Dear Students, Colleagues, Alumni, and Friends:

It has been an extraordinary year, marked by stellar accomplishments as well as unprecedented challenges. We began the year with a convivial welcome picnic for the entire department under a tent behind McCormick Hall; yet that same tent was sadly unable to make its customary return in May for Reunions. In the interim, the disruptions wrought by the coronavirus—the sending home of the undergraduates, the rapid transformation to online teaching, the cancellation of study abroad trips, the postponement of conferences—have transformed the department’s way of life. But this has also revealed the full breadth of our many strengths, and the students, faculty, and staff have shown a remarkable ability to rise to the test of the pandemic.

In many respects it has been a year of significant successes and achievements. We are delighted that we will be joined by Patricia Blessing, a 2012 Princeton Ph.D., who returns to Princeton this fall as assistant professor of Islamic art. We are equally gratified that the University has approved a search for a historian of Greek architecture. We congratulate Carolyn Yerkes on the award of tenure, and also those members of the department who have received significant awards—Hal Foster, Patricia Brown, Chika Okeke-Agulu, Carolina Mangone, and Daniel Healey. Associate Professor Irene Small continued in her capacity as Placement Officer to support and advance graduate professional development initiatives. And we are extremely pleased about the promotion of Julia Gearhart to the directorship of our Visual Resources Collection.

Our faculty continues to make its mark on the discipline with publications. New books were published during the past year by Hal Foster, Beatrice Kitzinger, Carolina Mangone, Chika Okeke-Agulu, Carolyn Yerkes, and myself.

The department, as always, hosted numerous distinguished visitors, among them Mary Miller ’75 (Getty Research Institute), who delivered the Haley Lecture; Peter Parshall (formerly National Gallery of Art), who was the 2019 Janson-La Palme Visiting Professor; Yve-Alain Bois (Institute for Advanced Study), who taught a graduate seminar; and Ya-hwei Hsu (National Taiwan University), who cotaught a graduate seminar with Cheng-hua Wang. Yet in the spring term many events were forced to switch to an online format, and the success of these endeavors is a testament to all those involved, notably with Basile Baudez’s Reunions Lecture and Ya-hwei Hsu’s public lecture, cosponsored by the department and the East Asian Studies Program.

Our students, both undergraduate and graduate, have thrived in the face of adversity, and our seniors in particular were heroic as they wrote their theses under the duress caused by COVID-19 and the lack of functioning libraries. And the department’s staff produced an extremely successful edition of Class Day online, allowing us to salute their spirit, their fortitude, and, above all, their intellectual accomplishments.

After my six years as department chair, the position’s responsibilities now pass to Rachael DeLue. Despite the current circumstances, our department is in fine shape, and will be in very good hands. Yet the challenges continue. In response to the continuing health crisis, faculty and staff are hard at work preparing for the best possible delivery of remote teaching and the continuation of the department’s ongoing programs and endeavors. The designs for the department’s new home in a rebuilt museum building are being finalized, as is the planning for our interim home in Green Hall, where we will move next summer. In sum, the department shows every sign that it will continue to thrive in the fulfillment of our educational mission.

Michael Koortbojian, chair
Faculty News

Bridget Alsdorf spent the first half of her sabbatical year traveling and writing her book Gawkers: Art and Audience in Late Nineteenth-Century France, forthcoming from Princeton University Press. In September she gave two talks at Dartmouth College, one related to the book and the other drawing from her article on Félix Vallotton’s political caricatures and the legacy of the Paris Commune in late-19th-century France, forthcoming in Nineteenth-Century French Studies. In October she returned to Princeton for “A Single Drop of Ink for a Mirror,” a two-day symposium on 19th-century English literature and the graphic arts that she co-organized with colleagues in the Department of English. She then traveled to Paris for the opening of the exhibition Toulouse-Lautrec: Résolument moderne at the Grand Palais. Her essay on Toulouse-Lautrec’s large-scale fairground paintings appears in the exhibition’s catalogue. In November and January she gave talks at the Metropolitan Museum of Art in New York, in conjunction with the exhibition Félix Vallotton: Painter of Disquiet. Not long before the world began to shut down, she gave another talk, on Pierre Bonnard’s early street scenes, at the Norton Simon Museum in Pasadena, California. She spent the rest of her sabbatical stealing time to write while attempting to educate and entertain two housebound little boys. Given the challenges involved in accessing library materials, she was pleased to see her first book, Fellow Men: Fantin-Latour and the Problem of the Group in Nineteenth-Century French Painting (2012), republished on the online platform A& AePortal (aeportal.com).


The academic year 2019–20 marked Arrington’s second year as the department’s director of undergraduate studies and his third year as the director of the Program in Archaeology. He taught both of the undergraduate methods seminars, for art historians and archaeologists, and a new survey course on Greek art and archaeology, more thematic in organization and broader in chronological scope than previous Greek survey courses. He served on Princeton’s University Research Board and as an external reviewer for Hesperia, the American Journal of Archaeology, the University of Texas Press, and the Austrian Science Fund. He also directed the 2019 summer field season at Molyvoti in Aegean Thrace, which is also a for-credit course for students (see pp. 18–19).

Basile Baudez’s book manuscript Inessential Colors: Architecture on Paper in Early Modern Europe has been accepted for publication by Princeton University Press, which anticipates a publication date in fall 2021. Baudez was awarded a Barr Ferree Publication Fund grant for the book and also benefitted greatly from the assistance of the department’s
Visual Resources Collection with images. He published a related essay this spring in a volume on architectural drawings in 17th-century France: “La couleur dans le dessin d’architecture au XVIIe siècle: Une histoire de peintres, d’ingénieurs et d’architectes,” in Le Dessin d’architecture en France au XVIIe siècle, edited by Alexandre Cojannot (Le Passag, 2019). He also published essays in two festschriften this year: “L’amateur d’architecture et l’Académie au XVIIe siècle,” in “Fort docte aux lettres et en l’architecture”: Mélanges en l’honneur de Claude Mignot (Presses Sorbonne Université, 2019), addressing the role of amateurs in the Académie Royale d’Architecture of Paris; and “Sir Nikolaus is working on a history of certain building types: Pevsner ou l’occasion manquée,” in Un bretteur au service du patrimoine: Mélanges en l’honneur de Jean-Michel Leniaud, edited by F. Descamps, F. Chappey, P. Plagnieux, and S. Frommel (Mare et Martin, 2019), exploring Nikolaus Pevsner’s formulation of architectural typology. This year, Baudez began work on his next book project, tentatively titled Fabric and the City: Textile Architecture in Venice, and he gave a presentation on that topic at a department work-in-progress workshop last fall. The book will address the impact of textiles in shaping the perception of early modern Venice, specifically, in regard to the role of the city at the confluence of Western and Islamic traditions. Nora Wildberg ’21 worked with him as a research assistant on this project during the summer. If the current health crisis permits, he plans to spend some time in Venice during his sabbatical this fall doing research for the project at the Museo Correr and in the Archivio di Stato.

Pursuing his research on textiles, Baudez and Assistant Professor Stefana Parascho (architecture) received a Humanities Council David A. Gardner ’69 Magic Project Grant to support their work on a project that involves bobbin lace and robotics, and is centered on the history of labor and technology. At the School of Architecture, he co-organized with Anne Cheng (American studies and English) the Princeton Mellon Initiative in Architecture, Urbanism, and the Humanities fall forum, on the theme of “Narrative.” They invited ten scholars from diverse fields to debate ideas in five sessions that examined the questions of mapping, trauma, unreal cities, divided cities, and buffer zones. For the spring issue of Pidgin, a publication edited and designed by graduate students in the School of Architecture, Baudez wrote an essay on Jean-Jacques Lequeu’s draftsmanship, a topic that was the focus of his invited keynote lecture at the Morgan Library & Museum in New York and his 2020 department Reunions Lecture. Before the pandemic, he was able to organize a trip to the Two Palms printmaking studio in New York for the students in his graduate seminar Art 583, “Color and Technology in the Arts.” There they met artist Mel Bochner and exploring printing techniques firsthand. With the help of the Visual Resources Collection and the students in Art 102, “Introduction to the History of Architecture,” he curated an online exhibition titled Princeton Lost, which draws attention to campus buildings that have been lost or destroyed over the last two centuries.

Patricia Blessing *12 joined the department in summer 2020 as assistant professor of Islamic art history and archaeology. She was previously assistant professor of art history at Pomona College. Her work has been supported by the Samuel H. Kress Foundation, the International Center of Medieval Art, the Society of Architectural Historians, the Barakat Trust, and the Gerda Henkel Foundation. Her teaching interests include the multisensory experience of spaces and objects, medieval and early modern Islamic architecture, the politics of urban space in the modern Middle East, heritage preservation and Islamic archaeology, and style as a tool of art-historical investigation.

Blessing’s first book, Rebuilding Anatolia after the Mongol Conquest: Islamic Architecture in the Lands of Rûm, 1240–1330 (Ashgate, 2014; Turkish translation: Koç University Press, 2018), investigates the relationship between patronage, politics, and architectural style after the integration of the region into the Mongol Empire. With Rachel Gosgharian, she edited Architecture and Landscape in Medieval Anatolia, 1100–1500 (Edinburgh University Press, 2017), a collection of essays that engages with the complex political and cultural realities of the region. In a number of articles she has addressed the 19th- and early-20th-century historiography of Islamic art history, with a focus on medieval architecture in Turkey, Iran, and Armenia.

Blessing is completing her second book, Malleable Monuments: The Material Politics of Ottoman Architecture in the Fifteenth Century, which studies how transregional exchange shaped building practices in the Ottoman Empire. Moving away from a narrative of Ottoman architecture that foregrounds the centralized workshops and imperial style of the 16th century, her book will demonstrate how workers from Anatolia, the Mediterranean, the Balkans, Iran, and Central Asia participated in Ottoman construction projects. She argues that the innovative use of drawn, scalable models...
on paper as templates for architectural decoration supplemented collaborations based on the mobility of workers. Her article on the Muradiye Mosque in Edirne, one of the buildings discussed in the book, was published in *Muqarnas: An Annual on the Visual Cultures of the Islamic World* 36 (fall 2019).

Two of her ongoing projects are collaborative. With Elizabeth Dospel Williams (Dumbarton Oaks) and Eiren Shea (Grinnell College), Blessing is working on an introduction to medieval textiles from Spain to Central Asia for the series *Cambridge Elements*. She is also collaborating with Richard P. McClary (University of York) to trace the dispersed elements of a late-12th-century Saljuq palatial structure in Konya, Turkey, and to create a proposed digital reconstruction of the building.

**Rachael DeLue** was on leave during the 2019–20 academic year, working on her current book project, *Impossible Images and the Perils of Picturing*, with the support of an Old Dominion Research Professorship sponsored by Princeton’s Humanities Council. She presented material from the book on the German naturalist Alexander von Humboldt at the symposium “Mountain Aesthetics and Ecology: The Conceptual Heritage of Alexander von Humboldt in the Americas,” held at the Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México (UNAM), in Mexico City. Her public lecture “Darwin’s Diagram,” delivered on Princeton’s campus, also drew on her research for the book. In addition, DeLue presented a lecture on the artist Marsden Hartley at the Louisiana Museum of Modern Art in Humlebaek, Denmark, and in January she lectured at the Bowdoin College Museum of Art on “New Inventions, Scientific Principles, and Curious Works: Rufus Porter and Nineteenth-Century Dreams of Interconnection,” to accompany the opening of a major exhibition about Porter.


DeLue continued to work in collaboration with the Terra Foundation for American Art on the Terra Essay Series, a collection of edited volumes that includes *Picturing, Scale, Experience, Circulation, Intermedia*, and *Humans*, with additional volumes planned. She also continued to serve as a member of the board of an organization devoted to restoring the historic Geneva, New York, studio and residence of the modern artist Arthur Dove, who was the subject of her book *Arthur Dove: Always Connect* (2016). Finally, DeLue learned a great deal about plant physiology, Mesoamerican civilizations, “Great Women Who Changed History,” and how to design a catapult while helping her children with remote schooling projects after New Jersey’s shutdown in March.

**Brigid Doherty,** on leave for the 2019–20 academic year, was a fellow at the Max Planck Institute for the History of Science in Berlin in fall 2019, where she conducted research on the dynamics of perception and interpretation in Hermann Rorschach’s *Psychodiagnoses* (1921). In spring 2020, she was the Holly Fellow at the Clark Art Institute in Williamstown, Massachusetts, where she was writing about contemporary German artist Rosemarie Trockel’s so-called “Rorschach Pictures” when the COVID-19 pandemic forced the closure of the Clark and its marvelous Manton Research Center in mid-March. In June 2019, she delivered
a keynote address on Walter Benjamin’s notion of “the history of art as a history of prophecies” at the conference “Benjamin’s Beginnings,” organized by the International Walter Benjamin Society and the University of Bern. Additional invitations to lectures and conferences took her to the Museum of Modern Art/Columbia University in New York, Rice University in Houston, and the Leuphana University in Lüneburg, Germany, in fall 2019. Her essay on Trockel’s monumental new work CLUSTER IV – Subterranean Illumination (2019) appeared in Rosemarie Trockel: A Gift of My Parents (Walther König Verlag, 2020), the catalogue of the exhibition at the Galerie Vera Munro in Hamburg, Germany.


Thomas DaCosta Kaufmann cotaught the spring 2020 seminar “Crossroads of Culture” with department graduate student Aleksander Musial, under the auspices of the new Collaborative Teaching Initiative in the Humanities. With support from a Humanities Council grant, the class was to have traveled to Poland, but the trip—and Kaufmann’s keynote lecture in the Warsaw Castle—were canceled because of COVID-19. Still, “virtual” visitors made presentations: the ambassador and cultural attaché of Poland, the chief curator of the Frick Collection, the paintings curator of the National Museum in Warsaw, and department graduate students Jessica Womack and Sasha Whitaker.

During the 2019 fall break, Kaufmann traveled to Indianapolis to vet the entire European collection of the Indianapolis Museum of Art. In November, he gave a talk on the collecting of armor by the Austrian Habsburgs at a symposium held at the Remarque Institute at New York University, in connection with the Metropolitan Museum of Art’s exhibition The Last Knight: The Art, Armor, and Ambition of Maximilian I. Over Thanksgiving break, he traveled to Romania to deliver the keynote lecture at a conference on periodization sponsored by the Getty Research Institute and held at New Europe College in Bucharest. In spring 2020, the president of the Latvian Academy of Sciences nominated Kaufmann for foreign membership in the academy.

and Curiosity Cabinets of the Late Renaissance: A Contribution to the History of Collecting (Getty Research Institute, forthcoming), his edition of the translation of Julius von Schlosser’s The Cabinets of Art and Wonder of the Late Renaissance.

He is pleased to report that all of his current graduate students—Suzie Hermán, Yifu Liu, Aleksander Musiał, and Wenjie Su—have won prestigious fellowships, and that last year’s Ph.D. recipients have all obtained positions.

Beatrice Kitzinger spent the fall 2019 term in residence at the University of Cologne with the support of the Alexander-von-Humboldt Foundation. With Susanne Wittekind of the Kunsthistorisches Institut, she taught a Blockseminar on diagrammatic images, and she enjoyed numerous hours exploring the manuscript collection of the Diözesan- und Dombibliothek (with great thanks to curator Harald Horst). Examining the early manuscripts of canon law was a particular help for her ongoing study of an 8th-century illuminated legal compendium, conducted in collaboration with Jennifer Davis (Catholic University). Kitzinger and Davis gave a joint presentation on the project at Princeton’s Medieval Studies workshop in February.

Kitzinger’s work on the legal material and a book-in-progress, with the working title Present History: Carolingian Gospels and the Uses of Narrative, occupied much of the year.

The Index Workshops in Medieval Art hosted two lectures this academic year; another two were canceled due to the COVID-19 crisis and will be rescheduled. Kitzinger and Jamie Reuland (music) organized two inaugural events for the working group LUDUS, which is devoted to exploring the relationship between medieval art and music in practical terms. With Andrew Albin (Fordham University) they explored a 13th-century musical poem; and with Susan Rankin (Cambridge University) they looked at the 12th-century musical drama of the “Fleury Playbook.” The working group, in which students and colleagues from various departments have participated, is part of the Humanities Council’s Collaborative Humanities initiative. A canceled concert-practicum and a planned graduate symposium, to be held together with students and colleagues in art history and music from Columbia University and the Sorbonne, will be rescheduled as soon as possible.

Kitzinger continued to serve as the chair of the advocacy committee of the International Center of Medieval Art (ICMA), working primarily on a student mentoring initiative, and she recently joined the board of directors of the ICMA. She also looks forward to serving on the advisory board for the “Understanding Written Artifacts” research initiative at the University of Hamburg, and on the editorial board of Studies in Iconography, the journal published by Princeton’s Index of Medieval Art and Medieval Institute Publications.

