Art of Tea in Japan was the brainchild of the department’s Professor Andrew Watsky, organized in partnership with the Freer and Sackler Galleries at the Smithsonian Institution. At the exhibition’s conclusion, its star object—the tea-leaf storage jar known as Chigusa—was returned to Washington, never to travel again due to the constraints of the Freer bequest.

In January 2015, The City Lost and Found: Capturing New York, Chicago, and Los Angeles, 1960–1980 represented the first major exhibition for Princeton curated by Kate Bussard, the museum’s second Peter C. Bunnell Curator of Photography. A complex loan project considering the intersection of photography, urban studies, and social history, The City Lost and Found was a major collaboration with the Art Institute of Chicago.

Also noteworthy this year was the appointment of the eminent art historian and curator John Elderfield as the museum’s inaugural Allen R. Adler, Class of 1967, Distinguished Curator and Lecturer. Elderfield presented a sold-out lecture series in the spring in which he spoke on topics including Henri Matisse, Pierre Bonnard, Willem de Kooning, Jasper Johns, and Paul Cézanne. He will teach his first course at Princeton this fall on the art of Paul Cézanne, coinciding with the return to Princeton of the Henry and Rose Pearlman Collection, for an exhibition titled Cézanne and the Modern: Masters of European Art from the Pearlman Collection.

Two museum publications were honored by the American Alliance of Museums in its annual Museum Publications Design Competition: The Itinerant Languages of Photography received an honorable mention, while the catalogue for New Jersey as Non-Site was named “Best in Show” from among more than 400 entries submitted by 92 museums across the country.

Educational activities and events continue to grow in energy and impact each year. The museum now offers more than 200 programs each year, from complex scholarly symposiums to lecture series to artists’ talks to student- and docent-led tours. Program attendance has increased 300 percent in the last three years.

The museum has seen an increase of nearly 50 percent in the number of University courses visiting the museum, including a greater diversity and range of departments and programs. Faculty and student requests for access to works of art not on public display have increased by 600 percent in the last three years.

The museum continues to strengthen the collections with strategically selected works that build on existing strengths or that fill gaps. Over 150 works of art entered the collections in 2014–15, including an important private collection of African art, a major American folk painting by Erastus Salisbury Field, a remarkable first-century Roman torso of Venus, and a landmark work by the Nigerian artist El Anatsui.

In addition to Cézanne and the Modern, returning to Princeton in September after a two-year international tour to Oxford, Aix-en-Provence, Atlanta, and Vancouver, where it was seen by more than 400,000 visitors, highlights of fall 2015 include Princeton’s Great Persian Book of Kings, featuring a book-length publication showcasing the exquisitely illuminated Peck Shahnama from Firestone Library, and Sacred Caves of the Silk Road: Ways of Knowing and Re-Creating Dunhuang, organized by the museum in cooperation with the Tang Center for East Asian Art.
News from Alumni

Undergraduate Alumni

Tiffany Bell ’76 is cocurator of Agnes Martin, a retrospective exhibition on display at Tate Modern, London, from June 3–October 11, 2015. She also coedited and contributed to the accompanying catalogue and is the editor of a catalogue raisonné of Martin’s work to be published digitally by Artifex Press. Martin identified herself with the aspirations of the Abstract Expressionist generation, but her work became associated with the geometric abstraction of Minimalism that emerged in the early 1960s. She is now seen as a pivotal figure between those two tendencies. The show will travel to the Kunstsammlung Nordrhein-Westfalen in Düsseldorf (November–March 2016), the Los Angeles County Museum of Art (April–September 2016), and the Solomon R. Guggenheim Museum in New York (October 2016–January 2017). [tibell@gmail.com]

Anne-Marie Belli ’84 had a solo show at the Present Day Club in Princeton in May–June 2015. Shadows of plants serve as the source material for her continuing Shadow series of watercolors in indigo. In 2014, her paintings were included in several group shows in New York City and the Hamptons. She has also ventured into portraiture on paper, inspired by Francesco Clemente. Her collectors include Alec Baldwin and Henry Buhl. Anne-Marie has a new website and blog, annemariebelli.com. [am@annemariebelli.com]

Lex Brown ’12 will attend Yale University this fall to pursue a master’s degree in fine arts. Also this fall, her first book, My Wet Hot Drone Summer, will be published by Paul Chan, recent winner of the Guggenheim Hugo Boss Prize, as a part of Badlands Unlimited’s New Lovers erotica series. Lex’s much “drier” essay, “Monument Time,” was published in Thomas Hirschhorn: Gramsci Monument, the Dia Art Foundation’s catalogue of Thomas Hirschhorn’s 2013 project The Gramsci Monument, at which he played an integral role, teaching an 11-week children’s art class at Forest Houses in the Bronx, New York. Lex recently presented her first one-person show, American Flag, at the Roy and Edna Disney/CalArts Theater in Los Angeles. Documentation of the darkly humorous performance about race, sexuality, global warming, and space travel is available on her website, lexbrown.com. [lex@lexbrown.com]

William A. Camfield ’57, with coauthors Arnauld Pierre, Candace Clements, and Beverley Calvé, published the first volume of the projected four-volume catalogue raisonné of the works of Francis Picabia. Francis Picabia: Catalogue Raisonné, Volume I (1898–1914) was published by Mercatorfonds in Brussels, with Yale University Press distributing the volume in the U.S. The works in this volume range from Picabia’s early pieces as an Impressionist in the 1890s to his Cubist and abstract paintings of 1912–14, which constitute landmarks in the history of modern art. The team expects the second volume to be available in time for a retrospective exhibition of Picabia at the Museum of Modern Art in fall 2016. [billc@rice.edu]

Jill H. Casid ’88 published Scenes of Projection: Recasting the Enlightenment Subject (University of Minnesota Press, 2015), a book that appropriates the instruments at the heart of the so-called scientific revolution—the projecting telescope, camera obscura, magic lantern, solar microscope, and prism—to theorize vision and power at the intersections of the histories of psychoanalysis, media, scientific method, and colonization. Its scope ranges from the mythic origins of representation to exemplary instances of contemporary art. Jill is professor of visual studies at the University of Wisconsin-Madison. She is currently at work on projects that explore the aesthetic as a resource for bioethics, the volatile potentials of public intimacy, the deaths and afterlives of queer theory, and the practice of “care for death.” [jcasid@wisc.edu]