Carolina Mangone published her first monograph, Bernini’s Michelangelo (Yale University Press, 2020), which examines the nature and scope of Bernini’s lifelong imitation of Michelangelo, focusing on its implications for the theoretical premises of his work in sculpture and architecture and, more broadly, for art theory in Baroque
Rome. Mangone spent her research leave this past year at the Center for Advanced Study in the Visual Arts (CASVA) in Washington, where she held a Samuel H. Kress Senior Fellowship. At CASVA she worked on her next book project, provisionally titled Michelangelo, Imperfect, a study of the emergence and reception of Michelangelo’s unfinished sculptures (called non-finito) in the early modern period. The non-finito that her book presents is multivalent and offers a previously unwritten chapter in the early modern aesthetics of the imperfect.

Throughout the year, Mangone gave lectures on different aspects of her new project, and, prior to the many cancellations caused by the COVID-19 outbreak, was looking forward to delivering a talk titled “Means as Ends,” on the dialogue between the preparatory art of drawing and Michelangelo’s unfinished marble tondi, at a conference at the Getty Center in Los Angeles in conjunction with an important exhibition of Michelangelo’s drawings. As an outgrowth of her work on the non-finito, Mangone has been planning a series of workshops with her colleagues Anthony Grafton (history) and Shira Brisman (University of Pennsylvania) that will complicate the equation of early modern art with perfection—an inheritance of Vasari—through studies of various arts and artists that embrace the imperfect, the incomplete, the flawed, the open-ended, and the uncertain.


Okeke-Agulu gave the keynote address at the symposium “Ernest Mancoba: A Dialogue on His Art and Words” at the A4 Foundation in Cape Town, South Africa. He is on the team of curators for the Sharjah International Biennale 15: Thinking Historically in the Present, opening in March 2022 in Sharjah, United Arab Emirates. His exhibition El Anatsui: Triumphant Scale, a large survey of the world-renowned contemporary artist, co-organized with Okwui Enwezor, opened on March 8, 2019, at the Haus der Kunst in Munich and traveled to Mathaf: Arab Museum of Modern Art in Doha, Qatar (October 1, 2019–January 30, 2020), and the Kunstmuseum Bern in Switzerland (March 13–November 1, 2020).

While on leave in spring 2020, Okeke-Agulu was the Kirk Varnedoe Visiting Professor at the Institute of Fine Arts at New York University. He continues on the advisory board of the Hyundai Tate Research Centre: Transnational, at Tate Modern in London. This July, he began a one-year appointment to Princeton’s Faculty Advisory Committee on Appointments and Advancements (C/3), and he remains on the Faculty Advisory Committee on Diversity. He was recently appointed Slade Professor of Fine Arts at Oxford University for spring 2023.

Irene V. Small, like many others, spent the spring undergoing baptism by fire on Zoom while fielding calls for snacks from a small child. Prior to the pandemic, she lectured on her current book project at the Akademie der bildenden Künste in Vienna, and as part of the seminar “Historische Perspektiven der Bildtheorie” at elikones: Center for the Theory and History of the Image, at the University of Basel. She also participated in a panel on the new gallery installations at the Museum of Modern Art (MoMA) alongside Jean-Louis Cohen, Maria Gough, Robin Kelsey, Pamela Lee, and Chika Okeke-Agulu, and in a panel convened by MoMA and Columbia University around the exhibition Sur moderno: New Perspectives on South American Abstraction and Its Legacies. She looks forward to the publication later this year of two book chapters in anthologies, devoted to the teaching of Latin American art, and to geometric abstraction in Brazil and Argentina, respectively. In the fall, she taught a new iteration of her course “The Artist at Work,” with studio visits to contemporary artists Saya Woolfalk, Rina Banerjee, Allora & Calzadilla, and Tyler Coburn. In the spring, she was delighted to offer a new course, the department’s first survey of modern and contemporary Latin American art, cotaught with curator and scholar Cecilia Fajardo-Hill, a visiting research scholar in Princeton’s Program in Latin American Studies. Prior to the temporary closure of the Princeton University Art Museum, students in the class examined original works by Carlos Mérida, José Clemente Orozco, Diego Rivera, Kati
Horna, Leonora Carrington, and Wifredo Lam, among others.

Deborah Vischak spent the past year continuing her research on social identities and elite tombs in Egypt, working on a book project and an article, “The Community Network: Artists at el-Hawawish,” which will be published this year. She also presented an analysis of the first season of excavations of the North Abydos Expedition (NAE) at a conference at the Université de Genève, focusing on the relationship between the kings and the provinces during the Old Kingdom. This year Vischak also joined the editorial board of the *Journal of Egyptian History*, and continued serving on the board of the American Research Center in Egypt.

During her sabbatical in the spring semester, Vischak returned to Abydos to codirect the third season of the North Abydos Expedition. The focus of this season’s work returned to Cemetery D in the north, where excavation provided more surprises (see pp. 17–18). The project continued to engage the local community, bringing a group of young women from a nearby school to the site to learn about the work. Vischak also took part in a workshop held by the Faculty of Archaeology at Sohag University in Egypt, where she gave two lectures discussing monuments from Abydos and the greater Sohag region. The NAE also continued its conservation work at the Ramesses II Portal Temple, as well as efforts to protect the area of the Temple of Osiris nearby. The team also set up new signage around the site, intended to help orient and inform visitors and make the overall site more accessible for all tourists. The project ramped up its social media presence this season, creating videos of the ongoing work to be posted on its website, Abydos.org, and Facebook in order to make the information more widely accessible, especially in the Egyptian community.

Andrew M. Watsky spent the 2019–20 year on sabbatical, devoted to research and writing a book on 16th-century Japanese tea practice (*chanoyu*) and its many objects—ceramic jars and tea bowls, flower and water containers, paintings, calligraphies, bamboo scoops, and purpose-built architecture. The book is, in short, a study of tea men’s hands-on, entirely nonvirtual engagement with their treasured tea things. His sources include an unparalleled 1588 treatise on *chanoyu*, diaries kept by tea practitioners, the remarkable writings of well-informed Portuguese then living in Japan—and, of course, the objects themselves, key examples of which are preserved in collections around the world. He was based mainly in Princeton, but enjoyed productive autumn trips to Japan, Venice, and Lisbon, where he met with scholars and examined works of art. The pandemic scuttled his spring and summer research and lecturing plans in Japan and Europe, but book work continued unabated—as do hopes that we may all soon gather to share our common interests in person.

Carolyn Yerkes spent the fall semester on sabbatical as part of her William G. Bowen Presidential Preceptorship. In the spring semester, she welcomed a son, Sam, on April 6, 2020, and was promoted to associate professor the same week. *Piranesi Unbound*, a book Yerkes cowrote with Heather Hyde Minor ’02, will be published by Princeton University Press this September. Their study of the draftsman, printmaker, architect, and archaeologist Giovanni Battista Piranesi (1720–78) recognizes the artist first and foremost as a maker of books. They uncover the social networks in which Piranesi published, and investigate his habit of raided the wastepaper pile for cast-off printed sheets upon which to draw. *Piranesi on the Page*, an exhibition co-curated by Yerkes and Minor, is on display in Firestone Library’s Ellen and Leonard Milberg Gallery this fall. The show explores the full range of the artist’s creativity through the lens of Princeton’s spectacular Piranesi collections. With objects from Firestone and Marquand Libraries and the Princeton University Art Museum, as well as from several lenders, the exhibition
features books, prints, sculpture, coins, gems, maps, and original Piranesi drawings—many of which have never been exhibited before. In November 2019, Yerkes lectured about her ongoing Piranesi research at the University of Southern California, and also gave a rare books seminar while she was there.


Lecturers

Michael Padgett found it challenging to teach the second half of his class on Attic vase-painting remotely, via Zoom, but managed to do so with expert (and cheerful) technical support from Julie Angarone, the department’s computing support specialist, and Matt Marnett, the museum’s manager of technology and information systems. As the museum’s curator of ancient art, Padgett is preparing for the closing of the museum in January 2021 and the transfer of its collections to offsite storage while a new and larger museum is constructed. Among the more challenging tasks associated with the move is the removal of the ancient Roman mosaics on view in the museum and McCormick Hall, one of which has been slumbering for years beneath the carpeting at the museum’s entrance. With department graduate student William Austin, Padgett is coauthoring a catalogue of the museum’s Athenian red-figure pottery, which will appear as a fascicule in the series Corpus Vasorum Antiquorum. He recently oversaw the museum’s acquisition of a pair of Hellenistic Greek gold earrings with the heads of maenads.

In spring 2020, Index of Medieval Art director Pamela Patton taught Art 367, “Migration, Myth, and the Making of Spain,” a course that explored the contradictory ways in which historians teach and write about Iberia’s complex history. In fall 2019, she gave lectures at the OCAT Institute in Beijing and the annual meeting of the American Historical Association, and she published two essays: “Blackness, Whiteness, and the Idea of Race in Medieval European Art,” in Whose Middle Ages? Teachable Moments for an Ill-Used Past, edited by Andrew Albin et al. (Fordham University Press, 2019); and “Color, Culture, and the Making of Difference in the Vidal Mayor,” in Toward a Global Middle Ages: Encountering the World Through Illuminated Manuscripts, edited by Bryan C. Keene (Getty Museum, 2019). In April 2020, her article “Demons and Diversity in León,” in Medieval Encounters 25.1–2 (2019), received the Charles Julian Bishko Memorial Prize from the Association for Spanish and Portuguese Historical Studies. With the assistance of department graduate student Meseret Oldjira, Patton continues to catalogue Escorial manuscript T.I.1 of the Cantigas de Santa María for the Index database.

AnnMarie Perl is a modernist whose research focuses on postwar French and American art and contemporary American art. This year she completed her first book manuscript, tentatively titled Targeted Showmanship: The Politics of Painting as Performance in the Age of Mass Culture, and published an in-depth article on the contemporary American artist Jeff Koons in Art History, which will serve as the basis for her second book project. In the spring, she taught a new undergraduate seminar, Art 477, “After the Fall: Art and Politics in France since 1940,” which was co-listed by the Department of French and Italian. Contradicting the notion that defeat at the hands of the Nazis in 1940 marked the decline of art in France, the course examined how artists in France drew upon the legacies of the avant-garde with a renewed sense of commitment after the Liberation in order to express their wartime experiences, address themselves to the public, contest social norms, and engage the political sphere. Through the study of aesthetic experiments across media and readings in philosophy, cultural criticism, and art history, the course investigated how art was politicized by artists and their various publics from the period of the Nazi occupation through the French riots of 2005. Perl also co-organized a scholarly conference, titled “Political Values, Market Values, Art Values: The Ethics of American Art in the 1980s” and cosponsored by the department, the University Center for Human Values, the Humanities Council, and the Program in American Studies. The conference was postponed until next academic year due to the pandemic. It will gather scholars from across the United States who are actively
engaged in writing the first histories of the period. For more information and updates, see princetonartconf2020.princeton.edu.

Alan Stahl, curator of numismatics at Firestone Library, visited Princeton’s excavations at Polis Chrysochos, Cyprus, in January 2020 to study and photograph the post-classical coins found there. While on that trip, he reported on the Polis coin finds at the Third International Conference on Byzantine and Medieval Studies, held in Nicosia. The webpage for Princeton’s research and teaching centering on the excavations at Antioch on the Orontes (modern Antakya, in southernmost Turkey) in the 1930s, antioch.princeton.edu, has been updated to include the results of his spring 2019 course Art 418, “Antioch through the Ages.” That class focused on Sector 13-R of the site, an area that offers the strongest evidence for the transition from the Late Antique to the medieval period. The next iteration of the course, scheduled for the spring 2021 semester, will focus on life in the ancient villa, concentrating on the finds from the House of the Buffet Supper in Daphne, a suburb of Antioch.

2019–20 Robert Janson-La Palme *76 Visiting Professor

Peter Parshall, the former curator of Old Master prints at the National Gallery of Art in Washington, served as the department’s Janson-La Palme Visiting Professor for the second time, on this occasion teaching a graduate seminar on Renaissance prints. This course was designed to acquaint students with the evaluation and interpretation of woodcuts, engravings, and etchings in the original, and to consider the profound implications of the emergence of a major new medium in Western art. During the first half of the term, a major portion of the seminar was conducted in the prints and drawings study room of the Princeton University Art Museum, and when that was no longer possible, the group concentrated its attention on more theoretical considerations. In the past year Parshall published two articles: “Rembrandt’s Christ Presented to the People (1655): A Report on the Crowd,” in Tributes to David A. Freedberg: Image and Insight (Harvey Miller, 2019); and “Ugo da Carpi, Raphael and His Mistress and The Odyssey: A Reinterpretation,” in Print Quarterly 35 (2019). In addition, he has an article currently in press and scheduled to appear in the coming year: “Jacques Callot’s Siege Landscapes,” in Military Landscapes (Dumbarton Oaks and Harvard University Press). His current projects include a study of Giovanni Piranesi and the Lisbon earthquake of 1755, and a re-reading of Albrecht Dürer’s engraving Melencolia I, the subject of his 2016 Janson-LaPalme lecture.

Emeritus Faculty

Patricia Fortini Brown had another busy year. She participated in the group visit of the Mediterranean Palimpsests research project (mcities.cyllac.acy) to Rhodes and Thessaloniki in January, before COVID-19 locked down the world. She was to be awarded the Paul Oscar Kristeller Lifetime Achievement Award, for “a lifetime of uncompromising devotion to the highest standard of scholarship accompanied by exceptional achievement in Renaissance studies,” by the Renaissance Society of America in Philadelphia in April. But the conference, for which over 2,000 scholars had signed up, was postponed. If all goes well, the award will be officially presented in Dublin in April 2021. In her role as a trustee of Save Venice Inc. Brown also served as editor of Carpaccio: A Guide, written by Gabriele Matino, which will be published by Marsilio Editore in connection with major exhibitions of the artist to be held at the National Gallery of Art in Washington and the Ducal Palace in Venice. These, too, along with an international symposium in Venice, have been postponed to 2021, as were two lectures in Boston and conferences in Athens and Venice, in which Brown was to have participated. To end on a high note, Brown’s fifth book, 15 years in the making, was accepted by Oxford University Press. Initially titled The Venetian Bride: Feudal Tradition and Civic Values in the Most Serene Republic, it is scheduled to go into production this summer with a new title: Bloodlines and Blood Feuds in Venice and its Empire.

Yoshiaki Shimizu gave an illustrated talk, “Sino-Japanese Cultural Contact during the Yuan Dynasty (1279–1368),” on May 4, 2019, for China aficionados at Portland State University. He contributed a foreword in English and Japanese to the photographic anthology and illustrated manual Noh Masks: Flowers in the Mirror by the Kyoto carver Ōtsuki Kōkün (Kyūryūdō, 2019).
Graduate Student News

Suzie Hermán spent 2019–20 as a guest researcher at Leiden University, working on her dissertation, “The Art World of the Hanse: Traces, Places, and Institutions (1550–1650).” She was affiliated with the Institute for History, where her advisor was Michiel van Groesen, professor of maritime history. Hermán spent the year conducting research in archives and museum collections, and traveling to a number of cities and cultural sites in Belgium, Germany, and The Netherlands. She presented some of her research in Stralsund, Germany, at a conference that took place in the framework of the Peace of Stralsund. At the University of Amsterdam, she gave a guest lecture in the course “Know Your Place: World View, Identity, and Conflict, 1550–1650.” In summer 2019, Hermán attended the summer school of the Flemish Art Collections, and she participated in the 17th-century Dutch paleography course at Columbia University. Both programs included excursions to archives, museums, and research institutions in The Netherlands, Belgium, and France. During the 2020–21 academic year, Hermán will be the Andrew W. Mellon fellow at the Rijkmuseum in Amsterdam. [johannah@princeton.edu]

Perrin Lathrop continued to work on her dissertation, “A Sublime Art: Akinola Lasekan and Colonial Modernism in Nigeria,” during the 2019–20 academic year, and she plans to defend in the current academic year. She presented a paper based on her dissertation at the annual conference of the College Art Association in Chicago in February 2020. She also contributed essays on artists Abu Bakarr Mansaray, Lalla Essaydi, and Skunder Boghossian to Post: Notes on Art in a Global Context, published by the Museum of Modern Art in New York (post.moma.org); AWARE, the Archives of Women Artists Research and Exhibitions in Paris (awarewomenartists.com/en); and Smarthistory (smarthistory.org). Her review of the exhibition Osoloka Osadebe: Inner Light at the Nigerian National Museum in Lagos was accepted for publication by Critical Interventions: Journal of African Art History and Visual Culture. Working from Washington, where she is now based, Lathrop also continued preparations for her upcoming exhibition at the Fisk University Galleries in Nashville, African Modernism in America, 1947–1967, and its accompanying publication. In fall 2019, the exhibition was awarded a Sotheby’s Prize grant. In partnership with the American Federation of Arts, she is moving forward with plans for the exhibition’s tour in 2022–24. [plathrop@princeton.edu]

Javier Rivero Ramos edited the book Raphael Montañez Ortiz (El Museo del Barrio, 2020). The first monograph dedicated to the iconic artist features commissioned articles, interviews, and a revised exhibition history. The book is comprised of archival material drawn from the personal archive of the artist as well as the UCLA Chicano Studies Research Center. It also gathers more than 200 color images, along with a wealth of primary documents and previously unpublished texts by the artist. Rivero Ramos was also awarded a Getty Library Research Grant, which will permit him to study archival and primary materials related to his dissertation on postal art in Latin America held by the Getty. [jrivero@princeton.edu]

Kimia Shahi spent the 2019–20 academic year as Wyeth Predoctoral Fellow at the Center for Advanced Study in the Visual Arts (CASVA) in Washington, a two-year fellowship that will continue through the 2020–21 academic year. She made significant progress on her dissertation, “Margín, Surface, Depth: Picturing the Contours of the Marine in Nineteenth-Century America,” and conducted object-based and archival research at institutions and collections in Philadelphia, New York, and Chicago. She also spent a month in residence as a research fellow at the Winterthur Museum, Garden, and Library in Delaware, where she extended her research on the art and science of the ocean and coasts into the realm of material culture, with a focus on the history of aquariums. Shahi’s article “William Trost Richards’s ‘Real Drawing’ and the Currency of Watercolor, c. 1875–1885” appeared in the summer
2020 issue of *American Art*; it explores issues of materiality, realism, and economic exchange in relation to a body of watercolors she has been researching as part of her dissertation. Her essay “Place and Painting on Monhegan Island: George Bellows, Robert Henri, Reuben Tam” was published in the catalogue for the 2019 touring exhibition *For America: Paintings from the National Academy of Design*. In conjunction with the essay and exhibition, she delivered the Catharine M. Rodgers Distinguished Lecture at the New Britain Museum of American Art.