Jessica Ahnert Davis ’00 is based in Millburn, New Jersey, where she runs her design atelier Nest Studio LLC (nest-studio-home.com). Nest Studio designs and sells fine decorative knobs and pulls to designers and retail clients and also focuses on residential and hospitality interior design. [jessadavis@gmail.com]

Richard Dupont ’91 was honored at the Museum of Arts and Design’s 2014 MAD
Jill H. Casid ’88, Scenes of Projection: Recasting the Enlightenment Subject

Jorey (Else) Hurley ’96, bronze, 30 × 17.5 × 8 inches

Richard Dupont ’91, Lauren, Marylene 1, 2014, hand-polished solid cast bronze, 30 × 17.5 × 8 inches

Laura Trimble Elbogen ’07, after seven years in the architecture and design industry in New York City, moved to San Francisco and now works full-time in her landmark art and destination invitations business, Laura Ann (lauraannstudio.com). She specializes in painting architectural landmarks in watercolor and ink, as stand-alone paintings or custom invitations and stationery. This spring she launched the Laura Ann Campus and Chapels Collection of wedding invitations and stationery, featuring the architecture of the Ivy League. The Princeton ensemble depicts the University Chapel, Nassau Hall, Prospect House, and tigers. The product line includes coordinating “save-the-date” announcements, rehearsal dinner invitations, maps, just-married banners, escort and place cards, menus, event signage, thank-you notes, and more. Another line, “Tiger Spirit” greeting cards, is sold exclusively at the Princeton University Store, with a percentage of profits benefiting the Class of 2007 Dean Fred Hargadon Memorial Endowment Fund. [laura@lauraannstudio.com]

Alison Green ’90 directs a new master’s program in curating and critical writing at the art school Central Saint Martins in London. The program, MA Culture, Criticism and Curation, enrolls 20 students a year and is conceived as both academic and practical, with students doing scholarly research and developing and realizing exhibitions. Last year the program worked with the South London Gallery on a think tank about land tenure, and the larger political context of monuments, purchase or exchange of entire towns. His work was on display in May–June 2015 at Tracy Williams, Ltd., in Manhattan. His work was also shown this year at Art Los Angeles Contemporary; Zona Maco, Mexico; and in the shows Beautiful Beast, at the New York Academy of Art, and Beyond the Buzz: New Forms, Realities, and Environments in Digital Fabrication, at the Minneapolis College of Art and Design. [info@richarddupont.com]

Jorey (Else) Hurley ’96 published her second picture book for young children, Fetch (Paula Wiseman/Simon & Schuster, 2015). Inspired by the diligent retrievers at her local dog beach, Fetch offers a dog’s perspective on the joys of venturing out, of coming back home, and of the joy a simple ball can bring. Using just one evocative word per spread, Jorey lets her bright, clean illustrations do the storytelling in this delightful depiction of a dog’s day at the beach. Reviewers have praised the book as “thoughtfully designed and executed,” “attractive and crisp,” and a “spare and beautiful outdoor adventure … recommended for all.” For more about Jorey’s art and books, visit her website, joreyhurley.com. [jorey@joreyhurley.com]

Jacob Lauinger ’99 has published Following the Man of Yamhad: Settlement and Territory at Old Babylonian Alalah (Brill, 2015), which examines some of the most important cuneiform tablets found at the Bronze Age site of Alalah in Turkey: legal contracts from about 1700 B.C.E. that record the purchase or exchange of entire towns. His book attempts to define the nature of the alienated settlements, the rights enjoyed by their owners, the underlying system of land tenure, and the larger political context in which the transactions occurred. Jacob is assistant professor of Assyriology in the Department of Near Eastern Studies at Johns Hopkins University, researching and teaching Babylonian cuneiform and the history of the pre-Islamic Middle East. He also works as epigrapher for Koç University’s expedition to the Bronze Age site of Alalah/Tell Atchana (ca. 2000–1300 B.C.E.) and the University of Toronto’s Tayinat Archaeological Project’s expedition to the Iron Age site of Tell Tayinat (1000–600 B.C.E.). [jlauger@jhu.edu]

Mary L. Levkoff ’75, after more than five years as head of the Department of Sculpture and Decorative Arts at the National Gallery of Art, is looking forward to putting her art history degree to more direct practical application.
Art in Washington, was appointed museum director at Hearst Castle in San Simeon, California, in July 2014. Mary oversees about 15,000 works of art, including 150 ancient Greek and South Italian vases, sculptures by Antonio Canova and Bertel Thorvaldsen, and 9,000 drawings by Julia Morgan, architect of the estate conceived by William Randolph Hearst in 1919. The site comprises 120 landscaped acres and four mansions. Staffed by more than 200 employees, it welcomes 750,000 visitors annually. In February, Mary delivered a lecture at Wilton House Museum in Richmond, Virginia, on a rediscovered portrait of Peyton Randolph that once belonged to Hearst. She also published “Remarks on Glass Eyes in Polychromed Portraits of the 17th and 18th Centuries,” in The Eternal Baroque: Studies in Honour of Jennifer Montagu (Skira, 2015), and served on the advisory board for the festschrift.

Elliot Lopez-Finn ’12 earned a master’s degree in art history at the University of Texas-Austin and entered the Ph.D. program. She presented research from her master’s thesis, “Defining the Red Background Style: The Production of Object and Identity in a Classic Maya Court,” at several conferences, including the annual meeting of the Society for American Archaeology. Elliot’s current research focuses on the role of the Postclassic pilgrimage center of Cholula in Puebla, Mexico. She is interested in the intersection of religious worship, artistic production, and economy, especially as the Aztec Empire incorporated the city into its holdings. This summer she conducted field research in Mexico City and Puebla.

Elliot Lopez-Finn

Mifflin Lowe ’70 published the children’s book Wilton Wilberry and the Magical Christmas Wishing Well, a story about a greedy boy who gets angry and runs away from home. He discovers a magic wishing well with a rock ’n’ roll Santa who gives him everything he wants, but when Wilton is dissatisfied, the Christmas Princess shows him that the most important gift is the love of his friends and family, and he has the happiest Christmas of his life. The story is interspersed with eight original songs written by Mifflin and is available on CD, locokids.com, and kidzmusic.com. His current work in progress is The Adventures of Cowboy Kareem. Kareem is young, black, and lives in New York City. He pictures New York City as the Wild West, skyscrapers as mountain peaks, and women in fur coats as grizzly bears. Mifflin’s script for the animated movie recently won a blue ribbon in a script contest. [mifflinlowe@gmail.com]

Mifflin Lowe ’70

Spencer MacCallum ’54 has presented Spencer MacCallum ’54 the Ohtli Award for 2015, Mexico’s highest cultural award, in recognition of half a lifetime promoting the ceramic art of Juan Quezada, now world renowned and a Mexican icon, and other artists in Quezada’s village of Mata Ortiz, Chihuahua. Inspired by the prehistoric pottery of the region, their art has contributed significantly to the cultural identity of northern Mexico. The definitive history of this remarkable art movement is Walter P. Parks’s The Miracle of Mata Ortiz, 2nd edition (Rio Nuevo, 2013).