**Justin Willson** spent the 2019–20 academic year completing his dissertation in preparation for a winter 2020 defense. He held a dissertation grant from the Mary Jaharis Center for Byzantine Art and Culture, which allowed him to visit American museums holding collections of Byzantine and Russian icons. In addition to giving conference presentations, Willson published two peer-reviewed articles: “Theodore Pediasimos’s ‘Theorems on the Nimbi of the Saints,’” in *Byzantinoslavica: Revue internationale des études byzantines* 78 (2020); and “A Meadow That Lifts the Soul: Originality as Anthologizing in the Byzantine Church Interior,” in *Journal of the History of Ideas* 81.1 (2020). Two essays relating to his dissertation work won prizes. “Virtue Idealized in the Palace Murals of Ivan the Terrible,” a study of personifications of the four virtues, won first prize in the graduate competition at the Northeast Slavic, East European, and Eurasian Conference. “On the Aesthetic of Diagrams in Byzantine Art,” an examination of Trinitarian diagrams, won second prize in the graduate competition of the International Center of Medieval Art. In the upcoming year, Willson will serve as graduate secretary of Princeton’s biweekly graduate student Late Antique, Medieval, and Byzantine Workshops.

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**Michael W. Zhang** spent three months in southern Africa during the 2019–20 academic year doing field research for his dissertation. He spent most of this time in South Africa, working in the archives of the Wits Art Museum in Johannesburg, the Johannesburg Art Gallery, and the Pretoria Art Museum, among others, to gather material for his dissertation, titled “The Business of Art: Art, Capital, and Identity in Late Apartheid South Africa.” He was invited to contribute a chapter to the catalogue for the 40th anniversary exhibition of the Wits Art Museum. During this trip, he also traveled throughout KwaZulu-Natal in South Africa as well as eSwatini, where he examined San rock paintings, visited important historic and cultural sites, met with artists, and hiked in the scenic Drakensberg Mountains.

**[mwzhang@princeton.edu]**

**New Dissertation Topics**

**Christopher Barrett-Lennard,** “Len Lye’s Cinematic Art, c. 1926–44” (Hal Foster)

**Sara Green,** “Lettrism’s ‘Aesthetic Element’” (Brigid Doherty)

**Mostafa Heddaya,** “Show Men: Art, Media, and Modernist Theatricality in Egypt, 1875–1956” (Chika Okeke-Agulu)

**Suzie Hermán,** “Beyond the Facade: Mercantile Architecture of the German Hanse, the Dutch East India Company, and the Dutch West India Company” (Thomas DaCosta Kaufmann)

**Annemarie Iker,** “Secrecy in the Art of Santiago Rusiñol and the Catalan Modernistes” (Bridget Alsdorf)

**Ariel Kline,** “Of Monsters and Mirrors: Art and Empire in Nineteenth-Century Britain” (Bridget Alsdorf)

**Carlos Kong,** “Queer Performances of Migration in German and German-Turkish Art and Film from West Germany through Reunification (1955–2000)” (Brigid Doherty)

**Yifu Liu,** “Essai sur l’architecture Chinoise: Late-18th-Century Jesuit Studies of China” (Thomas DaCosta Kaufmann)

**Erene Rafik Morcos,** “Imperial Presence in the Villas of Roman Italy” (Charles Barber and Beatrice Kitzinger)

**Isabela Muci Barradas,** “The Polyphonic Forest: Photographing the Amazon, 1970–1989” (Anne McCauley and Irene Small)
Aleksander Musial, “immersion: Classical Reception and Eastern European Transformations of Hygiene in the Long Eighteenth Century (ca. 1680–1830)” (Thomas DaCosta Kaufmann)


Erin Piñon, “The Illuminated Yaysmawurk’i: Ottoman-Armenian Painting and Confessionalism in the Age of Print” (Charles Barber and Beatrice Kitzinger)

Francesca Pistone, “Manuscript Production in the Abbey of Fleury, 798–1004” (Charles Barber and Beatrice Kitzinger)


Nomi Schneck, “Storytelling on the Mosaic Floors of Late Antique Sephoris” (Charles Barber and Beatrice Kitzinger)

Wenjie Su, “Machines of Time, Towers of Knowledge: Miniature Architectural Spaces and the Design of Timepieces in Sino-European Encounters, Seventeenth and Eighteenth Centuries” (Thomas DaCosta Kaufmann)


Michael Zhang, “Art History as Intervention: The Formation of a Discourse on Black South African Art” (Chika Okeke-Agulu and Anna Arabindan-Kesson)

Dissertations Defended in 2019–20

YeCheng (Kent) Cao, “Bronze Cultures in the Middle Yangtze River Valley (c. 1500–1000 BCE)” (Robert Bagley)

Sabrina Carletti, “XUL Solar and the Argentinian Avant-Garde: Language, Body, Technology, Sociability” (Bridget Doherty and Gabriela Nouzeilles [Department of Spanish and Portuguese])

Sria Chatterjee, “Narturing the Nation: Art and Design in India, 1870s–1970s” (Esther da Costa Meyer and Rachael DeLue)

Sonia de Lafortcade, “Audio-Visual: The Slide as Medium in Brazilian Art” (Irene Small)


John Lansdowne, “The Micromosaic of the Man of Sorrows at Santa Croce in Gerusalemme in Rome” (Charles Barber and Nino Zchomelidse [Johns Hopkins])

Emily L. Spratt, “Byzantium Not Forgotten: Constructing the Artistic and Cultural Legacy of an Empire between East and West in the Early Modern Period” (Patricia Fortini Brown)

Fellowships for 2019–20

Gina Choi, Japan Foundation Fellowship

Suzie Hermán, Guest Researcher, Leiden University Institute for History

Annemarie Iker, Mellon-Marron Research Consortium Fellowship, Museum of Modern Art

Caitlin Karyadi, Japan-U.S. Educational Commission Grant (Fulbright Japan)

Denise Koller, Swiss Government Excellence Scholarship

Carmen Rosenberg-Miller, Franco-American Fulbright Commission Fellowship

Caitlin Ryan, Joan and Stanford Alexander Award, Museum of Fine Arts, Houston

Jakob Schillinger, Donald and Mary Hyde Summer Fellowship

Kimia Shahi, Wyeth Pre-doctoral Dissertation Fellowship, Center for Advanced Study in the Visual Arts (CASVA)

Nathan Stobaugh, Donald and Mary Hyde Academic Year Fellowship

Wenjie Su, Visiting Scholar, School of Architecture at Tsinghua University

Jo Vickery, Donald and Mary Hyde Academic Year Fellowship

Justin Willson, Scholar in Residence, Hillwood Estate, Museum and Gardens, Washington; and Princeton University Center for the Study of Religion Grant

Mai Yamaguchi, Jane and Morgan Whitney Fellowship, Metropolitan Museum of Art

2020 Jane Faggen, Ph.D., Dissertation Prize

Peter Fox *18 has been awarded the 2020 Jane Faggen, Ph.D., Dissertation Prize. His dissertation, “Bernhard Pankok and Design Reform in Germany, 1895–1914,” supervised by Professor Esther da Costa Meyer, analyzes the early career of German artist/designer Bernhard Pankok (1872–1943). While Pankok is frequently mentioned as a seminal figure in the transnational decorative arts movement of Art Nouveau, Fox’s study offers the first extensive treatment of Pankok’s prolific output in graphics, furniture, exhibition design, and architecture beyond the dictates of style. His dissertation argues that Pankok’s most important work in the applied arts was integral to the larger, multifarious agenda of

Diane Schulte, “A Princeton Treasure”

In late March 2020, Diane Schulte’s 40 years of service to Princeton University was to be celebrated at the University’s annual Service Recognition Luncheon. As with so many other events this year, that celebration was canceled due to the COVID-19 pandemic. And so we must acknowledge Diane’s more than 40 years of work at Princeton—almost 24 of which have been in the Department of Art and Archaeology—virtually until we can be together again. Diane is synonymous with the graduate experience in art and archaeology at Princeton. She is the paramount professional, shepherding our students from admissions to graduation and beyond. With great humanity, Diane provides our graduate students and faculty with support and guidance, and we consider her to be, in the words of one of our graduate students, “a Princeton treasure.”
Undergraduate News

Undergraduates Select Modern and Contemporary Prints for Art Museum

Last fall, students in Professor Anne McCauley and Lecturer Laura Giles’s course “The Art of the Print” (Art 354) had the opportunity to select five new prints for purchase for the Princeton University Art Museum through the Laura P. Hall Memorial Fund. An integral component of the course since 2001, this ongoing program enables students to take on the role of curators, conducting close analysis of the technique, condition, subject matter, market value, and historical significance of a group of prints, while working within the constraints of a predetermined budget.

After preselecting 15 prints from C. G. Boerner and Ryan Lee Gallery, McCauley and Giles traveled with the students to the two galleries in Chelsea. Following presentations from directors Armin Kunz in New York City
prints added a new dimension to the existing representation of these well-known artists in the museum’s collection. In voting for Amos’s print, they stressed the significance of the artist’s nonsexualized and empowered treatment of the subject matter—women of color—which complements her later print Crown (2002). In advocating for George Miyasaki’s abstract lithograph Morning (1957), the students emphasized how this print builds on the growing presence of modern and contemporary Asian and Asian American artists in the museum. Highly varied in their technique and subject matter while uniquely provocative, all five prints will enhance the museum’s collection and add to the teaching and research resources for art and archeology and other academic departments.

Undergraduates Dig into Digital Archaeology

With the COVID-19 pandemic canceling excavations planned for 2020, virtual archaeological research continued on campus this summer. Two certificate in archaeology candidates, Noelia Carbajal ’22 (classical and ancient studies) and Isabella Impalli ’22 (civil engineering), dug into the digitized archives of Howard Crosby Butler, a 1892 alumnus who joined Princeton’s faculty in 1895 and led a series of groundbreaking expeditions to study the ancient monuments of Syria. While the publications of Butler’s expeditions are still landmarks in the field, the expedition’s unpublished notebooks contain fascinating and informative day-to-day accounts of the expeditions, as well as detailed hand-drawn plans with additional documentation.

The project began when Dina Boero, assistant professor of ancient Mediterranean history at the College of New Jersey (TCNJ), proposed having her students work with the archive during summer 2020. Two TCNJ undergrads, Ryan Abramowitz and Zachary Kozak, began creating a dataset containing all the locations cited in the Publications of the Princeton Archaeological Expeditions to Syria, along with their modern names, variant names, and geographic coordinates, a difficult challenge given Butler’s sometimes unorthodox transliterations of Arabic names.

Carbajal and Impalli’s work entailed deciphering and transcribing the handwritten entries in the dozens of diaries, tracing the expeditions’ journeys exactly as they were recorded. After transcription, they worked on verifying the names of places and archaeological sites mentioned in the journals, consulting other material in the Butler archive, doing additional research, using mapping software, and traveling through the depths of Google in search of coordinates for place names. As they worked, they became increasingly adept at reading every detail of Butler’s journals, navigating irregular penmanship and misleading orthography.

Images of the field book pages have been uploaded to the annotation platform Recogito (recogito.pelagios.org), part of

May Stevens, Big Daddy with Hats, 1971, one of the prints selected by students in Art 354

Left: Noelia Carbajal ’22’s work on the digitized archives of Howard Crosby Butler’s expeditions to Syria in progress in Recogito

Emma Amos, To Sit, 1981, one of the prints selected by students in Art 354
the ecosystem of Pleiades (pleiades.stoa.org), an online community-built gazetteer of ancient places. Tom Elliott, associate director for digital programs and senior research scholar at the Institute for the Study of the Ancient World at NYU, is assisting with the Pleiades and mapping components. Julia Gearhart, director of the Visual Resources Collection (VRC) and curator of image and historic collections, enlisted the help of VRC assistant Jacob Wheeler ’20 to ensure that sufficient archival material was scanned and available for the project. The ultimate goal is to create an interactive digital map charting Butler’s expeditions, with all the documentation Butler generated about each location. This data will then be shared with the public and with organizations compiling historic documentation on endangered archaeological sites in the Middle East.

Through their work, the students came to appreciate that not all archaeology takes place in the trenches, and that creating and interpreting written documentation is also an essential archaeological endeavor. They were also able expand their knowledge of the ancient world to the areas of Syria, Jordan, and Turkey, as well as to the Early Christian period. All of the students have opted to continue their work on the project during the academic year, fulfilling the fieldwork requirement of their certificate in archaeology, and potentially incorporating the archive into their senior independent work.

2020 Senior Thesis Prizes

Frederick Barnard White Prize in Archaeology
Leina Kay Thurn ’20, “The Landscapes of Pithos Production at Hellenistic Morgantina”

Laurie Antoinette Zielinski ’20, “Evaluation of a Portable Sequentially Shifted Excitation Raman Spectrometer for Applications in Art and Archaeology”

Frederick Barnard White Prize in Architectural History
Marah Sakkal ’20 (architecture), “Retracing the Cracks: The Destruction and Restoration of Beirut’s Heritage Houses”

Frederick Barnard White Prize in Art History

Elizabeth Claire Schwartz ’20, “Both/And Compositions: Reconciling the Contradictions of Georges de La Tour”

Herbert L. Lucas Award in Visual Arts
Milan Renée Eldridge ’20, “From the Left”
Abigail Hack ’20, “nebraska warp/weft”
Ivy Xue ’20, “as luck would have it”

Louis Sudler Prize in the Arts
Tsjum Jhor Kai van der Horst ’20, “Live long, Madelief”
Archaeology News

Abydos, Egypt

The 2020 season of the North Abydos Expedition, codirected by Professor Deborah Vischak and Matthew Adams of the Institute of Fine Arts at NYU, took place from January to March. After last season’s focus on conservation, the project returned to excavation this year. Two years ago, the team worked at Cemetery D, at the north edge of the concession, to re-expose a group of Old Kingdom mudbrick mastaba tombs that had first been excavated in 1912. During the 2020 season, the team moved outward from the previously excavated areas to get a fuller picture of the cemetery.

The excavations this season were complicated by earlier work at the site. Archaeology in the early 20th century was done much differently than it is today—it was far less systematic—and following the rather haphazard remains of excavations from 100 years ago posed significant challenges. In addition, the natural bedrock slopes much more dramatically than was apparent on the modern surface, and in many areas the team was thus forced to dig much deeper to find material, which very often dated later than the initial mastabas. These challenges aside, by the end of the excavation season the team had discovered material built and deposited over a span of nearly 3,500 years.

The earliest material thus far known from the site are the Early Dynastic (ca. 3000–2700 B.C.E.) breweries first uncovered in 2018. This season the excavators found an additional row of these large ceramic vats designed for brewing beer to the southwest, bringing the total of installations uncovered to six. They also found additional material dating to the early Old Kingdom (ca. 2700–2500 B.C.E.), including two small and badly decayed mastabas, as well as significant pottery and other small finds. Extensive material from the Middle Kingdom period (ca. 2000–1700 B.C.E.) was uncovered, including numerous burial shafts and even a large chapel. In addition, the team excavated several New Kingdom vaulted tombs (ca. 1500–1300 B.C.E.). Although no material from the Late Period has yet been uncovered, the local community returned to the site during the Ptolemaic era (ca. 300–30 B.C.E.), and the expedition has also found evidence for intensive reuse of the area during the Coptic period (ca. 400–700 C.E.).

It is not uncommon in Egypt to find material from such a vast chronological span, but cemetery D is somewhat unusual in how the site was reused over several millennia. When ancient people returned to sites that had been used hundreds, if not thousands, of years earlier, they very often built on top of the decayed or destroyed remains, indicating that they were no longer meaningful to the living community. Frequently these earlier monuments had been buried by the natural processes of decay and the redeposition of surface sands. When the Middle Kingdom and later New Kingdom Egyptians came back to this site, however, they carefully avoided building on top of earlier structures in the relatively small area of the cemetery. The Middle Kingdom tombs seem to fill areas that had been left open, and the New Kingdom tombs were inserted into the few remaining spaces. In one instance it was possible to see that the builders working on a New Kingdom burial accidentally cut into the corner of an
earlier Middle Kingdom tomb shaft, and that they made a sincere effort to repair it before moving farther away so as not to reinjure it. This horizontal disposition of burials across the site raises many questions. How did such ancient burials remain visible so many years later? At least 600 years passed between the time when the Old Kingdom mastabas were built and the Middle Kingdom era of tomb shafts, and then another 300 years before the time of the New Kingdom vaulted tombs. How did the local community in all these different time periods understand this particular section of their landscape? There are large cemeteries dating to the Middle Kingdom and New Kingdom periods in other areas of Abydos, so why did certain people—certainly a much smaller population—choose to be buried in Cemetery D instead?

The expedition will continue to investigate these and other questions in subsequent seasons. By the time of the Ptolemaic era, much had changed at Abydos, and the area around Cemetery D had become a major religious complex. A related settlement site formed to the north of the cemetery and extended to the north edges of the area currently being excavated. The team uncovered a large structure from this time that showed many phases of rebuilding and most likely functioned primarily as housing. In this era, the community did build on top of the ancient remains, but they were quite careful about building over what preceded them, choosing to incorporate or build around them rather than simply destroying what came before.

The remains of the Coptic town that had once stood in this area were largely destroyed, both by time and seemingly by the early-20th-century excavators. Nonetheless, the North Abydos team recovered architectural evidence suggesting that it was a monastic community, along with a very rare stela with a Coptic inscription.

Cemetery D and its surroundings present a fascinating picture of how a town and community in southern Egypt interpreted and used a small part of their local landscape over several thousand years. In future seasons, the excavators hope to significantly expand our understanding of these complex processes and learn more about the people who lived here thousands of years ago.

In addition to the excavations, the team continued work on conserving the Ramesses II Portal Temple and protecting the area of the Osiris Temple at Kom el-Sultan. They also continued planning for future site management, and by the end of the season had erected signage at five key points throughout the site. The signs, in English and Arabic, are designed to help orient visitors to the complex archaeology of North Abydos and to make it much more accessible to all visitors in the future.

Molyvoti, Greece

The Molyvoti, Thrace, Archaeological Project (MTAP) is a joint archaeological project with the Rhodope Ephorate of Antiquities and the American School of Classical Studies at Athens, and is led by Professor Nathan Arrington. Following the 2013–15 field seasons, a second period of fieldwork began in the summer of 2019. Students from Princeton joined members of the local community in the investigation of the settlement in northern Greece (Aegean Thrace) known as Ancient Stryme in its physical, cultural, and socio-political contexts, looking at Greek/indigenous interactions, settlement impact on the environment, and trade networks.

While the first campaign had fully revealed a 4th-century B.C.E. structure, which the excavators named the House of the Gorgon, the second campaign began the excavation of the adjacent house, designated the House of Hermes. Both were built on a regular,
Hippodamian grid plan that was established ca. 375 B.C.E.

The most significant discovery during the excavation was a room that can be identified as an “andron”—the room that Greeks used for symposiums. This is the first andron that has been found at the site of Stryme, and one of only a few androns in northern Greece. It is located at the northwest corner of the house and was accessed through a vestibule. This arrangement set it off from the rest of the house, separating and distinguishing the participants, usually only men, who would drink and converse. No couches survive, but the door was offset to accommodate perhaps eight couches where the drinkers reclined, placed end-to-end around the room. Unlike androns at some other sites, there is no mosaic-paved floor. This means that organic remains, such as food, may survive in the matrix of the dirt floor. In future seasons the team will complete the excavation of this room and carefully search the soil for traces of the activity that took place there.

Another important architectural feature of the house found by the project was a well-built “pastas,” a covered corridor that bordered an open courtyard. Four large pilaster bases that supported the roof of the pastas were recovered in situ. Although the rooms around the pastas are not large, the bases convey some sense of the monumentality hidden within this small house, and offer an interesting contrast with the adjacent House of the Gorgon, where space was organized differently.

Near the ancient harbor of the city, the archaeobotanic team recovered an astonishing 5,000 new plant specimens. They included three types of barley, four types of wheat, grass pea, lentil, broad bean, bitter vetch, fig, grape, and possibly olive. The preservation was excellent, with fruit pits and nut shells preserved. Fish bones were recovered from a variety of species, including bream, mullet, carp, cuttlefish, thresher shark, and thornback ray. The deposit also yielded coprolites.

Excavation also took place several kilometers away from the ancient city walls, where pedestrian surface survey in 2015 had identified the remains of a sanctuary. With the permission of local landowners, the team excavated small test trenches between agricultural fields. The fluted pedestal of a marble perirrhanterion (sacred wash basin), fragments of marble blocks, and marble working chips, all in secondary or tertiary deposits, likely come from the temple in the vicinity. Interestingly, considerable indigenous Thracian pottery—which has only rarely been detected at Stryme itself—was found. This suggests that a sanctuary context may have been a draw for multicultural activity.

In 2019, the pedestrian surface survey extended about 12 kilometers to the north and 10 kilometers to the northeast. It examined changing patterns of land use away from the city, toward the Rhodope and Ismaros Mountains.

The Classical–Hellenistic material was relatively consistent throughout the area, with coarse ware, particularly amphoras, widely attested, although there was a drop in density as the survey moved away from the city. Seven Places of Special Interest (PoSIs) were identified in 2019. For the Classical–Hellenistic period, the most significant PoSI lay 7.6 kilometers from the city walls and produced fine ware pottery, stamped amphora handles, and 16 coins. This abundant numismatic evidence contrasts with the 2015 extra-urban survey, which recovered only two coins during the entire season. This PoSI seems to be a second-order site, a small hub for economic activity that linked the countryside to Stryme in a regional trade network.

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Excavation also took place several kilometers away from the ancient city walls, where pedestrian surface survey in 2015 had identified the remains of a sanctuary. With the permission of local landowners, the team excavated small test trenches between agricultural fields. The fluted pedestal of a marble perirrhanterion (sacred wash basin), fragments of marble blocks, and marble working chips, all in secondary or tertiary deposits, likely come from the temple in the vicinity. Interestingly, considerable indigenous Thracian pottery—which has only rarely been detected at Stryme itself—was found. This suggests that a sanctuary context may have been a draw for multicultural activity.

In 2019, the pedestrian surface survey extended about 12 kilometers to the north and 10 kilometers to the northeast. It examined changing patterns of land use away from the city, toward the Rhodope and Ismaros Mountains.

The Classical–Hellenistic material was relatively consistent throughout the area, with coarse ware, particularly amphoras, widely attested, although there was a drop in density as the survey moved away from the city. Seven Places of Special Interest (PoSIs) were identified in 2019. For the Classical–Hellenistic period, the most significant PoSI lay 7.6 kilometers from the city walls and produced fine ware pottery, stamped amphora handles, and 16 coins. This abundant numismatic evidence contrasts with the 2015 extra-urban survey, which recovered only two coins during the entire season. This PoSI seems to be a second-order site, a small hub for economic activity that linked the countryside to Stryme in a regional trade network.
James F. Haley ’50 Lecture

The 2019 Haley Lecture was given by Mary Miller ’75, Sterling Professor Emeritus of Art at Yale University and currently the director of the Getty Research Institute in Los Angeles. A specialist in the art of the ancient New World, Miller presented an examination of the 8th-century Maya figurines from the island of Jaina, off Yucatan, Mexico. Her lecture, “Were They Enslaved? A New Look at Maya Figurines,” highlighted the fact that, while long admired for their lifelike, poignant, and sometimes amusing characteristics, the figurines also reveal a complexity of Maya practice rarely seen in other media, such as painted ceramics or monumental sculpture. Drawing on recent archaeological research, she demonstrated how the figurines can be seen through a variety of lenses, providing rich new contexts in which to understand them. Extensive examination of hundreds of examples in Mexico, Europe, and the United States now makes it possible to see previously unrecognized roles and rituals, as well as patterns of facture and distribution. Miller also discussed how identification of patterns of costume and accoutrement offers fresh insights into this elegant figurine tradition.

Arts & Entrepreneurship Day

The Department of Art and Archaeology collaborated with the Princeton Entrepreneurship Council, the Lewis Center for the Arts, the Keller Center, the Graduate School, the Center for Career Development, and Princeton Arts Alumni on the inaugural Arts & Entrepreneurship Day in December. The event offered fresh insights into the elegant figurine tradition, highlighting the fact that, while long admired for their lifelike, poignant, and sometimes amusing characteristics, the figurines also reveal a complexity of Maya practice rarely seen in other media, such as painted ceramics or monumental sculpture. Drawing on recent archaeological research, she demonstrated how the figurines can be seen through a variety of lenses, providing rich new contexts in which to understand them. Extensive examination of hundreds of examples in Mexico, Europe, and the United States now makes it possible to see previously unrecognized roles and rituals, as well as patterns of facture and distribution. Miller also discussed how identification of patterns of costume and accoutrement offers fresh insights into this elegant figurine tradition.

Robert Janson-La Palme *76 Lecture

The 2020 Robert Janson-La Palme *76 Lecturer was Peter Parshall, formerly curator of Old Master prints at the National Gallery of Art in Washington and the Jane Neuberger Goodsell Professor of Art History and the Humanities at Reed College. In the broadest terms, his Janson-La Palme Lecture, “Francisco Goya and the Problem of Political Art,” tackled the issue of the creation of a genuinely political art in Western practice—an art that regards the political as problematic and not chiefly a matter of persuasion—which has been a contested issue since at least the Enlightenment. He focused in particular on the outstanding exception, Francisco Goya’s Disasters of War, a work that since its publication has been identified as such, and has been viewed as uniquely modern in precisely this respect. Meanwhile, the issue itself continues to persist, and with increasing urgency. Parshall’s lecture provided intriguing investigation of the question “Is Goya’s masterwork truly an exception,” and, if so, why?
Climate and Inclusion

This past summer, Professor Rachael DeLue, department chair, formed a Climate and Inclusion Committee for the department. The committee was conceived in response to the Black Lives Matter movement as well as conversations among members of the art and archaeology community, including at a faculty-graduate student town hall meeting held in June. The committee will work to foster dialogue about equity, diversity, antiracism, and inclusiveness in the department and to formulate plans for concrete and substantial action. The committee will work closely with Princeton’s Office of Institutional Equity and Diversity and, in doing so, will also aim to facilitate departmental participation in University-wide initiatives aimed at advancing equity, diversity, and anti-racism. The committee plans to meet several times a semester, and its members, drawn from the department’s community, will serve on a rotating basis. Current members are Professors Hal Foster, Beatrice Kitzinger, and Irene Small; graduate students Elise Chagas and Madeleine Haddon; undergraduate majors Daniel Bracho ’21 and Vic Panata ’21; and undergraduate coordinator Joanna Kovac.

The work that this committee undertakes will be complex and ongoing, with the understanding that change takes both time and labor, but also with the keen awareness that change must begin now, in the present moment, and be pursued with dedication and vigor.

Thus far, in addition to forming the committee, the department has supported the creation of two courses designed in direct response to antiracist protest and activism at Princeton and beyond. The first, “Rage Against the Machine: Art and Politics in America,” an undergraduate course taught by DeLue in fall 2020, considers intersections between art and politics in America from the 16th century to the present day, focusing in particular on racial politics and art and activism now, in the midst of antiracist protests and the resurgence of white supremacy. The second, “Decolonizing Art History,” to be cotaught by Small and Kitzinger in spring 2021, draws from decolonial paradigms, recent scholarship, and foundational texts of critical race studies to analyze and actively reconfiguring art-historical conventions of field formation, research, and format. Kitzinger has also initiated a review of the department’s gateway course, “Introduction to the History of Art: Meaning in the Visual Arts,” with an eye to how it might be made more inclusive and polyvocal.

The Graduate Committee, whose purview includes the graduate curriculum, student recruitment, and graduate admissions, has instituted a change to the departmental language requirements so that they better reflect the wide-ranging research and expertise of our students and faculty as well as the increasing cultural and geographic expansiveness of the discipline of art history.

The committee looks ahead to other initiatives, including additional town halls, diversity and inclusiveness training for faculty and students, reading groups, the recruitment of outstanding faculty and students from underrepresented groups, and a workshop series that takes up topics such as the question of Confederate monuments and the prospect of de-monumentalization, icons of resistance and the art of protest, the political underpinnings of the formation of the discipline of art history, and the project of decolonization in arts institutions and the academy.

The committee aims to keep the department’s community well informed of its work and accomplishments. In turn, the committee welcomes input and ideas from all members of that community. The more voices that are included in the conversation, the better.
The Marquand Library of Art and Archaeology continued to provide outstanding research services to the University community and beyond in the face of unprecedented challenges during the 2019–20 academic year. Under the direction of Holly Hatheway, now entering her third year at Princeton, the library sustained the pursuit of notable acquisitions, focused on teaching with its collections, and participated in national and international projects of art-historical scholarship.

Assistant Librarian Rebecca Friedman represented Marquand as one of more than 15 peer institutions participating in the national project Teaching with Primary Sources. Organized by the nonprofit educational service Ithaka S + R, the project’s goals were to better study and gather new data related to teaching and learning with special collections. Hatheway, serving as project manager for the Digital Cicognara Library, led the international project through its fifth year of building a digitized collection of early literature on the arts from the 14th to the 19th century.

Marquand was fortunate to acquire some truly exceptional rare books this year, including notable facsimiles of medieval manuscripts like the Lemberg Gospels/Skevra Evangelier (1198–99), the earliest surviving Armenian illuminated gospel, created by the multiethnic artists in the wealthy kingdom of Cilicia. The facsimile, one of only eight copies produced, was commissioned by Pope John Paul II as a gift to Catholicos Karekin II, the head of the Armenian church. While the patron of the recently acquired Bamberg Psalter (ca. 1220–30) facsimile remains unknown, its magnificent illuminations reveal the hands of two artists, one working in a late Romanesque style and the other in the newer, northern French style. This Psalter’s type of binding—illuminated parchment protected under thin sheets of translucent horn attached by silver strips—seldom survived.

Early modern acquisitions included a 1542 edition of Pomponio Gauro’s treatise De sculptura and a copy of Cosimo Bartoli’s Del modo misurare le distanze (1564) with copious contemporary manuscript annotations. The purchase of a French Sammelband of drawing manuals—Nicolas Bollery, Livre de portraiture... (1610); Jean Cousin, Livre de portraiture... (1612); and Hendrik Hondius, Fundamentales regulae artis pictoriae et sculpt. (ca. 1600), with woodcut and engraved illustrations—provides a wealth of information about artistic practice in the early 17th century.

Other acquisitions included festival books with spectacular illustrations of significant events in the life of Charles of Bourbon, the king of Spain, by Pietro La Placa: La reggia in trionfo... (1736) celebrates Charles’s 1735 coronation as king of Naples and Sicily, and Relazione delle pompe festive... (1739) his marriage to Princess Maria Amalia of Saxony.

Books on architecture include Bernardo Sansone Sgrilli’s meticulously detailed study of the Duomo in Florence, Descrizione e studi dell’insigne fabbrica di Santa Maria del Fiore (1733), and Giovanni Antolini’s partially realized utopian plan for Milan, L’opera d’architettura, ossia, progetto sul foro doveva eseguirsi in Milano (1814). A group of original albumen prints by André-Adolphe-Eugène Disdéri provide early photographic documentation of artworks on display at the Exposition Universelle des Beaux-Arts (1855).

Acquisitions from the modern period included Surrealist exhibition catalogues and ephemera, such as the program published by Manifestazione SIC for the June 24, 1917, performance of Apollinaire’s “sur-réaliste” drama Les Mamelles de Tirésias, and a striking invitation to Exposition Max Ernst: Dernières Oeuvres (1935). The propagandist power of images in the 1930s is demonstrated by copies of L’almanacco dell’Italia veloce (1930), F. T. Marinetti’s lavish prospectus for Futurist-inspired advertising in Mussolini’s Italy; a Dutch anti-fascist exhibition catalogue, De olympiade onder dictatuur: D-O-O-D: Tentoonstelling: sport, kunst, wetenschap, documenten (1936), with a powerful photomontage cover; and Aleksander Rodchenko and Varvara Stepanova’s contributions to Pervaia konnaia (1938), a celebrated Soviet photobook paean to the First Cavalry. Innovative periodicals include Circolo y cuadradro (Montevideo, 1936–43),...
The purchase of significant early exhibition catalogues and records of Land Art and Conceptual Art included Yoko Ono’s Grapefruit (1964), her instructions or “event scores”; Unfinished Paintings and Objects by Yoko Ono (also known as Yoko at Indica) (1966), with its cover photograph by Iain Macmillan of Yoko and others enacting her Handkerchief Piece; and Yoko Ono—One Woman Show Museum of Modern F(Art) [1972].