Dennis Martinez ’86 had two simultaneous solo exhibitions on the campus of Dixie State University in St. George, Utah. Working on the interdisciplinary theme of art and psychology, the exhibitions, titled Anonymous Faces: The Homeless, the Addicted, and the Mentally Ill, focused on the recognition, treatment, and aftermath of personal struggle. Dennis is a tenured art professor at Dixie State, where he has taught for 20 years.

Jim Melchert ’52 recently created a commissioned tile mural for the San Francisco International Airport. Made of broken and glazed porcelain tiles, the work is titled River/River, a reference to the energy that broke the tiles and, like a river, took the path of least resistance on its way through them. The mural measures 6 × 12 feet and is located in a secure corridor that connects Terminals 1 and 2. Jim is professor emeritus of art at the University of California-Berkeley.

Suzanne Myer’s debut novel, Stone Cove Island (Soho Teen, 2014), a young adult mystery set in a sleepy New England beach town that has been devastated by a hurricane. As the quaint resort struggles to recover, 17-year-old Eliza cleans out the island’s iconic lighthouse and stumbles upon new evidence—a handwritten, anonymous confession—in an unsolved 30-year-old murder that has long haunted the island. Everyone who knew the victim, Bess Linsky, is suddenly a suspect, and Eliza soon finds herself in the throes of an investigation she never wanted or asked for. The setting of Stone Cove Island was inspired by a fall trip Suzanne took to Cape Ann, Massachusetts, with her sophomore year roommates. Her next novel, I’m from Nowhere, is forthcoming in January 2016.

Robert M. Peck ’74 was awarded the Sarah Chapman Francis Medal, one of the highest honors bestowed by the Garden Club of America. The award recognized his books, lectures, and scholarly work, which have
encouraged preservation of the natural and human treasures about which he writes. A senior fellow at the Academy of Natural Sciences of Drexel University, Bob is a writer, naturalist, and historian who has traveled extensively in North and South America, Africa, Asia, and Europe, tracing the travel routes of 18th- and 19th-century naturalists, including John James Audubon, William Bartram, John Muir, and Henry David Thoreau. He recently completed a book on the English painter Edward Lear (1812–88) that will be published in early 2016 by David R. Godine. [rmph89@udrexel.edu]

Alison Poe ’94, with Marice Rose, coedited Receptions of Antiquity, Constructions of Gender in European Art, 1300–1600 (Brill, 2015). The book’s 12 essays examine ways that late medieval and early modern artists, patrons, collectors, critics, and viewers in Italy, France, Germany, and other parts of Europe made use of ancient works of art, texts, and subject matter to help construct—or, sometimes, to complicate or challenge—contemporary gender norms. Among the topics are illustrations of Europa and Philomela in Ovide moralisé manuscripts; Giotto’s personification of Fortitude in the Arena Chapel; Giulio Romano’s fresco of Pasiphaë in the Palazzo del Te; receptions of ancient statues thought to be hermaphroditic; sketches and adaptations of the Belvedere Torso; Italian and Northern Renaissance images of witches; city personifications in Florence; and displays of antiquities in Roman gardens. Alison also contributed entries on iconography to the Encyclopedia of Early Christian Art and Archaeology, edited by Paul Corby Finney (Eerdmans, 2015). [alisonpoe@hotmail.com]

Jessica Davis Powers ’97 is curator of art of the ancient Mediterranean world at the San Antonio Museum of Art. She continues to work on the museum’s Roman sculpture collection and has given conference papers on dubitanda and questions of authenticity, at the 2012 annual meeting of the Archaeological Institute of America; on a statuette of Aphrodite from Roman Syria, at the 2014 annual meeting of the Classical Association of the Middle West and South (CAMWS); and on a portrait of Antinous, at the 2015 annual meeting of the Association for the Study of Marble and Other Stones in Antiquity (ASMOStA). Her recent publications include coediting The San Antonio Museum of Art: Guide to the Collection (2012) and an essay on the display of Roman sculptures in museums in The Oxford Handbook of Roman Sculpture (2015). [jessica.powers@samuseum.org]

William B. Rhoads ’66 *75 has news in the graduate alumni section.

Jeff Richmond-Moll ’10 completed his third year as a graduate student in the Department of Art History at the University of Delaware. He is a 2015–16 recipient of the Ailsa Mellon Bruce Predoctoral Fellowship for Historians of American Art to Travel Abroad from the Center for Advanced Study in the Visual Arts. This summer, he traveled in England, Belgium, and the Netherlands to study art and destruction in the English and Dutch Reformation. He was previously the Alfred Appel, Jr. Curatorial Fellow at the Delaware Art Museum, where he organized the 2014 exhibition “Blessed Are the Peacemakers”: Violet Oakley’s The Angel of Victory (1941). Reuniting Oakley’s wartime altarpiece with preparatory studies and related works for the first time, the project explored the artist’s paradoxical vision of victory and peace in December 1941 and considered the religious character of her efforts in an era when, as some argue, public religion otherwise seemed wrecked beyond recovery. During the past year, Jeff presented papers at Queen’s University (Ontario), the University of Pittsburgh, the annual conference of the College Art Association, and Yale University. [jeffrm@udel.edu]

David Robb ’59 recently identified the only known map created by Moritz Furst (1782–1840), the renowned maker of congressional medals honoring War of 1812 naval heroes and presidential portrait medals commemorating Indian treaties. Furst created his map of Alabama in 1818 as the official seal for the new Territory of Alabama, as David discusses in his article “An Invisible Map Revealed” in the fall 2014 issue of Alabama Heritage magazine. The map features Alabama’s principal rivers, as specifically requested by territorial governor William Wyatt Bibb. Subsequently adopted by the state of Alabama, Furst’s Alabama seal certified official appointments and state documents for five decades until 1868. Moreover, Furst’s early map of Alabama inspired the current design of Alabama’s official seal, adopted in 1939. Alabama’s distinctive seal remains unique—it is the only state seal featuring a map of its territory.