Marquand’s Chinese art acquisitions added approximately 1,200 titles through April 2020. Two new hanging scroll facsimiles enhance the teaching collection: Chen Rong’s Jiu long tu juan and Shitao’s Sou jin qi feng da cao gao tu juan. New 20th-century holdings include small-format ephemera from the 1960s in the form of satirical political cartoons and Chinese Vietnam War pictorial sheets. A collection of early-20th-century photographs of Shanxi Province, ca. 1922, broadens the holdings of the pictorial record of north China during this period. Another exceptionally rare collection of photographs acquired by Marquand this year is Émile Tourtin’s album of albumen photographs, La Chine a l’Exposition Universelle à Paris (1878). Tourtin, an otherwise unknown Paris portrait photographer, documented the Chinese pavilions of the 1878 Paris International Exposition, notable for being the first to employ materials and workers directly from China. An exquisite album of stone rubbings, Jie xiao shi shi tu [Illustrations of Facts of Filial Piety] (1830), will enter Marquand collections when library operations resume. The pictorial engravings on which the rubbings are based covered the walls of an ancestral hall commissioned in the early 19th century by brothers Wang Wenyuan and Wang Wenyui in honor of their mother. The 12 double-page illustrations were designed by Cai Qi, a painter of some renown in the late Qing dynasty.

With the digitization of Marquand’s Kiyoshi Shibui Collection, scholars around the world now have access to complete digitized versions of this important group of 17th-century Japanese titles through Princeton University Library’s online catalog. These illustrated books represent both the beginning of commercial publishing in Japan and the origins of the Ukiyo-e woodblock print.

Marquand also purchased a number of other noteworthy Japanese rare books this year, including: an early work by legendary artist Kitagawa Utamaro, Waka Ebisu [The Young God, Ebisu] (1789); a unique version of Hokusai’s three-volume Kinoe no komatsu [Young Pine Saplings] (1814), mounted as an accordion-fold album and once owned by French author and art critic Edmond de Goncourt; and an extremely rare copy of the first printing of the experimental book Saishiki gasen [A Selection of Colored Drawings] (1677) by Kitao Sekkosai (Tokinobu), which is woodblock and stencil-printed with pipette-blown color pigment.

Rare architecture titles included two early-20th-century modernist works: Kenchiku yoshiki ronso [Treatise on Architectural Styles] (1932) and Kenchikufu: utsukushiki form no symphonie [Architectural Score: Symphony of Beautiful Form] (1924).

The most significant photography acquisitions were first editions of the earliest and most important Japanese artistic response to the bombings of Hiroshima and Nagasaki: Hiroshima, by Domon Ken (1958); Hiroshima-Nagasaki Document 1961, by Tomatsu Shōmei and Domon Ken (1961); and Chizu/The Map, by Kawada Kikuji (1965). Marquand also continued to purchase works by contemporary photographers, including Araki Nobuyoshi, Hosoe Eikoh, Ishiuki Miyako, and Sugimoto Hiroshi.

The staff at Marquand faced many challenges in the spring of 2020 due to the closure of Princeton’s campus in the wake of the COVID-19 global pandemic. They endeavored to provide digital access to Marquand’s collections and find new paths to provide scholars with important research materials. As we move into the uncertain future of the 2020–21 academic year, Marquand will also be preparing to move into a temporary location for the next four years. There, the staff will continue to provide access to all of the library’s collections as we await the completion of the newly imagined McCormick Hall, with a new art museum and upgraded Marquand Library space.
Tang Center for East Asian Art

Panel

October 18, 2019
In Good Taste: Food and Feasting in Chinese Art
Organized by the Tang Center for East Asian Art and the Princeton University Art Museum, cosponsored by the East Asian Studies Program

Lecture Series

Jan Stuart, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution
The Art of Assemblage: Two Lectures on Interior Display in Ming and Qing China
November 5, 2019
Decorating for Seasons and Status
November 7, 2019
Auspicious Elegance and Erudition on Display

Lecture

February 6, 2020
Alfreda Murck, Columbia University
Turnips, Peppers, and Mangoes: Food Symbolism in the People’s Republic of China
Cosponsored by the Princeton University Art Museum and the East Asian Studies Program

The Tang Center, under Director Andrew M. Watsky and Associate Director Dora C.Y. Ching, hosted several scholarly events and continued to focus on publication projects during the 2019–20 academic year.

In conjunction with the Princeton University Art Museum’s special exhibition The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century, curated by Associate Curator of Asian Art Zoe S. Kwok, the Tang Center held the October 2019 interdisciplinary panel “In Good Taste: Food and Feasting in Chinese Art.” The five panelists examined multifaceted ways in which food shaped the visual cultures of societies in China and the Chinese diaspora from the ancient period to the present day. Through a presentation of selected works from her exhibition, Kwok provided an overview, discussing banqueting and the important roles rituals of food have played in China. The four other panelists focused on a specific topic or time period. Jeehee Hong (McGill University) examined fruits and vegetables and fruit in turn took on special meanings and joined the ranks of nutritional symbols in Chinese art, variously inspired by flavor, texture, scarcity, color, and historical circumstances.

During the past year, the center held the eighth Tang Center Lecture Series, featuring Jan Stuart ’83, the Melvin R. Seiden Curator of Chinese Art at the Freer Gallery and Arthur M. Sackler Gallery, the Smithsonian Institution’s National Museum of Asian Art. In her series “The Art of Assemblage,” Stuart presented two lectures on interior display in China during the Ming (1368–1644) and Qing (1644–1912) dynasties, drawing on evidence from texts and pictorial representations of interior spaces to explore ways in which people interacted with and appreciated ensembles of objects. Stuart posited that interior decoration can serve as an essential tool to understanding Ming and Qing lifestyles and cultural values. In her first lecture, “Decorating for Seasons and Status,” she argued that arrangements of furniture and works of art in many different mediums were never random or casual, but rather were coordinated with seasonal changes and social occasions. The arrangements also reflected the personal status and cultural values of the objects’ owners. She further demonstrated the fluidity of interior and exterior spaces such as gardens. By contrast, her second lecture, “Auspicious Elegance and Erudition on Display,” focused on interiors and the profuse display of objects, especially in cabinets called duobaoge designed with open, staggered, multi-tiered

Turnips, Peppers, and Mangoes
Food Symbolism in the People’s Republic of China

Before the close of the art museum’s exhibition in mid-February 2020, the Tang Center organized another event centered on food and the arts. Alfreda Murck ’95 (Columbia University) presented the lecture “Turnips, Peppers, and Mangoes: Food Symbolism in the People’s Republic of China.” She discussed how such
shelves, drawers, and small cupboards. By investigating the practices, meanings, and psychological dimensions tied to groupings of objects, Stuart delved into the connections among objects, display, status, and cultural values.

Continuing a tradition of collaborating with the art museum, the Tang Center participated in the acquisition of two artworks for the museum. The Korean artist Minjung Kim (born 1962) created Red Mountains, a striking work made up of layers of color wash on mulberry hanji paper. Kim trained in Asian art, studied Abstract Expressionism in the works of Western artists influenced by Asian art, and then fused the two traditions to make this landscape. Building layer upon layer of wash on traditional mulberry paper, the artist was able to convey a sculptural materiality enlivening the depicted landscape. In Miho-no-Matsubara, the Japanese artist Ōta Chōu (1896–1958) painted a famous scene from the popular Noh play Hagoromo (Feather Robe). The artist depicted the various components of the scene and played with the viewer’s expectations of the format of a hanging scroll by creating the illusion of a fabric mounting in paint. Both works are now in the permanent collection of the museum.

Work continued apace on the nine-volume publication Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves and the stand-alone paperback volume of essays, Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves. The set represents an enormous undertaking, including over 3,000 Lo Archive photographs of the Buddhist caves in Dunhuang, China, taken in 1943 and 1944, and ten scholarly essays. After multiple years of research, workshops, and on-site visits, all involving a host of scholars, the Tang Center shifted the work of design and production to a smaller team, collaborating with Binocular Design of New York. The department’s photographer, John Blazejewski of Visual Resources, also rose to the occasion and made over two hundred professional photographic captures of original Lo Archive prints, enabling the Tang Center to publish the complete archive. Originally scheduled for publication in fall 2020, Visualizing Dunhuang now has a new release date of 2021 due to the pause in printing caused by the pandemic.

In the coming academic year, the Tang Center will continue to focus on publication projects and explore ways to offer scholarly enrichment in a variety of formats. For more information, visit the Tang Center website at tang.princeton.edu.

One of the works discussed in Jan Stuart’s lecture (unknown artist, New Year’s Eve, detail of 15th-century hanging scroll mounted as a panel, Freer Gallery of Art, gift of Charles Lang Freer, F1916.403)

The Index of Medieval Art was busy on many fronts this year. These included two major additions to the Index database: a browsable subject classification network that allows users to explore Index subjects and associated images by category, and a “Location in Structure” feature that presents images still in situ—such as wall paintings, mosaics, and architectural sculpture—in relation to their architectural context. Both enhancements offer researchers new points of access to, and clearer contextualization for, the images that they seek. Index staff have also prioritized the conversion of the many print-only records still in the card files into online data, this year adding a number of Gothic ivories, Byzantine icons, Late Antique gold glass, and Nasrid ceiling paintings, as well as several new manuscripts.

The Index hosted numerous visitors for workshops and collaborations in 2019–20, including a site visit from faculty of the Utrecht Centre for Medieval Studies, an early partner in the formation of the Index. In November, eight speakers presented at the well-attended Index conference “Art, Power, and Resistance in the Middle Ages,” which raised powerful resonances with events in our own time. Papers from this conference will be published in the Index’s soon-to-launch book series “Signa: Papers of the Index of Medieval Art at Princeton University,” copublished with Penn State Press. The first volume of this series, The Lives and Afterlives of Medieval Iconography, coedited by Pamela Patton and Henry Schilb, is due out this fall; the second, Iconography Beyond the Crossroads: Image, Meaning, and Method in Medieval Art, is being coedited by Patton and Catherine Fernandez and is expected to appear in 2021.

Publication of the Index-hosted journal Studies in Iconography continued on schedule despite the pandemic: Volume 41 (2020) includes articles on such varied topics as the decoration of northern French rent-books and the portrayal of St. Roch in times of plague. Also featured is an article by department doctoral candidate Justin Willson: “Reading with the Evangelists: Portrait, Gesture, and Interpretation in the Byzantine Gospel Book.”

For individual news from Index Director Pamela Patton, see the “Lecturers” section (page 9).

Art History Specialist Catherine Fernandez collaborated with Technology Manager Jon Niola to finalize the database’s new “Location in Structure” feature, which “maps” in-situ iconography within medieval buildings and other structures. Her travel to France in the fall of 2019 to conduct research at several Romanesque and Gothic sites in Berry further concretized her conceptualization of the field and enabled her to use works such as the fresco cycles at the church of St. Martin at Vicq and Bourges Cathedral as test-case studies in the completion of its design. Fernandez’s essay “The Archaeology of Carolingian Memory” will appear this fall in the Index volume The Lives and Afterlives of Medieval Iconography.

Maria Alessia Rossi, formerly a postdoctoral researcher at the Index, began her appointment as an art history specialist in September 2019, in part continuing her work on the subject classification network launched in summer 2019. After co-organizing the Visual Resources Collection’s exhibition “No Woman’s Land” with Visual Resources Director Julia Gearhart, she started an important institutional collaboration with the Mount Athos Center in Thessaloniki. This year, Rossi presented her research at the 12th Congress of South-East European Studies in Bucharest and contributed two entries to the Bloomsbury Encyclopedia of the Global Middle Ages, one on the Monastery of Dečani and the other, coauthored with Alice I. Sullivan, on late medieval visual culture in eastern Europe.
Byzantium” initiative, Rossi is the coeditor and the author of one of the essays in the recently published *Byzantium in Eastern European Visual Culture in the Late Middle Ages* (Brill, 2020).

Art History Specialist Jessica Savage prepared three conference papers: “Cradling Books: Codex as Iconographic Device in Late Medieval Visitation Scenes,” for the Renaissance Society of America; “Visual Genealogies in Manuscript Borders,” for the International Medieval Congress at Leeds; and “Cataloguing Manuscript Iconography between Digital Covers at the Index of Medieval Art,” for the Research Group on Manuscript Evidence. Because these 2020 events were postponed, she looks forward to presenting the papers at a future date. Savage completed several online trainings at the Library Juice Academy and a number of conference workshops for taxonomy organization, as well as a roundtable on cultural heritage documentation at the Morgan Library in New York. At the Index, she continues to add records from the print catalogue to the online database.

Senior Staff Photographer and Digital Imaging Specialist John Blazejewski (aka “John Blaze”) was recognized by the University this year for his 30 years of service to the Department of Art and Archaeology. He began his Princeton career at the Index in 1989 and was promoted to departmental photographer in 2014. When he first joined the Index, his work was exclusively analogue (silver-based) photography, including developing, processing, and printing. With the advent of new technology over the years, Blazejewski adapted to new photographic techniques, and his work now is completely digital. His projects throughout the years have been carried out in studio and on location, on behalf of faculty, graduate students, and research staff in the department, as well as research scholars around the globe. He also serves as a willing teacher of photographic and editing techniques for students and staff. His projects for the Index this year included photographing documents and medallions from the Charles Rufus Morey Archives.

Henry D. Schilb, art history specialist in Byzantine art, continues to oversee the updating of all the location data used by the Index, which this year saw the completion of authority records for all database locations in the United States. In September 2019, Schilb visited Bloomington, Indiana, for a memorial service dedicated to his mentor and dissertation supervisor W. Eugene Kleinbauer ’67. Having often used the Index when he was a graduate student in the department in the 1960s, Kleinbauer expressed delight when Schilb became an Indexer. While in Bloomington, Schilb also visited the Lilly Library to examine the papers of U.S. diplomat and art collector Burton Y. Berry. He plans for this research to inform more than one writing project, and he has already made use of it in “The Byzantine Tradition in Wallachian and Moldavian Epitaphoi,” a chapter in the forthcoming volume *Byzantium in Eastern European Visual Culture in the Late Middle Ages*, edited by Alice Isabella Sullivan and Maria Alessia Rossi.

Fiona Barrett, office coordinator, managed a panoply of Index activities with her characteristic efficiency and good cheer. Among these were the coordination of Index subscriptions, event logistics, and the doings of student workers. This year she also assisted Henry Schilb with verifying and updating location names, coordinates, and references used in the Index database.

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Jon Niola, technology manager, focused much of his work this year on developing the new subject classification network and “Location in Structure” features for the Index database. In addition, he designed and implemented a new application to display image collections that have been donated to the Index as publicly accessible resources. The new DIGS (Digital Image Gallery System) presents images with basic metadata and is browsable by location or subject term. The first to be uploaded into the new system was the Svetlana Tomeković Database of Byzantine Art; more collections will be coming online in the months ahead.
Visual Resources Collection

Julia Gearhart was named director of the Visual Resources Collection (VRC) in February 2020, bringing with her an interest in implementing new digital methods and supporting computational analysis in art history.

In collaboration with Princeton’s Center for Digital Humanities, the VRC invited Matthew Lincoln, digital humanities developer at Carnegie Mellon University Library, to visit campus in October. He presented a lecture titled “Critical Art Historical Data Visualization” on October 18, and on the following day offered a well-attended workshop on mapping the art sales of the fine art dealer M. Knoedler & Co. from 1870 to 1970 using the web platform Palladio, developed at the Stanford University Humanities and Design Research Lab. The workshop included a lively discussion of not just the challenges of asking art-historical questions with computational tools but also the benefits, such as the unexpected patterns and insights that these methods reveal.

In addition to continuing to catalogue new and newly digitized images for the collection, Senior Image Cataloguer Michele Mazeris worked on obtaining image permissions for forthcoming faculty books, specifically, Professor Bridget Alsdorf’s Gawkers: Art and Audience in Late Nineteenth-Century France and Professor Basile Baudez’s Inessential Colors: Architecture on Paper in Early Modern Europe. East Asian Art cataloguer Yichin Chen showed her versatility by digitizing and cataloguing images from the collection of Classics Professor Emerita Froma Zeitlin, as well as preparing an impressive 650 images for the course Art 220, “Modern and Contemporary Latin American Art.” The striking exhibition of photographs taken by the late Professor Richard Stillwell that was on display in McCormick Hall was intended to be replaced with an exhibition of photos of destroyed campus architecture mounted by Chen and curated by students in Art 102, “An Introduction to the History of Architecture.” The digital component of the exhibition was planned from the beginning but will now be the only presentation until the building reopens and the accompanying physical exhibition can be installed. The digital collection, Princeton Lost, can be viewed at vrc.princeton.edu/princeton_lost.

The VRC worked closely with Princeton’s McGraw Center for Teaching and Learning to provide digital images for Art 202, “Greek Art and Archaeology,” in the new learning management system Canvas. This was achieved—with significant help from Julie Angarone, the department’s computing support specialist—utilizing an in-house web server and the International Interoperable Image Framework (IIIF). Once classes moved entirely online in March, the need to provide images in this format became all the more pressing, and conversations about moving the entire image collection onto a similar delivery platform have been accelerated.