Maria F. P. Saffiotti Dale ’85, curator of paintings, sculpture, and decorative arts at the Chazen Museum of Art, University of Wisconsin–Madison, is the general editor of the catalogue European Medals in the Chazen Museum of Art: Highlights from the Vernon Hall Collection and Later Acquisitions (Chazen Museum of Art in association with the American Numismatic Society, 2014). The medals range in date from the 15th to the 20th century, with especially notable examples of the Renaissance and Baroque periods, including contemporaneous casts of medals by the 15th-century painter Pisanello.
The collection’s important holdings of 16th- and 17th-century French medals include portrait medals of Louis XII and Anne de Bretagne. Maria served as venue curator for the traveling exhibition Illuminating the Word: The Saint John’s Bible, which was on view at the Chazen Museum of Art from December 2014–March 2015, and co-organized the scholarly symposium “Visualizing and TranslatingScriptures: Reflections on The Saint John’s Bible” with the Lubar Institute for the Study of the Abrahamic Religions. [msaffiottidale@chazen.wisc.edu]

Christian C. Sahner ’07 published Among the Ruins: Syria Past and Present (Hurst and Oxford University Press, 2014), an affectionate and poignant history of the peoples of Syria, their fragile coexistence, and how sectarianism is unravelling their once proud country. A blend of history, memoir, and reportage, the book draws on his extensive knowledge of Syria in ancient, medieval, and modern times, as well as his experiences living in the Levant on the eve of the war and in the midst of the “Arab Spring.” Christian focuses on five themes: the role of Christianity in society, the arrival of Islam, the rise of sectarianism and competing minorities, the emergence of the Ba’ath Party, and the current civil war. After graduation, Christian was a Rhodes Scholar at the University of Oxford, then returned to Princeton, where he earned a Ph.D. in the Department of History, focusing on the transition from late antiquity to the early Islamic period. He defended his dissertation in May 2015 and now holds a junior research fellowship at St John’s College, Cambridge. [csahner@gmail.com]

Sean Sawyer ’88 left his position as executive director of the Royal Oak Foundation—the American partner of the National Trust of England, Wales, and Northern Ireland—to become president of the Olana Partnership. The partnership works cooperatively with New York State to support the restoration, development, and interpretation of Frederic Edwin Church’s estate, Olana. Designated a National Historic Landmark in 1965, Olana is one of the few intact artists’ homes, studio, and estate complexes in the United States. Church, a major figure in the Hudson River School of landscape painting, executed some of his most famous works there. [ssawyer@olana.org]

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

Abbie Vandivere (Bagley-Young) ’01 has lived in Amsterdam, where she works as a freelance paintings conservator, for the past 10 years. After defending her Ph.D. dissertation “From the Ground Up: Surface and Sub-Surface Effects in Early Netherlandish Paintings” at the University of Amsterdam in 2013, she was offered a job as conservator/restorer at the Mauritshuis, the museum in the Hague that specializes in Dutch Old Master paintings. She is also coordinating a two-year technical art history master’s course at the University of Amsterdam, one of the few in the world that emphasizes the study of works of art as material objects and bridges the worlds of “traditional” art history, conservation, and conservation science. The next session will start in 2017, and Princeton students and alumni are encouraged to apply. Information about Abbie’s work can be found at fromthegroundup.nl. [abbie@abbieart.com]

Rokhaya Waring ’88’s art is featured in a new book, Stars & Stripes: The American Flag in Contemporary Art, by E. Ashley Rooney and Stephanie Standish (Schiffer Publishing, 2015). The book presents nearly 350 images showing how contemporary artists have represented the American flag and other patriotic symbols. From wall hangings to clothing to marketing propaganda—in watercolor paintings, crazy quilts, oils, mixed media, digital, and other media—the artists share their work and the inspiration behind it. See more of Rokhaya’s art at rokhaya.com. [rokhaya@rokhaya.com]

Alan Weinstein ’61’s work has focused on “cut canvas” paintings since about 2007. Initially, the works were small, and the imagery was figurative and fragmentary. By 2010, he was developing large-scale, complex, joined canvas compositions up to 20 feet wide. The most recent series, Trees, are up to six feet tall. For more about Alan’s art, visit alanweinstein.com. [alan@alanweinstein.com]

Rick Wright ’87 has recently been traveling across the United States to photograph exotic homes, including a prairie-style ranch in Carefree, Arizona; a five-story town home in New York City’s West Village; and a glass-fronted cottage in the Catskill Mountains. His increased dedication to the darkroom, inspired by teaching “Art of the Fine Print” at Fleisher Art Memorial in Philadelphia, has triggered his immersion in 4x5” field camera work, and he is building a portfolio of landscapes, printing on “old-fashioned” warm-tone silver gelatin paper. In his first two residencies at Peters Valley School of Craft this summer, Rick taught both architectural photography and night photography. He also continues to draw and paint from the figure every week. For more of his work: rickwrightphotography.com. [rick@rickwrightphotography.com]
Graduate Alumni

Carla Antonaccio *87 stepped down after six years as chair of the Department of Classical Studies at Duke University in July 2014 and now holds a joint appointment in that department and the Department of Art, Art History, and Visual Studies. On leave in 2015, she is working on the publication of the (mostly) Princeton excavations at Morgantina in the 1950s and ’60s. The 60th anniversary of the start of excavations by Princeton was marked by a colloquium at the annual meeting of the Archaeological Institute of America in January, organized by Carla and Malcolm Bell ’63 *72, which included a paper coauthored by Carla and Shelley Stone *81. Among her many recent projects is Classical Archaeology in Context: Theory and Practice in Excavation in the Greek World, coedited with Donald Haggis (De Gruyter, 2015), a series of case studies derived from archaeological excavation in Greek cultural contexts in the Mediterranean (ca. 800–100 B.C.E.), addressing the current state of the field, the goals and direction of Greek archaeology, and its place in archaeological thought and practice. [canton@duke.edu]

Patricia Blessing *12 published Rebuilding Anatolia after the Mongol Conquest: Islamic Architecture in the Lands of Rûm, 1240–1330 (Ashgate, 2014), the first in-depth study of patronage, architectural styles, and networks of craftsmen as Anatolia was integrated into the Mongol Empire. Her study argues that, far from having a unifying effect on architecture, the dynamics of this global encounter between Leonardo da Vinci and Michelangelo, and the Art of the Figure between the 16th and the 19th century. The book examines the perils of attribution. With Luisa Elena Alcala, Jonathan coedited Painting in Latin America, 1550–1820: From Conquest to Independence (Yale University Press, 2014), which surveys the diverse styles, subjects, and iconography of painting in Latin America between the 16th and the 19th century. The essays explore the very different ways the Viceroyalties of New Spain—with its center in modern-day Mexico—and Peru responded to the influence of the Europeans and their art, considering a wide range of art and artists, some for the first time.