The photographs from the Michigan-Princeton-Alexandria Expeditions to the monastery of Saint Catherine on Mount Sinai continue to be the most requested images in department collections. In one recent example, the New York Times received permission to publish an image of an icon of the Virgin Blachernitissa in an opinion piece titled “What Men Can Learn from Mary, Mother of Jesus” (March 25, 2020), written by Matthew Milliner *11, associate professor of art history at Wheaton College. Gearhart has been working directly with Alice Sullivan of the University of Michigan (who is also working closely with colleagues in the Index of Medieval Art) on a new website that will combine the images of the Mount Sinai icons in both Princeton’s and the University of Michigan’s visual resources collections. The long, hard work done by Senior Staff Photographer John Blaziejewski editing all
these images (roughly 7,000) was time well spent, as hundreds have now been published online in all their high-resolution color glory. The new digital collection will be unveiled at the Byzantine Studies Conference in 2021.

After 20-plus years in the Visual Resources Collection, Virginia French, cataloguer of ancient art and archaeology, retired on October 1, 2019. She taught everyone in the VRC the best practices in cataloguing and contributed thousands upon thousands of records, ancient and otherwise, to the database. With her extensive knowledge of the collections and the classical world and archaeology, as well as her keen eye and precise and thorough work, she will be greatly missed.

The spring 2020 semester was a stressful time for everyone, but the VRC staff adapted quickly to working from home and continued to adjust to the challenges of supporting remote teaching. The quick move to remote learning in March came just after a meeting about the archives of the 1930s excavations at Antioch, which was brought together in support of the Antioch Recovery Project, run by Jennifer Stager at the Classics Research Lab at Johns Hopkins University. While the pandemic interrupted what promised to be a wonderful collaboration between the new Antioch committee, the Baltimore Museum of Art, and Johns Hopkins, there is hope that the project will be revisited in 2021. Though that Antioch project has fallen to the wayside, in spring 2020 a collaboration was begun between Antioch stakeholders on campus, the OCHRE (Online Cultural and Historical Research Environment) Data Service at the Oriental Institute of the University of Chicago, and the Computational Research on the Ancient Near East (CRANE) Project, a consortium based at the University of Toronto that focuses on the Orontes River watershed. Work is underway to provide a digital companion to a forthcoming Antioch publication, as well as on long-term publication of the bulk of the archival data.

Summer 2020 was a very busy time for the VRC: the staff prepared course images to be integrated into Canvas, supported faculty publication requests, redesigned the digital access to and delivery of images in the collection, built the content of a major inter-institutional resource (the Sinai collections), and continued two large digital projects: Antioch and the digitization of the archive of Howard Crosby Butler’s archaeological work in Syria and Turkey in the early 20th century. Over the summer, the VRC also hosted five undergraduate students who, because of the pandemic, were not able to participate in archaeological fieldwork. Instead, they worked remotely and in collaboration with research specialists at the Oriental Institute on the Antioch and Butler archives. Rising Princeton juniors Noelia Carbajal ’22 (classical and ancient studies), and Isabella Impalli ’22 (civil engineering), both Certificate in Archaeology candidates, worked on digitizing the notebooks from Butler’s Syrian explorations (see pp. 15–16). The notebooks preserve day-by-day accounts of the expeditions, as well as detailed plans and measurements of the ancient sites and structures they studied, including previously unpublished documentation that will expand our knowledge of these fascinating monuments.

The Museum of Historic Art (1886–92, destroyed 1964), designed by Arthur Page Brown (left side of building), in a photograph probably taken in the 1930s, an image from the exhibition Princeton Lost.
Undergraduate Alumni

William Agee ’59 continues to write on American art after retiring as the Evelyn Krances Kosak Professor of Art History at Hunter College, City University of New York. His most recent book, Modern Art in America, 1908–68 (Phaidon), appeared in 2016. Following this, he published an essay on Brancusi in America, in Art in America (May 1, 2019), which is also the subject of a book in progress; and he contributed an essay on the legacy of Albert Pinkham Ryder to the catalogue of the upcoming exhibition A Wild Note of Longing: Albert Pinkham Ryder and a Century of American Art, opening at the New Bedford Whaling Museum in June 2021. [wcagee@aol.com]

Kib Bramhall ’55 is winding down a 60-plus year career as a professional painter, primarily of realist landscapes near or on the sea rim where he lives with his wife, Tess, and family on Martha’s Vineyard. [hkkib@icloud.com]

Lisa Cakmak ’00, after completing the classical archaeology track at Princeton, went on to earn a Ph.D. in classical art and archaeology and a certificate in museum studies at the University of Michigan. After a brief fellowship at the Museum of Fine Arts, Boston, she moved to the Saint Louis Art Museum, serving first as a curatorial fellow, then assistant curator, and then associate curator of ancient art. After 10 years in St. Louis, she moved this summer to the Art Institute of Chicago, where she took the position of chair and curator of the Department of the Arts of the Ancient Mediterranean and Byzantium. Entering this new phase of her career, she fondly remembers the beginning of it all:

Professor Willy Childs’s Greek archaeology course in her sophomore year, 1998.

Claire Chao ’83 has won 26 awards, including the International Rubery Book Award for the 2019 book of the year, for her five-generation family saga Remembering Shanghai: A Memoir of Socialites, Scholars and Scoundrels (Chao LLC, 2018). In the words of journalist Helen Zia ’73, “The sparkling prose, beautiful photos and illustrations, and enthralling stories will catapult you into the inner life and doings of Shanghai’s cultured classes.” Claire’s U.S. book tour kicked off with a talk at the Princeton University Art Museum during her 35th reunion. To complement Claire’s reunions book talk, the museum had an exhibition of the Wang Hui landscapes discussed in her thesis. While researching the memoir, she discovered an unexpected link: the subject of her senior thesis, the 17th-century painter Wang Hui, had been a favorite artist of her grandfather, whom she never met. No one in Claire’s family had had the heart to investigate what happened to her grandfather’s art collection after the Cultural Revolution. She recounts how she discovered a Wang Hui painting, with her grandfather cited as the last owner, that sold for a princely sum at a 2011 auction.

She has no rational explanation for why Wang Hui’s paintings touched her so; she suspects that the same qualities that had charmed her grandfather so many years before captivated her too. Claire is currently working on an audiobook for release this winter. [admin@rememberingshanghai.com]

Rowena Dasch ’97, executive director of the Neill-Cochran House Museum (NCHM) in Austin, Texas, led the museum’s participation in this year’s major collaborative exhibition
Laura Elbogen ’07 is a San Francisco–based watercolor painter and illustrator, and the founder of @LauraAnnStudio (lauraannstudio.com). This spring, drawing on her lifelong love of art and architecture, she launched “Window to The Bay” portraits—lovingly handcrafted, one-of-a-kind gifts for new homeowners. Her watercolor portraits capture the vibrancy of San Francisco Bay Area homes, and each portrait is informed with details the client provides that truly makes the house a home; they are perfect as housewarming gifts or unique client gifts from realtors. For real estate professionals, the portraits represent a closing gift that their clients will treasure forever; in addition, they will enjoy full rights to use the print in listings, handouts, brochures, postcards, and offer letters. As a licensed artist of the University, Laura worked with the Office of Communications last spring to publish her series of watercolor campus portraits in a free “color-on” coloring book, community.princeton.edu/programs-youth. It is available to the Princeton community of students, professors, alumni, and children to help everyone come together virtually and lift spirits during the coronavirus. Print at home, color, and be sure to tag @Princeton @LauraAnnStudio #VirtualPrincetonU #ColoringRoar for reposting. [laura@lauraannstudio.com]

Ariel Gold ’11 is currently the general manager of a cosmetics brand scheduled to launch in fall 2020. During 2019, she oversaw marketing and operations for the direct-to-consumer skin care startup Then I Met You, and she received six industry awards, including an Allure Best of Beauty Award. [ariel.elizabeth.gold@gmail.com]

Miranda Morgado Gordon ’91 (classical archaeology) encourages fellow art history alumni to consider a career in the olfactive arts, specifically, the commercial perfume industry. Everything she studied at Princeton—ancient history, art, poetry, languages, music, even Bartending 101—has proved to be useful in the fragrance world. Anyone can learn to smell professionally; there are no special talents or requirements, other than passion (and time) for the language of olfaction. Miranda is now vice president of marketing, fine fragrance, at MANE, a family-owned French fragrance and flavor manufacturer, where she conceives and curates a biennial gallery installation at the company headquarters in Manhattan that examines and illuminates challenges and opportunities facing the fragrance industry. She brings almost 25 years of beauty product development and perfume marketing experience into the gallery space, where she seeks to educate and inspire perfumers, beauty brand managers, retailers, fragrance influencers, and the perfume literati at large. Past installations include Fresh: Perspectives (2014); Human Touch (2016); and About Time (2018). This fall, MANE Gallery: Power 2020 will showcase new fragrance materials, both natural and synthetic; new perfumes specially commissioned to illustrate ideas around power; the evolution of fragrance communications around power; and proprietary consumer research. The target audience is product developers in the fragrance and flavor industries, but Miranda is always delighted to give private tours to anyone who shares her passion for fragrance. [mmg212@gmail.com]

Christopher Green ’12 has been appointed visiting assistant professor in modern
and contemporary art history at the University of North Texas. He will receive his Ph.D. in art history from The Graduate Center, CUNY, this year. His dissertation, titled “Northwest Coast Native Art Beyond Revival, 1962–1992,” considers the interplay between Euro-American modernism and post-war Indigenous art of the Pacific Northwest. His recent publications include chapters in the edited volumes Unsettling Native Art Histories on the Northwest Coast (University of Washington Press, 2020) and Dust & Data: Traces of the Bauhaus across 100 Years, edited by Ines Weizman (Spectormag GbR, 2019; Spector Books, 2020), as well as contributions to Art in America, frieze, and Aperture. He was a 2019–20 Dedalus Foundation Dissertation Fellow.

[green.christopher.t@gmail.com]

Anne D. Hedeman ’74 coedited and contributed an essay to a recent interdisciplinary book, the result of the research consortium “Power and the Paratext in Medieval Manuscript Culture,” held from 2014 to 2016 at LE STUDIUM Loire Valley Institute for Advanced Studies in Orléans. Inscribing Knowledge in the Medieval Book: The Power of Paratexts, edited by Rosalind Brown-Grant, Patricia Carmassi, Gisela Drossbach, Anne D. Hedeman, Victoria Turner, and Iolanda Ventura (DeGruyter, 2020), examines how the paratextual apparatus of medieval manuscripts both inscribes and expresses power relations between the producers and consumers of knowledge in this important period of intellectual history. Anne is the Judith Harris Murphy Distinguished Professor in the Kress Foundation Department of Art History at the University of Kansas.

[ahedeman@ku.edu]

Mairead Horton ’17 completed her M.A. in the history of art at the Courtauld Institute of Art, where she focused on 18th-century circum-Atlantic visual culture, studying with Esther Chadwick. She will spend the 2020–21 academic year in Washington as a full-time intern in the National Gallery of Art’s Department of Old Master Prints, assisting with their 18th-century cataloguing project.

[mhorton@alumni.princeton.edu]

Frederick Ilchman ’90 continues as chair, Art of Europe, and Mrs. Russell W. Baker Curator of Paintings at the Museum of Fine Arts, Boston. His current work includes being part of the team working on the installation of new galleries of Dutch and Flemish art of the Golden Age, incorporating the spectacular donations of paintings and other works by the Van Otterloo and Weatherbie families. This is a happy return to some of his first courses in art history: classes on Northern Baroque with Professors John Martin and Thomas DaCosta Kaufmann. Frederick also remains chair of Save Venice Inc., which played a major role in the Tintoretto 500 celebrations in 2018–19 and this past winter raised more than $700,000 through the Immediate Response Fund, in partnership with the Italian Embassy in Washington, to help more than 20 museums, churches, synagogues, and other sites in Venice after the terrible floods of November 2019. Professor Emerita Patricia Fortini Brown, Tracy E. Cooper ’90, and C. D. Dickerson III ’98 also serve on the Save Venice board. Frederick fulfilled an important personal goal in early 2020 by taking his daughter Ilaria for her third visit to Venice before her second birthday.

[filchman@mfa.org]

Alexis (Lexi) Bard Johnson ’12 received her Ph.D. in art history from Stanford University in June 2019. Her dissertation, “Turning the Page: Image and Identity in U.S. Lesbian Magazines,” is one of the first scholarly considerations of visual culture in lesbian magazines in the United States. She also contributed to the revised edition of Art & Queer Culture (Phaidon, 2019). In September, she moved to Los Angeles to become the curator at the ONE Archives at the University of Southern California Libraries, the largest LGBTQ archive in the country. She is currently working on a variety of projects, including “Safer at Home,” which was launched in response to the current pandemic and is accessible online at scalar.usc.edu/works/safer-at-home.

[alexisj5@usc.edu]

Hal Kalman ’64 *71 has news in the graduate alumni section.
Robert H. Lafond ’71 had a solo exhibition of his urban paintings at the Southern Vermont Arts Center in Manchester, Vermont, from July 4 to August 16, 2020. The exhibition consisted of paintings of Brooklyn, New York, and Nice, France, among others. His urban painting Bergen Street NOPE, Brooklyn was selected for the exhibition Art of the Hills: Narrative, which will open in October at the Berkshire Museum in Pittsfield, Massachusetts. Bob also paints New England landscapes. His paintings can be seen at his art blog, markandremark.blogspot.com and @roberthlafond on Instagram. [rhlafond0@gmail.com]

Stephanie Leitch ’91, associate professor of art history at Florida State University, worked this year with colleagues Lisa Voigt of Ohio State University (Department of Spanish and Portuguese) and Elio Brancaforte of Tulane University (Department of Germanic and Slavic Studies) on a collaborative book project funded by the American Council of Learned Societies (ACLS). The research for their forthcoming book, The Epistemology of the Copy in Early Modern Travel Narratives, has taken them to the Herzog August Bibliothek in Wolfenbüttel, the Museum Plantin-Moretus in Antwerp, and the Royal Library in Copenhagen. Their project focuses on recycled illustrations in printed travel accounts and their role in the circulation of knowledge about the world. In order to illustrate accounts of peoples and places never before seen, early modern European printers often resorted to repeating images from other presses and earlier texts. While scholarship has traditionally dismissed copied illustrations as inferior, derivative, or arbitrary, this project investigates their epistemological function, particularly in shaping stereotypical perceptions of the non-European world. Combined efforts from the collaborators’ diverse fields of study allow them to trace the spread of stereotypes across national, linguistic, and confessional borders, as well as their relation to European imperial, commercial, and colonial projects. [sleitch@fsu.edu]

Alfred Lowe ’70’s new book The True West: Real Stories about Black Cowboys, Women Sharpshooters, Native American Rodeo Stars, Pioneering Vaqueros, and the Unsung Explorers, Builders, and Heroes Who Shaped the American West, was published by Bushel & Peck Books in April. With wonderful illustrations by the Vietnamese illustrator William Luong and numerous photographs, the book is about the extensive, often unrecognized diversity of the American frontier and includes brief biographies of everyone from Bill Pickett and Annie Oakley to Deadwood Dick and the Buffalo Soldiers. While the American cowboy is deservedly a cultural icon, what many people don’t know is that a significant percentage of America’s cowboys and cowgirls were African American, Latino, and Native American. In its own way, the Wild West was a melting pot every bit as much as the cities of the East Coast—maybe even more so. Alfred hopes that people will come to understand and appreciate the fact that the pioneers who built this country came from every race, gender, and ethnicity and are all part of our heritage, and that these stories—and the incredible people they’re about—will pull our country closer together through a shared history of the American West. [mifflinlowe@gmail.com]

Dennis Martinez ’86 presented two one-person exhibits in the past several years. The first, titled Frame of Reference, was exhibited at the Left of Center Art Gallery in Las Vegas. The show consisted of paintings and mixed-media installations, and included recent imperial, commercial, and colonial projects. [sleitch@fsu.edu]
works reflecting his visual arts education at Princeton and continued studies at the University of New Mexico and the University of Colorado Boulder. The second exhibition, titled The Human Touch, was shown earlier this year at the St. George Art Museum in St. George, Utah. The works were a combination of mixed-media paintings and assemblage sculpture with a focus on human inspiration in the creative process.