Michael Cole *99 has published Leonardo, Michelangelo, and the Art of the Figure (Yale University Press, 2015), a new account of critical developments in Italian Renaissance painting based on close examination of the encounter between Leonardo da Vinci and
Michelangelo Buonarroti in late 1504 and early 1505, when both artists were at work on mural commissions for the Palazzo Vecchio in Florence. This one moment when the two artists worked side by side shaped art and its history in the decades and centuries that followed. This new study investigates the roots of their differing ideas of the figure in 15th-century pictorial practices and what this contrast meant to the artists and writers who followed them. With Oliver Tostmann, Michael curated the exhibition Donatello, Michelangelo, Cellini: Sculptors’ Drawings from Renaissance Italy, which was on display at the Isabella Stewart Gardner Museum in Boston from October 2014 to January 2015. He also contributed the essay “Why Did Sculptors Draw?” to the accompanying catalogue. [mc3371@columbia.edu]

Tracy E. Cooper *90’s recent publications include “Leonardo’s ‘Braids and Spirals of Live Water’: Richard Schofield and the Dynamics of Scholarly Translation,” in The Gordian Knot: Studi offerti a Richard Schofield (Campisano Editore, 2014), and “On the Death of Great Men: A Note on Doge Andrea Gritti,” in Venice and the Veneto during the Renaissance (Firenze University Press, 2014), also available as an e-book. In fall 2014 Tracy was invited to be the Jane Green Endowment for Studies in Art and Culture Lecturer at Mills College, where she spoke on “Portrait of a Lady: Gender Equity and Family Dynamics in Renaissance Venice.” She was re-elected as Renaissance Society of America discipline representative for art history, for which she served on several committees, including the program committee for the 2015 annual meeting in Berlin, where she sponsored a number of sessions and presented a paper. Tracy will also serve as chair of the advisory council of the Department of Art and Archaeology. [tcoope05@temple.edu]

Margaret D’Evelyn *94 was named the William Martin and Mina Merrill Prindle Professor of Fine Arts at Principia College in Elsah, Illinois. [margaret.develyn@principia.edu]

Pierre du Prey *73 was visiting scholar in garden and landscape studies at Dumbarton Oaks Research Library in March 2015. While in residence he prepared for publication the introduction to Dumbarton Oaks’s 17th-century manuscript by Francesco Ignazio Lazzari containing his imaginary reconstruction of Pliny the Younger’s Tuscan villa and its extensive grounds. Pierre also studied the gardens by Beatrix Farrand at Dumbarton Oaks, and found in the archives the papers of two of his Princeton mentors, David R. Coffin and Donald Drew Egbert. [pduprey@queensu.ca]

Sabine Eiche *83 continues to work as a translator, this past year for the Getty and the Cantor Arts Center at Stanford University. She also edited Florian Härb’s book, The Drawings of Giorgio Vasari (1511–1574), the first catalogue raisonné of his graphic work, consisting of about 500 drawings. Due to be published this fall by Ugo Bozzi Editore in Rome, the volume will be approximately 750 pages in length and will include essays on Vasari’s design process, his workshop, and his advisers. Sabine is still writing her column on words and language for Richmond News, now in its fourth year. Visit her website, members.shaw.ca/seiche. [sabinedellarovere@yahoo.ca]

Gail Feigenbaum *84 edited Display of Art in the Roman Palace, 1550–1750 (Getty Research Institute, 2014), a volume that explores the principles of the display of art in Roman palaces of the early modern period. It demonstrates that the display of art in these palaces was calibrated to an increasingly accentuated dynamism of social and official life, and unfolded in space in a purposeful narrative that reflected rank, honor, privilege, and intimacy. The volume argues that art history—even the emergence of the modern category of fine art—was worked out as much in the rooms of these palaces as in the printed pages of Vasari and other early writers on art. Gail is associate director of the Getty Research Institute, where she works mainly on publications and research, and she is currently the College Art Association’s vice president for publications. [gfeigenbaum@getty.edu]

Elena Filipovic *13 was appointed director and chief curator of Kunsthalle Basel, one of the first and still most active art spaces in Switzerland devoted to international contemporary art. At the Kunsthalle, she organizes up to 10 exhibitions a year, along with an active public program of related events. Elena previously served for six years as senior curator of WIELS Contemporary Art Centre in Brussels, in addition to being tutor of theory/exhibition history at De Appel postgraduate curatorial training program in Amsterdam, and adviser at the Rijksakademie. [info@kunsthallebasel.ch]

Mary E. Frank *06 dedicated the past year to establishing and raising funds for the Rosand Library and Study Center at Save Venice, in Venice. In her capacity as chair of the education committee—as well as a former student, fellow Save Venice board member, and friend of Professor Rosand (1938–2014) and his family—Mary oversaw the cataloguing and move of the 4,000 books to the new Save Venice headquarters in the Palazzo Contarini Polignac on the Grand
Canal. The focus of the library is Venetian studies, but the collection reflects the breadth of Rosand’s interests, ranging from Chinese calligraphy to Abstract Expressionism. The library joins the conservation and photo files that document more than four decades of restoration work carried out by Save Venice. Together they form a resource center that accurately mirrors Rosand’s passions in Venice: scholarship and restoration. The library catalogue is available through the Save Venice website, savevenice.org, along with news about current programming, which includes seminars, lectures, and workshops. The library formally opened on June 18, and can be visited by appointment.