Dennis is professor of art at Dixie State University in St. George, Utah, where he teaches courses in painting, mixed media, and color theory. He was recently nominated for the Distinguished Professor of the Year at Dixie State. [martinez@dixie.edu]

Kathleen McCleery ’75 spent her career as a broadcast journalist but is now winding down her work and taking on volunteer projects. Among them is a stint on the salon committee of the Corrales Arts Center in her New Mexico hometown. She interviewed Andrew Connors, head of the Albuquerque Museum, about “How New Mexico Filigree [jewelry] Lost Its Sparkle.” It turns out that Connors’s mentor and art history professor at Yale was Kathleen’s classmate Mary Miller ’75, now director of the Getty Research Institute in Los Angeles. You can find Kathleen’s interview with Connors on YouTube: [youtu.be/fkq_F73wH4A]. [kathleennmcleery7@gmail.com]

Cariddi Nardulli ’92 lives in Rome and works in film. Last year she worked in production for the sections of No Time to Die—the 25th installment in the James Bond film series—that were filmed in Italy. She has had a couple of photo exhibitions and published her first book, Film Ideas (Lulu.com, 2019). As she works with international film productions, her next project is currently on hold. [nardullicariddi@gmail.com]

Rose Quinn ’99 is the founder and owner of Ridgeline Tech Design, Inc., a technical design company based in Bozeman, Montana. She works in technical illustration and design, and graphic and web design, concentrating on the outdoor industry as well as the world of biotechnology. Recent rewarding and interesting projects have included science illustration and creating graphics for online courses, including creating the online course “Neuroscience for Teachers,” which was funded by a grant from the National Science Foundation. [rose@ridgelinetechdesign.com]

Erica Rand ’79 published “The Proverbial Lavender Dildo,” in Queer Objects, edited by Chris Brickell and Judith Collard (Otago University Press, 2019). With Lauren Berlant, Saidiya Hartman, and Kathleen Stewart, she is also coediting a new series called “Writing Matters!” for Duke University Press. The series seeks to expand the tone, reach, claims, and attitudes of conceptual critical writing, and is grounded in queer, women of color, autotheory, feminist, and fictocritical traditions and poetics that lead with voice, texture, density, rhythm, and atmosphere. It is a multidisciplinary, interdisciplinary, and rigorously undisciplined series that creates a staging context for multiple, generative registers of engagement. [erand@bates.edu]

Sarah Rapoport ’18 is currently a doctoral student in the Department of the History of Art at Yale, where she studies 19th-century French and British art. Her research interests include art criticism, word and image studies, questions of materiality and scale, and the various intersections of social issues, politics, popular culture, and scientific development with art. She is primarily interested in curatorial work and most recently held the 2018–19 Louise Bourgeois 12-Month Internship in Drawings and Prints at the Museum of Modern Art, where she assisted with the upcoming exhibition Engineer, Agitator, Constructor: The Artist Reinvented. [sarah.rapoport@yale.edu]

Jeffrey Richmond-Moll ’10 is curator of American art at the Georgia Museum of Art, on the campus of the University of Georgia. He assumed the position in summer 2019 after receiving his Ph.D. from the Department of Art History at the University of Delaware. His current projects include exhibitions on Magic Realism in American art (2020–21), modern Native American printmaking (2020–21), and photography in the American South since World War II (2022). He is also overseeing a multiyear reinstallment of the galleries of the museum’s permanent

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Dennis Martinez ’86, The Human Touch, acrylic collage painting 48 × 72 inches

The River Nile in Bernini’s Fountain of the Four Rivers in Rome, photograph by Cariddi Nardulli ’92

Cross-section diagram of a motor neuron axon synapsing from the spinal cord into multiple muscle fibers, an illustration created by Rose Quinn ’99 for the online course “Neuroscience for Teachers”
collection of American art. In February 2020, he was elected co-chair of the Association of Historians of American Art. [richmondmoll@uga.edu]

Bailey Russel ’01 has been professor of photography at the University of Wyoming since 2012. In summer 2019, he took part in the Sesquicentennial Colorado River Exploring Expedition (powell150.org), a reimagining and reassessment of John Wesley Powell’s seminal 1869 journey down the Colorado River from Wyoming to Arizona. Bailey participated in the first two weeks of the 71-day journey, documenting the trip using the techniques of the day, a wet-plate collodion darkroom and an 8 × 10” camera. In addition to the journey and the related outreach events, the trip featured four art exhibits at various museums along the river, a forthcoming book of essays and art to be published by the University of California Press, and additional shows at the U.S. Geological Survey office and other museums. In the spring 2020 semester, Bailey was on sabbatical, finishing the processing of all the work made on the river and spending some time based in Princeton working on photographic projects in the area. [brussel@uwyo.edu]

Mark Sheinkman ’85 had a solo exhibition at Lennon Weinberg Gallery in New York in May 2019, and a solo exhibition at Von Lintel Gallery in Los Angeles in September 2019. A solo exhibition at Gallery Joe in Philadelphia scheduled for April 2020 became an online exhibition due to the pandemic. One of his drawings was acquired for the permanent collection of the Art Institute of Chicago in December. His work is also in the permanent collections of the Museum of Modern Art, the Metropolitan Museum of Art, and the Whitney Museum of American Art in New York; the National Gallery of Art in Washington; and the Museum of Fine Arts, Houston, among others. He has exhibited regularly in the United States and abroad, including solo exhibitions at the Kemper Museum of Contemporary Art in Kansas City, Missouri; the Grand Rapids Art Museum, in Grand Rapids, Michigan; and the Museum Gegenstandsfreier Kunst, in Otternsdorf, Germany. [info@marksheinkman.com]

Robbin Ami Silverberg ’80 celebrated the 30th anniversary of her artist book studio, Dobbin Books, housed at Dobbin Mews, old horse stables in Greenpoint, Brooklyn. Over the last 30 years, she has designed, produced, and published more than 25 collaborative artist books, along with around 60 solo editions, 55 unique artist books, and about 20 artist book installations. Examples of Dobbin Books publications are in more than 130 public collections and numerous private ones. Robbin is involved in all aspects of the work, from creating content, whether as imagery or text, to designing and producing the entire book, including the design and production of the paper, printing, binding, and boxing. Her desire to create every facet of an artist-book publication is due to her intention to realize a coherent whole work of art, along with her love of the creative processes involved. Unique to Dobbin Books is the fact that Robbin runs one of four hand papermaking studios in New York City, and she maintains that the paper should be an activated substrate that supports and enhances a book’s content and design. A retrospective exhibition of her work, Read Me. Like A Book: 30 Years of Dobbin Books, was shown at the Pratt Institute in Brooklyn this spring. The show, which featured circa 65 artist books dating from 1992 to 2019, along with three videos and three installations, can be seen online at robbinamisilverberg.com/read-me-like-a-book. [robbin@robbinamisilverberg.com]

Meredith Thompson-Ojala ’08 has produced social-justice documentary films about Haida Gwaii, an archipelago off the northern coast of Canada, that offer an intimate look at resource extraction and cultural resurgence in the wake of colonization. Her feature-length film
Joanna Wendel ’09 et al., Toulouse-Lautrec and the Stars of Paris

Computer reconstruction of the Wuzhaishan site in Shandong, China, by Anthony Barbieri-Low *01

White Ravens was screened at the Museum of Vancouver and included in their exhibition Haida Now. This year, Meredith spent time with her family in the Arctic of Sweden and continued learning her grandfather’s mother-tongue, Meänkieli, the Tornionlaaksolaist language which is now spoken only by the elders of that area. She has been invited to create a mural at a plant medicine retreat center while in quarantine and will also create a new multimedia series, Painted Over. She hopes to make short films that will help preserve Meänkieli, as well as paintings and snow sculptures that will respond visually to Sweden’s Truth and Reconciliation Commission, an investigation by the Swedish government of the systemic racism and injustices committed against the Tornionlaaksolaist people. Her long-term goal is to create a small, donation-based, contemplative arts retreat center in northwest Canada or southeast Alaska. [openmindfulness@outlook.com]

Teri Noel Towe ’70, after major open-heart surgery and a five-month stay in the hospital and a rehabilitation facility, retired from the practice of law and moved to rural Dutchess County, New York. [teritowe@alumni.princeton.edu]

Joanna Wendel ’09 received her Ph.D. in the history of art and architecture from Harvard in March. Until last year she was the curatorial fellow in the Department of Prints and Drawings at the Museum of Fine Arts, Boston. While there, she helped organize the 2019 exhibition Toulouse-Lautrec and the Stars of Paris, which examined the artist’s engagement with the emerging celebrity culture of his time through prints, drawings, and posters. [joanna.wendel@gmail.com]

Graduate Alumni

Anthony Barbieri-Low *01 received a year-long fellowship in 2019–20 from the American Council of Learned Societies (ACLS) to complete his book manuscript All under Heaven and the Black Land: Comparatives Perspectives on Early China and Ancient Egypt. He also remastered his computer reconstruction of the Wu Family Cemetery, which he created for the 2005 Princeton University Art Museum exhibition Recarving China’s Past: Art, Archaeology, and Architecture of the “Wu Family Shrines.” The new version, barbierilow.faculty.history.ucsb.edu/Research/WuzhaishanRemastered/, works on phones, tablets, computers, and virtual reality (VR) headsets. [abarbieri@history.ucsb.edu]

Andrea Bayer *90 is deputy director for collections and administration at the Metropolitan Museum of Art in New York. The Met closed its doors on March 12th to protect the health of its staff and visitors. At that time, Andrea and her team were about four days away from completing the installation of Making The Met: 1870–2020, an exhibition scheduled to open on March 23. The complex exhibition had been conceived as the central element of the museum’s 150th anniversary celebration and reflects the research of a wide group of curators, conservators, archivists, and educators on ten of the most significant moments in its history. The museum will open whenever it can, and the pandemic will now be an unavoidable and poignant 11th moment in its history. The pandemic has led to a great deal of thinking about the role of the museum as part of the fabric of New York, including in times of crisis. Fortunately, the exhibition’s catalogue had already been printed, and the curators have been able to share some of their work through print and digital platforms even before visitors are again able to arrive safely in the Great Hall of the Met.

Alexis Belis *15 recently accepted the position of assistant curator in the Department of Greek and Roman Art at the Metropolitan Museum of Art. She also coauthored the article “An Urartian Belt in the J. Paul Getty Museum and the Origins of the Parthian Shot,” in the Getty Research Journal 12 (2020), and presented the paper “Zeus Kasios: Iconography of a Greek Mountaintop Cult in Roman Syria” at the February 2020 Yale University symposium “Religious Life across Syria during the Roman Period: From Dura-Europos on the Euphrates to Mountaintop Sanctuaries at Mt. Kasion and Doliche.” She is currently working on a publication on mountaintop sanctuaries and cults in ancient Greece and their role...
in Greek religion and society. [alexis.belis@metmuseum.org]

Jelena Bogdanović *08 was invited to serve on the editorial boards of Visual Theology, the journal of the Yaroslavl-the-Wise Novgorod State University in Russia, and of the new book series Eastern European Visual Culture and Byzantium (13th–17th c.), published by Trivent Publishing in Budapest. She continues to be on the editorial boards and advisory councils of Balkanoslavica, the journal of the Institute of Old Slavic Culture in Macedonia; De Medio Aevö, published by the Complutense University of Madrid; Konzervacijske sveske, the journal for conservation and historical preservation of the Central Institute for Conservation in Serbia; Akropolis: Journal for Hellenic Studies, published by the Center for Hellenic Studies in Montenegro; Serbian Studies, the journal of the North American Society for Serbian Studies; and the Journal of the Society of Architectural Historians. She was a member of the organizing committee for the international conference “Technē Agathe: Ethics of Art and Technology from Antiquity to Our Times,” to be held in Montenegro in 2020 but now canceled. Among her recent journal articles are one on Aleksandar Deroko, who proposed a revised and more inclusive typology for studying medieval architecture, in Serbian Architectural Journal; and another, on the domed canopy in church design, in Sacred Architecture Journal. Her publications this year also included book chapters on the micro-architectural form of the dome and chapels of the Studenica church, in Stefan Nemanja: Venerable Simeon Myroblytes, edited by Milan Raduško (Serbian Academy of Arts and Sciences, 2020); and on architecture as icon in Transforming Sacred Spaces: New Approaches to Byzantine Ecclesiastical Architecture from the Transitional Period, edited by Sabine Feist (Reichert Verlag, 2020). [jelenab@iastate.edu]

Nicole Brown *18 completed her third year as assistant professor of Classics at Williams College, where she teaches courses in ancient Greek and Roman visual culture and Latin language and literature. This year she published an article titled “A Res Rustica for All the People? Varro, Villatika Pastio, and the Villa Publica,” in TAPA (formerly Transactions of the American Philological Association), based on a paper she delivered as a graduate student at a conference organized by Princeton’s Department of Religion. A second essay, “The Living and the Monumental on the Anaglypha Traiani”—which also began life at Princeton as part of the annual graduate student symposium sponsored by the Philadelphia Museum of Art and the Barnes Foundation—will appear in the October issue of the American Journal of Archaeology. Nicole has also published reviews in the American Journal of Archaeology and the New England Classical Journal. On leave for the upcoming academic year, she will be a fellow at the Oakley Center for Humanities and Social Sciences in Williamstown, Massachusetts, completing her book manuscript on visual commemorations of Rome’s rustic past in the topography and public architecture of the ancient city. [nbg2@williams.edu]

Emmelyn Butterfield-Rosen *15, associate director of the Williams Graduate Program in the History of Art, completed the revision of the manuscript of her first book, tentatively titled Human Dispositions: Posture and the Modernization of Figural Art in Europe circa 1900. The book will be published by the University of Chicago Press next year, with enhanced illustrations generously funded by Princeton’s Barr Ferree Publication Fund—special thanks to Michael Koortbojian, Maureen Killeen, and the department for their help in administering the grant. Highlights of the past academic year include many reunions with Princeton friends and colleagues: speaking alongside Elizabeth Petcu *15 on a panel on “Art and Nature” at the Comité International d’Histoire de l’Art (CIHA) World Congress in Florence, visiting museums designed by Mimar Sinan in Istanbul with John Lansdowne *19, and spending time—albeit far too brief—with Lisa Lee *12 and Professor Brigid Doherty during their aborted spring semester fellowships in the Research and Academic Program at the Clark Art Institute in Williamstown. [eb11@williams.edu]
Contemporary Art (University of Chicago Press, 2018) received honorable mention for the Arvey Foundation Book Award from the Association for Latin American Art and was a finalist for the Modernist Studies Association Book Prize. Her next book, Immanent Vitalities: Meaning and Materiality in Modern and Contemporary Art, is forthcoming from the University of California Press in spring 2021 as part of the series Studies on Latin American Art.

Sria Chatterjee *19 defended her dissertation in September 2019 and began a postdoctoral fellowship at the 4A Laboratory: Art Histories, Archaeologies, Anthropologies, Aesthetics, at the Max-Planck Kunsthistorisches Institut in Berlin. She is also a collaborator on the Swiss National Science Foundation–funded project Cycles of Circulation at the Institute for Experimental Design and Media Cultures at the University of Applied Sciences and Arts Northwestern Switzerland (FHNW) in Basel. She has been awarded a Terra Foundation Research travel grant for research on her book manuscript. Adapted from her dissertation, the book will tell a story of art and art history that is richly entwined with histories of science—in particular, plant science and agriculture—histories of race and its relationship to environmental determinism, landscape studies, design, and technocracy in the global south. Sria spent summer 2019 as a visiting scholar at the Yale Center for British Art and was awarded a Paul Mellon Research travel grant for preliminary research on her second book project, Colonial Weather, which focuses on the relationships between climate, painting, and race. Sria and the Cycles of Circulation team also received a residency at the University of Bern’s mLab to collaborate with climatologist Stefan Brönnimann on a project titled Climatology and Climatography of Care: Visual Histories and Global Futures, which explores climatology and climatography not simply as scientific trajectories and disciplines but as a means of knowledge production that relates to colonial enterprises. Sria’s essay “Postindustrialism and the Long Arts and Crafts Movement: Between Britain, India, and the United States of America” appeared in British Art Studies (February 2020). She coauthored “Justice through a Multispecies Lens,” published in Contemporary Political Theory (March 2020). [sriachatterjee@gmail.com]

Tracy E. Cooper *90 published a review of the exhibition Tintoretto: Artist of Renaissance Venice, shown at the Palazzo Ducale in Venice and the National Gallery of Art in Washington, and its catalogue, edited by Robert Ehols and Frederick Ilichman *90, in caa.reviews (November 21, 2019). She also continued work on projects and educational activities for Save Venice Inc. as a member of the board of directors, and she remains on the advisory council of Princeton’s Department of Art and Archaeology. Other publications and plans for conference papers were postponed due to the pandemic, including the panel she organized and will chair, “Since the Princeton Raphael Symposium of 1983: Quo Vadis?” in the sessions “Reconsidering Raphael 2020,” co-organized by Sheryl Reiss *92 for the 2020 annual meeting of the Renaissance Society of America in Philadelphia, now postponed to the Dublin 2021 meeting. [t.cooper@temple.edu]