Marcy B. Freedman *81 (M.A.) was honored by ArtsWestchester for her work as a performance artist at an awards luncheon on April 16, 2015. During the previous year, her interactive performances included Good Mom Bad Mom; Enter to Win; I will buy you a beer; The Best Biceps in Beacon; I pay cash for a good joke; Sock It; Do You Remember Winter; Tweet, Sweet Tweet; Wish List for the Missing Girls of Nigeria; Sweet Talk; Santa Wants You; and True or False? Love Means Never Having to Say You’re Sorry. She also presented two scripted monologues: Is it true blondes have more fun? and Art in the Age of Money. Marcy worked as cocurator of the video exhibition The Women’s Room: Female Perspectives on Men, Women, Family and Nation for the Hudson Valley Center for Contemporary Art. An article about the show appeared in The New York Times. She also curated Performance Art on the Farm for the fifth consecutive year. She created the video Hat Joy, in collaboration with Gene Panczenko, and she collaborated with dancer/choreographer Andrea Elam to present a lecture called “Joined at the Hip: Parallels in the History of Modern Dance and Modern Art.” [www.marcybfreedman.com]

Meredith J. Gill *92 has been chair of the Department of Art History and Archaeology at the University of Maryland–College Park since 2013. Her book, Angels and the Order of Heaven in Medieval and Renaissance Italy, was published by Cambridge University Press in 2014. She was a contributor to The Sensuous in the Counter-Reformation Church, edited by Marcia B. Hall and Tracy Cooper (Cambridge University Press, 2013), as well as to the volume in honor of the late Benjamin Kohl, Venice and the Veneto during the Renaissance: The Legacy of Benjamin Kohl, edited by Michael Knapton, John E. Law, and Alison A. Smith (Reta Medievali and Firenze University Press, 2014). Meredith gave the paper “Taxonomies of Angels: The Cappella degli Angeli in the Gesù and Cardinal Alessandro Farnese” at the 2013 Sixteenth Century Society Conference, and she presented “A Feast for the Senses: Herod’s Banquet and Sensory Culture in the Renaissance” at the 2014 meeting of the Renaissance Society of America. [mgill@umd.edu]

John Hand *78, curator of Northern Renaissance paintings at the National Gallery of Art in Washington, was co-organizer of Drawing in Silver and Gold: Leonardo to Jasper Johns, the first comprehensive exhibition to examine the history of metalpoint—drawing with a metal stylus on a specially prepared ground. The exhibition debuted at the National Gallery of Art in May 2015 and will be shown at the British Museum in London from September 10–December 6, 2015. John also contributed the essay “Masters of Silverpoint in the Netherlandish Renaissance” to the show’s catalogue (Princeton University Press, 2015). His other recent publications include “Bernard van Orley’s The Marriage of the Virgin and Christ Among the Doctors: Technical Examination and the Search for Context,” coauthored with Carol Christensen, in Paint and Piety: Collected Essays on Medieval Painting and Polychrome Sculpture, edited by Noëlle L. W. Streeton and Kaja Kollandsrud (Archetype, 2014); and “Joos van Cleve (h. 1485/1490–1540/1541): La vida del artista,” in Encuentros: Dámaso y el tríptico de Agaete de Joos van Cleve (San Martín Centro de Cultura Contemporánea, 2014). [j-hand@nga.gov]

Mark J. Johnson *86 has been named University Professor of Ancient Studies at Brigham Young University, where he has taught since 1987. His latest publication is “The Mausoleum of Bohemund at Canosa and the Architectural Setting of Ruler Tombs in Norman Italy,” in Romanesque and the Mediterranean: Patterns of Exchange across the Latin, Greek and Islamic Worlds c. 1000 – c. 1250, edited by Rosa Bacile, the papers from a conference in Palermo, Sicily, organized by the British Archaeological Association (Maney Publishing, 2015). [markjohnson@byu.edu]

Katharine Marsengill *10 published Portraits and Icons: Between Reality and Spirituality in Byzantine Art (Brepols, 2013), which addresses persistent themes in the creation of a distinctly Christianized portraiture while analyzing the cultural and theological perceptions that guided its reception from Late Antiquity through the end of the Byzantine period. More recent publications include an exploration of the reception of sculpture by Christians of Late Antiquity, in the Journal of the Bible and Its Reception (June 2014), and “The Visualization of the Imperial Cult in Late Antique Constantinople,” in The Art of Empire: Christian Art in Its Imperial Context, edited by Robin Jensen and Lee Jefferson (Fortress Press, forthcoming).
Her paper “Painting Icons from Icons: The Theological Significance of Portraits in Late Antiquity” is forthcoming in the proceedings of a 2013 conference in Vienna on Byzantine portraiture. In July 2015, she participated in a panel at the International Medieval Conference in Leeds dedicated to the visual hierarchies of Pseudo-Dionysius. Katharine is the area editor in visual arts for the visual hierarchies of Pseudo-Dionysius.

In July 2015, she coauthored with Sheila Blair, to the Encyclopedia of the Bible and Its Reception. She also serves on the editorial board of the Journal of the Bible and Its Reception. [kmarsengill@gmail.com]

Robert S. Mattison *B14 curated and wrote the catalogues for the exhibitions Why Nature? Hofmann, Mitchell, Pousette-Dart, Stamos (Hollis Taggart Galleries, New York, 2014); William Baziotis: Surrealist Watercolors (Allentown Art Museum, Allentown, Pennsylvania, 2015); and Heroines: Audrey Flack’s Transcendent Drawings and Prints (Lafayette College Art Gallery and The Hyde Collection, 2015). He also wrote the catalogues for the exhibitions Grace Hartigan: A Survey 1966–2007 (Strathmore Mansion, Rockville, Maryland, 2014); Emil Lukas: Ringing of Distant Events (Hosfelt Gallery, San Francisco, 2015); and Audrey Flack: The Abstract Expressionist Years (Hollis Taggart Galleries, 2015). His review of the Guggenheim’s exhibition Robert Motherwell’s Early Collages appeared in caa.reviews (July 17, 2014), and his essay “Brandon Balengée; Art/Science/Activism” will be published in From Scales to Feathers: The Evanescent Presence of Sculpted Wings (Lafayette College Art Gallery and Shrewsbury Museum and Art Gallery). Bob is writing a monograph, titled Ronald Bladen: To Conquer Space (Artist Book Foundation, forthcoming), and this summer he took students to Vienna to study art and architecture. [mattisor@lafayette.edu]

Shane McCausland *B00 hosted an exchange with graduate students from the Graduate Institute of Art History, National Taiwan University, at the School of Oriental and African Studies (SOAS), University of London, where he is a member of the faculty. He contributed an essay on figure painting to A Companion to Chinese Art, forthcoming in the series Blackwell Companions to Art History, and an essay on visual sources, coauthored with Sheila Blair, to the forthcoming Cambridge History of the Mongol Empire. Shane continued to develop a longer-term project on artist workshops, practices, and networks in the early modern world. Finally, he is curating a large solo exhibition of work by the contemporary abstract painter Ding Yi (b. 1962), titled What’s Left to Appear (He suo shi), which opened in June 2015 at the Long Museum (West Bund), one of Shanghai’s new private museums. [sm80@soas.ac.uk]

Tine Luk Meganck *B13, researcher at the Royal Museums of Fine Art of Belgium, has published Pieter Bruegel the Elder, Fall of the Rebel Angels: Art, Knowledge and Politics on the Eve of the Dutch Revolt (Royal Museums of Fine Art of Belgium and Silvana Editoriale, 2014). The first comprehensive book on the renowned painting, it argues that Bruegel turned a traditional devotional theme into an innovative commentary on his own time. It also demonstrates that many of the hybrid falling angels are carefully composed of the naturalia and artificialia collected in art and curiosity cabinets of the time. Tine continues to study Bruegel, in particular his painting The Census of Bethlehem (1566), which is also in the collection of the Brussels museum.

This summer she lectured at the Rockoxhuis Museum in Antwerp on Abraham Ortelius as an antiquarian and art connoisseur, and on “Collecting Secrets of Art, Nature, and State: Gerbier and Pieter Paul Rubens (1577–1640)” at the international symposium “A Collector of Secrets: Sir Balthazar Gerbier (1592–1663) in Cultural Diplomacy and the Arts” at the Victoria and Albert Museum in London. [tine.meganck@fine-arts-museum.be]

Margaret M. Miles *B00 returned to the University of California–Irvine after six years as the Andrew W. Mellon Professor of Classical Studies at the American School in Athens. She is the editor of Autopsy in Athens: Recent Archaeological Research in Athens and Attica (Oxbow, 2015), a collection of 15 papers that contributes new findings based on intensive, firsthand examinations of archaeological and epigraphical evidence. Applying new methodologies and techniques, the essays provide fresh perspectives and answers about many aspects of the ancient city of Athens and life, politics, and religion in Attica. The book includes essays by Margie, Marya (Grupsmith) Fisher *B07, Carol Lawton *B84, Jennifer Neils *B00, Jessica Paga *B12, and Barbara Tsakirgis *B84, among others. In April, Margie was the Hyde Lecturer in the Department of Classics at the University of Pennsylvania. [mmmiles@uci.edu]

Jennifer Neils *B00, the Elise B. Smith Professor in the Liberal Arts in the Department of Classics at Case Western Reserve University, is chair of the managing committee of the American School of Classical Studies in Athens. This summer, together with Margaret M. Miles *B00, she began fieldwork at Contrada Mango in northwestern Sicily, a sanctuary site with remains of temples dating to the 6th and 5th centuries B.C.E. The fieldwork was supported by a grant awarded...
by the Loeb Classical Library Foundation. [xnr4@case.edu]

Amy Ogata *96, after 16 years at the Bard Graduate Center in New York, moved to Los Angeles, where she is professor of art history at the University of Southern California. She cocurated an exhibition, which began in Paris at Les Arts Décoratifs last year and will open in New York at the Bard Graduate Center in September 2015. The exhibition and catalogue, Swedish Wooden Toys (Yale University Press, 2014), focus on the tradition of wooden playthings in Sweden, exploring the histories of design, representation, and use of wooden toys in Sweden since the 17th century. From the hand-carved household objects of the rural farmstead to the mass-produced goods manufactured by BRIO and Playsam in the 20th and 21st centuries, the exhibition shows how an educational tradition of household craft (slöjd) and industrial mass production have sustained a market for wooden playthings even into the digital age. The exhibition and book also showcase a rare selection of toys made by children for themselves as well as the story of the painted Dala horse, which has persisted as an emblem of Sweden and Swedishness since the 1930s. [amyogata@usc.edu]

Steven F. Ostrow *87’s recent publications include: Critical Perspectives on Roman Baroque Sculpture, coedited with Anthony Colantuono (Penn State University Press, 2014), for which he also wrote the introduction and the essay “‘Appearing to be what they are not’: Bernini’s Reliefs in Theory and Practice”; “Caravaggio’s Angels,” in Caravaggio: Reflections and Refractions (Ashgate, 2014); “The Papal Medals of S. Maria Maggiore, 1605–1741,” in Le arti a dialogo: Medaglie e medaglisti tra Quattro e Settecento (Edizioni della Normale, 2014); “Sculptors’ Signatures in Baroque Rome: Some Preliminary Observations,” in Zeitschrift für Kunstgeschichte (2014); “The Ludovisi St. Peter: A New Work by Bastiano Torrigiani in the Minneapolis Institute of Arts,” in The Eternal Baroque: Studies in Honour of Jennifer Montagu (Skira, 2015), and “Pietro Tacca and His Quattro Mori: The Beauty and Identity of the Slaves,” in Artibus et Historiae (2015). In June 2015, he stepped down as chair of the Department of Art History at the University of Minnesota; he will spend this academic year on leave, working on his new book project on Roman sculpture between the death of Michelangelo and the emergence of Bernini. [ostro133@umn.edu]

Amy Papalexandrou *98 was appointed assistant professor of art history and archaeology in 2013 at the Richard Stockton University of New Jersey, where she is a faculty member in visual arts and the Interdisciplinary Center for Hellenic Studies. In summer 2014, she was the Gertrude B. Smith Professor at the American School of Classical Studies at Athens, a role she shared with her husband, Nassos Papalexandrou *98, for two months of intensive travel/study throughout Greece with 19 students. In June, she was a team member of the first campaign to measure the acoustics of Byzantine churches in Greece, an interdisciplinary project funded by a seed grant from UCLA. The initial season consisted of scientific testing together with live chant performance in eight churches of Thessaloniki. She presented a related paper on Byzantine perceptions of sound at the 2014 Dumbarton Oaks Spring Symposium. [amy.papalexandrou@stockton.edu]

Nassos Papalexandrou *98 returned to Princeton in March 2014 as an Archaeological Institute of America lecturer, and also gave a talk at the Seeger Center for Hellenic Studies. In summer 2014, he was the Gertrude B. Smith Professor at the American School of Classical Studies in Athens, a role he shared with his wife, Amy Papalexandrou *98, codirecting the school’s Summer Session II. In spring 2015, he was on academic leave working on a book-length project on the role of monsters in the arts and rituals of early Greece, for which he was awarded a CASVA fellowship for fall 2015. [papalex@austin.utexas.edu]

Véronique Plesch *94 was re-elected president of the International Association of Word and Image Studies (lawis.org), for a three-year term, at the 10th International Conference on Word and Image Studies in August 2014. She was invited to present her ongoing research on graffiti and frescoes at the workshop “From Sgraffio to Graffiti: Archaeology of a Gesture in the Early Modern Period,” held at Columbia University in April 2015. Her recent publications include the article “Come capire i graffiti di Arborio?” which appeared in Immagini efficaci/Efficacious Images, edited by Massimo Leone, a special issue of Lexia: Rivista di semiotica Images (2014). In June 2015, Véronique received Colby College’s Charles W. Bassett Faculty Award. [vbplesch@colby.edu]

Sheryl E. Reiss *92, president of the Italian Art Society, presented the paper “Cosimo I de’ Medici and the ‘felice memoria di Leone et Clemente’: Constructing Memory and Proclaiming Legitimacy in Art Related to the Medici Popes” at a May 2014 conference at the Archivio di Stato of Florence that was organized by the Medici Archive Project. In March 2015, she gave a lecture at the Timken Museum of Art in San Diego titled “The Social, Religious, and Artistic Contexts of Raphael’s Madonna of the Pinks,” and in
April she delivered the paper “Raphael and the Patronage Game” at the conference “Showcasing Raphael,” which was organized by the University of Kent Rome Centre. In July 2014, Sheryl completed her term as editor of caa.reviews, the online review journal published by the College Art Association, which became open access during her tenure in 2014, and in February 2015 she became president of the Italian Art Society (italianartsociety.org), a professional organization dedicated to the study of Italian art and architecture from prehistory to the present. [sherylreiss8@yahoo.com]

William B. Rhoads ’66 *’75, professor emeritus of art history at SUNY–New Paltz, has published “IBM Comes to Kingston, the Colonial City,” in Kingston: The IBM Years (Black Dome Press and Friends of Historic Kingston, 2014). The essay is a continuation of his study of the Colonial Revival in American architecture, the topic of his Princeton dissertation. His current project is a study of New York and Kingston architect Charles S. Keefe (1876–1946). [rhowdsw@hawkmail.newpaltz.edu]

Paul W. Richelson *’74, chief curator of the Mobile Museum of Art, organized the museum’s 2015 exhibition Charles Smith: Black Hands / I Am and authored the accompanying catalogue. An overview of the 40-year career of Mobile ceramicist Charles Smith (b. 1949), the exhibition examines issues of theme, decoration, scale, and unique forms in his ceramics. Smith is a nationally known African American artist whose work was included in the 1993 touring exhibition Uncommon Beauty in Common Objects: The Legacy of African American Craft Art. Of special interest are his Guardian vessels, ceremonial face pots inspired by members of an imagined societal group of which he is the chief artist, free to express his own ideas of form and decoration using a combination of carving, pressing, and sgraffito techniques. [richelson@cityofmobile.org]

Susannah Rutherglen *’12 is lead author of the volume In a New Light: Giovanni Bellini’s St. Francis in the Desert (D. Giles, 2015). The collaborative study of Bellini’s masterpiece in the Frick Collection in New York comprises technical findings, historical research, and newly discovered documents pertaining to the painting’s 19th-century provenance. Susannah returned to Venice and Florence in 2013–14 with the support of the Gladys Krieble Delmas Foundation. She is currently a research intern in the Department of Italian and Spanish Paintings at the National Gallery of Art in Washington. [srutherg@gmail.com]

Charles Scribner III ’73 *’77 published an expanded edition of his book The Triumph of the Eucharist: Tapestries Designed by Rubens (Carolus Editions, 2014). The comprehensive study focuses on Rubens’s grandest surviving program of church decoration—the 20 tapestries commissioned in 1625 for Madrid’s royal convent of Las Descalzas Reales. Examining the allegorical language and vocabulary of images used by Rubens to create this epitome of High Baroque religious art, this new edition also includes an afterword that provides a convincing reconstruction of how the tapestries were intended to be displayed in the convent. Charlie’s work on the tapestries began as his prize-winning senior thesis and then expanded into his dissertation, both supervised by the late Professor John Rupert Martin. For more about the book, and to read the ebook, visit charlesscribner.com.

Alan Shapiro *’77 retired this spring from the W. H. Collins Vickers Chair of Archaeology in the Department of Classics at Johns Hopkins University, where he taught for 18 years. [ashapir@jhu.edu]

Anita Siu *’89 (M.A.) received a certificate of achievement in graphic design from the College of San Mateo in May 2015. She works at a Reform synagogue, where she helps young teenagers and their families navigate a three-year process as the students begin to take on adult Jewish responsibilities, and she creates design works to support the synagogue’s event marketing and communication needs. [a.siu@comcast.net]

Marta Weiss *’08, curator of photographs at the Victoria and Albert Museum in London, has curated an exhibition on the groundbreaking Victorian photographer Julia Margaret Cameron. Marking the 200th anniversary of Cameron’s birth and the 150th anniversary of her first museum exhibition, the show presents more than 100 of her photographs from the museum’s collection. It also examines her relationship with the V&A’s founding director, Sir Henry Cole, who presented the first museum exhibition of her work, the only one during her lifetime. The exhibition will open at the V&A on November 28, 2015, and will then travel to Madrid and Tokyo. It has already been shown at the Multimedia Art Museum in Moscow, where it had 136,000 visitors, and at the Museum of Fine Arts in Ghent; it next travels to the Art Gallery of New South Wales in Sydney. Marta also wrote the accompanying catalogue, Julia Margaret Cameron: Photographs to Electrify You with Delight and Startle the World, co-published by the V&A and Mack Books. [m.weiss@vam.ac.uk]
New Website

The 2014–15 academic year saw the launch of the department’s completely redesigned and greatly expanded website, artandarchaeology.princeton.edu.

The new site offers detailed faculty profiles, in-depth information about faculty publications, profiles of current graduate students, course descriptions, accounts of excavations and study trips, news updates, current dissertation topics, event listings, an archive of previous newsletters, and more.

The website was designed by Binocular, an award-winning design partnership based in New York City, whose two principals are Joseph Cho 94 *97 (architecture) and Stefanie Lew *96. The new design of the department newsletter reflects this contemporary look.