Nancy Demerdash *15, assistant professor of art history at Albion College, presented part of her current book project at the conference “Urban Tropicality” at the University of Queensland in Brisbane, Australia, in December 2019. She also served as an external critic for the Master of Architecture course “De-fencing the Mosque: Investigation into Rural Religious Edifices and Settlements on Djerba Island, Tunisia” at Columbia University’s Graduate School of Architecture, Planning and Preservation. One of her articles, “Border Crossings at the Museum: Interpretation, Integration and Empathic Curatorial Strategies in an Era of Trauma and Displacement,” was published in the volume Curating Islamic Art Worldwide: From Malacca to Manchester, edited by Jenny Norton-Wright (Palgrave Macmillan/Springer Verlag, 2020). In May 2020, she received the James and Dorothy Blanchard Faculty Fellowship at Albion College, an honorific fellowship to support junior faculty in their research. [ndemerdash@albion.edu]
Allan Doyle *16 was visiting assistant professor in the School of Art at the University of Arkansas, Fayetteville, during the 2019–20 academic year. His article “The Medium is the Messagerie: Théodore Géricault and the Voyages Pittoresques” appeared in the journal Representations 145 (winter, 2019). After returning to Fayetteville for the fall 2020 semester, he will begin a new position as assistant professor in the Department of Art and Design History and Theory at Parsons School of Design/The New School in January 2021. [allanpdoyle4@gmail.com]

Pierre du Prey *73 wrote an essay for L’architecture de l’identité/The Architecture of Identity, a festschrift honoring the architectural historian Luc Noppen that was published earlier this year by Del Busso Éditeur in Montréal. The title of Pierre’s essay, “Finding the ‘Lost’ Church of St. John the Baptist, Francis Harbour, Labrador,” conveys the content well enough but fails to allude to his quarter-century-long search for a missing image of the church. Pierre recently presented the Princeton University Art Museum with three Chinese hanging scrolls of late-17th- and early-19th-century date in memory of his teacher Wen Fong. Professor Fong had particularly admired the scroll depicting a red-robed Buddha, painted by Gai Qi, when it was in the collection of Pierre’s mother. [pduprey@queensu.ca]

Sabine Eiche *83 translated essays and catalogue entries from Italian into English for the journals Print Quarterly and Getty Research Journal. She continues to write her fortnightly column about etymology for the local paper. [sabinelledarovere@yahoo.ca]

Jonathan Fine *20 was appointed head (Museumsleiter) of the Ethnologisches Museum, Staatliche Museen zu Berlin–Preußischer Kulturbesitz, in January 2020. He was previously the curator for the collections from West Africa, Cameroon, Gabon, and Namibia at the museum and was speaker of the museum’s working group on provenance research. He defended his dissertation, “The Throne from the Grassfields: History, Gifts, and Authenticity in the Bamum Kingdom, 1880–1929,” in 2020. The study examines a small iconic group of thrones from the largest kingdom in Western Cameroon and traces their histories through the complex and violent precolonial and colonial contexts of the 19th and early 20th centuries. Jonathan holds B.A.s from the University of Chicago and Cambridge, an M.A. from Stanford University, and a J.D. from Yale Law School. Jonathan is currently the secretary of the Benin Dialogue Group. He is also a member of the German Museums’ Association working group on collections from colonial contexts and an author of the association’s Guidelines on the Care of Collections from Colonial Contexts. He is currently working on a project on the global history of restitution and the return of cultural objects. [j.fine@smb.spk-berlin.de]

Ping Foong *06 is the Foster Foundation Curator of Chinese Art at the Seattle Asian Art Museum and affiliate associate professor in the School of Art+Art History+Design at the University of Washington. In February 2020, just one month before the city shut down due to COVID-19, she celebrated the reopening of the museum to the public after extensive renovations. By then, tens of thousands of visitors had come to enjoy a beloved Seattle institution with its Art Deco–style building lovingly restored. Ping and Xiaojin Wu *11, curator of Japanese and Korean art at the museum, reconceptualized the display and presentation from the ground up, a project that took several years of staff planning and teamwork. Their article on the reinstallation, “An Asian Art Museum Transformed,” coauthored with Danielle Mason, appeared in the magazine Orientations 51.3 (May/June 2020). The renovation of the museum was also featured in a review article in caa.reviews (March 30, 2020). [pfoong@seattleartmuseum.org]

Caroline Fowler *12 was named Starr Director of the Research and Academic Program at the Clark Art Institute in January 2020. Her book The Art of Paper: From the 20th to the 21st Century appeared in the journal Representations 145 (winter, 2019). After returning to Fayetteville for the fall 2020 semester, she will begin a new position as assistant professor in the Department of Art and Design History and Theory at Parsons School of Design/The New School in January 2021. [pfoong@seattleartmuseum.org]
**From the Holy Land to the Americas**

Nature

Leonardo da Vinci and the Mastery of

Leslie Geddes *14,

Watermarks:

(M.A.) (photo: Ryon Odneal)

**Caroline Fowler *12, The Art of Paper: From the Holy Land to the Americas**

**I want to LOVE my country**

Poster for the interactive performance I want to LOVE my country by Marcy B. Freedman *81 (M.A.) (photo: Ryon Odneal)

**Leslie Geddes *14, Watermarks: Leonardo da Vinci and the Mastery of Nature**

**I want to LOVE my country**, an interactive performance designed to engage members of the public in conversations about the current political situation in the United States. She joined forces with Carla Rae Johnson. Calling themselves **THUNDER & LIGHT**, the two artists kicked off their collaboration with the production **CHARGE!**, an online interaction. Many of Marcy’s solo performances, including I want to LOVE my country and Do you have 2020 vision?, were designed to engage members of the public in conversations about the current political situation in the United States. She also exhibited a controversial flag sculpture, My Country Now, in her studio and in a museum, both in Peekskill, New York. Two local publications, WAG magazine (October 25, 2019) and the Northern Westchester Examiner (March 4, 2020), devoted special attention to her wide-ranging activities in the world of art. [cfowler@clarkart.edu]

**Marcy B. Freedman *81 (M.A.)** continued working in the fields of art history, video, installation, and performance art. For the second year in a row, she was a featured speaker at Hudson Valley MOCA in Peekskill, New York, presenting a three-part series called “Art History with a Twist.” She collaborated with Gene Panczenko to create Ketchup, a video that was screened at the Garrison Art Center in Garrison, New York. As a member of “In Question,” Marcy prepared an installation about Matilda Joslyn Gage, an under-recognized suffragist and feminist, for the Hammond Museum in North Salem, New York. In order to address a variety of issues—including the pandemic—she joined forces with Carla Rae Johnson. Calling themselves THUNDER & LIGHT, the two artists kicked off their collaboration with the production **CHARGE!**, an online interaction. Many of Marcy’s solo performances, including I want to LOVE my country and Do you have 2020 vision?, were designed to engage members of the public in conversations about the current political situation in the United States. She also exhibited a controversial flag sculpture, My Country Now, in her studio and in a museum, both in Peekskill, New York. Two local publications, WAG magazine (October 25, 2019) and the Northern Westchester Examiner (March 4, 2020), devoted special attention to her wide-ranging activities in the world of art. [cfowler@clarkart.edu]

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**Leslie Geddes *14’s book Watermarks: Leonardo da Vinci and the Mastery of Nature** was published in August 2020 by Princeton University Press. Her book investigates Leonardo’s enduring fascination with water, from its artistic representation to aquatic inventions and hydraulic engineering. Publication of the volume was generously supported by grants from Princeton’s Barr Ferree Publication Fund and Tulane’s School of Liberal Arts. In 2020–21, Leslie is the Robert Lehman Fellow at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence. [lgeddes1@tulane.edu]

**Ludovico Geymonat *06** recently published “A Nativity Cycle for the Choir Screen of San Marco, Venice” in Convivium VII/1 (2020), coauthored with geologist Lorenzo Lazzarini of the Iuav University of Venice. The article examines a set of sculptures carved for the Basilica of San Marco around the middle of the 13th century that are now preserved in various locations, including a statue of Herod in the Metropolitan Museum of Art in New York. Ludovico is assistant professor of art history at Louisiana State University. [geymonat@lsu.edu]

**Jennifer Hardin *00** continued her independent curatorial work this year. In summer 2019, she was in Arles, France, to discuss a project related to the photographs of Lucien Clergue with his studio and estate. In addition to expanding her research on Florida as a subject in art, she remains involved with work on the imperial edition of the Description de l’Égypte (1809–28), begun in 2018. During 2019, she visited libraries, museums, and special collections in the United States that house these massive volumes of prints and text, comparing them to the one in a French private collection that was originally owned by Jean-Marie Joseph Dubois-Aymé (1779–1846), one of the youngest savants who participated in the Napoleonic-era expedition and helped
found the antiquities collection at the Musée de Grenoble. Having seen 11 sets in all, she is also pursuing the provenance of the books. One collection in Evanston, Illinois, had a Fayum mummy in the reading room, while a copy at Georgetown University was first owned by the notorious Italian antiquities collector, diplomat, and politician Bernardino Drovetti.

Jennifer’s research included visiting two collections in Florida (Florida State University and Stetson University); four in Chicago and Evanston; three in Washington; and two in New York. During her trips, she was graciously greeted and hosted by fellow department alums Jesús Escobar *96, Sally Metzler-Dunea *97, and especially Laura Coyle *07. [jennhardin@gmail.com]

Suzanne Hudson *06 is currently associate professor of art history and fine arts at the University of Southern California (USC), where she is also a faculty fellow in the USC Society of Fellows. This year, her book Agnes Martin: Night Sea (Afterall/MIT Press, 2020) was reprinted, and she published a short monograph, Mary Weatherford (Lund Humphries, 2020). Her newest book project, Contemporary Painting, is forthcoming in early 2021 from Thames & Hudson, in the World of Art series. Currently supported by a three-year New Directions Fellowship from the Andrew W. Mellon Foundation, she spent a year as senior scholar in residence at Loyola Marymount University (LMU) in Los Angeles, in their art-based graduate program for art therapy. There, she pursued research into the practical applications of art-making for her current book project, Better for the Making: Art, Therapy, Process, a study of the therapeutic origins of process within American modernism. [sphudson@usc.edu]


The reassembly of the Rideau Street Convent Chapel in Ottawa, for which Hal was project manager, are in production. Hal withdrew from his international practice in heritage conservation (historic preservation) in 2015. [hal@haroldkalman.ca]

Zoe S. Kwok *13 curated the special exhibition The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century at the Princeton University Art Museum (October 19, 2019–February 16, 2020), where she has worked since 2013. She also wrote an accompanying scholarly catalogue of the same title published by Yale University Press; funders of the book included Princeton’s Barr Ferree Publication Fund. The project brought to life the art of the feast during three transformative Chinese dynasties—the Song, Liao, and Yuan—which together enjoyed a thriving economy, cultural flourishing, and the intermingling of foreign and native traditions. The exhibition focused on a rare group of surviving paintings from the period, along with ceramic, lacquer, metal, and stone objects, as well as textiles. During the course of the exhibition, Zoe gave an opening lecture, organized and spoke at the multidisciplinary panel “In Good Taste: Food and Feasting
in Chinese Art” (co-organized by the Tang Center for East Asian Art), and arranged several additional programs for scholars, community members, and children. At the beginning of 2020, she was promoted to associate curator of Asian art at the art museum. [zkwok@princeton.edu]

Laetitia La Follette *86 was elected to a three-year term as president of the Archaeological Institute of America in January 2020. In June 2020, she was promoted to full professor in the Department of the History of Art and Architecture at the University of Massachusetts Amherst. She is finishing her book on the 1st-century C.E. marble portraits of an aristocratic Roman family that were smuggled out of Rome in the late 19th century and now reside in Copenhagen. [laetitalafollette@gmail.com]

Evonne Levy *93, in collaboration with Tristan Weddigen, published The Global Reception of Heinrich Wölfflin’s Principles of Art History, volume 82 in the National Gallery of Art’s series Studies in the History of Art (National Gallery of Art, Center for Advanced Study in the Visual Arts/Yale University Press, 2020). The volume, with essays about the book’s reception in the “G-16” countries where art historians have engaged with it, is the culmination of a decade-long project on the impact of Wölfflin’s modern classic of art history. For more about the project, visit thewolfflinproject.utoronto.ca. Evonne is Distinguished Professor of Early Modern Art at the University of Toronto. [evonne.levy@utoronto.ca]

Sarah W. Lynch *17 completed her third year as lecturer in the Institute for Art History at the Friedrich Alexander University (FAU) in Erlangen, Germany, and during her sabbatical this year will be the Hanna Kiel Fellow at Villa I Tatti in Florence. Her current project is titled “Italians Abroad: Ticinese and Lombard Architects and the Architectural Culture of Central Europe.” In the meantime, she organized a workshop (postponed from April to October) and an accompanying volume on the subject of Ticinese/Lombard migration throughout Europe, supported by the Emerging Talents Initiative at the FAU. In 2019, with Martin Mádl of the Institute of Art History in Prague, and with funding from the Bayerische-Tschechische Hochschulagentur, she led a summer school on the topic “Baroque Splendor: The Art and Architecture of Re-Catholicization in Bohemia and Franconia.” She also delivered a lecture on the nature of the “German Renaissance architect” at the Central European University in Budapest, presented at six conferences, including the annual meeting of the Renaissance Society of America and the Deutsche Kunsthistorikertag, and completed the certificate in higher education pedagogy of the Bavarian Universities. Her first publications in German and Italian appeared this year, including an article in Annali di architettura (March 2020) on the library of the Habsburg court architect Bonifaz Wolmut. [swlynch@alumni.princeton.edu]

Robert Mattison *85 published his seventh book last November, Ronald Bladen: Sculpture (Abbeville Press, 2019), the first monograph on a pivotal sculptor of postwar American art. Bob is the director of the catalogue raisonné Franz Kline Paintings, 1950–1962, assembled in collaboration with the Kline estate and under the auspices of the Hauser & Wirth Institute. He would like to hear from fellow alums about any Kline paintings of this period, especially those in private collections. He also published Stephen Antonakos: Late Light, the catalogue of an exhibition at the Loretta Howard Gallery in New York City; an essay in Emil Lukas, a catalogue published on the occasion of Lukas’s solo show at the Park Avenue Armory in New York City (Sperone Westwater, 2020); and Thom Cooney Crawford: The Inner Eye of Art, the Outer Spark, the catalogue of a show of paintings and sculpture at the Nurture Nature Center in Easton, Pennsylvania. Bob is the Marshall R. Metzgar Professor of Art History and chair of the Department of Art at Lafayette College. [mattisor@lafayette.edu]
Margaret M. Miles *80, professor emerita of art history and Classics at the University of California, Irvine, contributed two chapters to the 21st edition of Sir Bannister Fletcher’s Global History of Architecture (Bloomsbury Press, 2020; 1st edition, 1896). Her chapters cover Greek architecture in the Archaic and Classical periods in the new edition that retains some of the cherished old architectural drawings and adds many new color photographs. [mmmiles@uci.edu]

Kevin Moore *02 published Old Paris and Changing New York: Photographs by Eugène Atget and Berenice Abbott (Yale University Press, 2018) as part of an exhibition he organized for the Taft Museum of Art in Cincinnati. He was also a contributor to the catalogue Lincoln Kirstein’s Modern, an exhibition organized by the Museum of Modern Art in New York just before their closure for renovation. Kevin also curated an exhibition of works by Swedish painter Mamma Andersson at the Contemporary Arts Center, Cincinnati, and published the catalogue, titled Mamma Andersson: Memory Banks (Damiani, 2018). [kevin@fultonstreet.us]

Peter Morrin *73 (M.A.) writes art reviews and articles for the Urban Glass Art Quarterly, under-main.com, the Ohio Valley Quarterly, and other publications. He is a contributor to a forthcoming book on the watercolors of Harlan Hubbard (1900–88), to be published by the University Press of Kentucky. Peter is codirector of AFLOAT: An Ohio River Way of Life (afloatontheohio.com). [peterpatrickmorrin@gmail.com]

Alfreda Murck *95 was a visiting scholar in the Department of Art History and Archaeology at Columbia University in the 2019 and 2020 spring semesters. While fellow Princetonian Robert Harrist *89 was on leave and then teaching in Paris, Freda offered undergraduate surveys on Chinese art, and graduate seminars. The seminars took up the topics of copying and forgery in Chinese painting and the seminal 17th-century painter and theorist Dong Qichang. Her recent publications include an essay in Christie’s Hong Kong November 2018 auction exhibition catalogue on Wood and Rock, a small but innovative painting by the influential scholar-official poet and calligrapher Su Shi (1037–1101). Her review of Dorothy Ko’s The Social Life of Inkstones: Artisans and Scholars in Early Qing China appeared in the Art Bulletin (June 2019), and a note on the ubiquity of washbasins during the Mao era (1940s–70s) was included in the teaching resource website “The Mao Era in Objects” (maoeraobjects.ac.uk). For the Ars Orientalis 49 (2019) themed issue “Art-Historical Art,” Freda contributed an essay on the Northern Song scholar Zhao Lingrang, suggesting that Zhao’s deep knowledge of poetry is manifest in the handscroll Summer Mist along the Lakeshore, a small masterpiece from the year 1100 that is now in the Museum of Fine Arts, Boston. [alfreda.murck@gmail.com]

Kristoffer Neville *07 was promoted to full professor at the University of California, Riverside. In 2019 he published The Art and Culture of Scandinavian Central Europe, 1550–1720 (Penn State University Press), which argues that the Scandinavian kingdoms—Denmark and Sweden and their dominions—should be considered integral and culturally vital parts of Central Europe. In 2020 he published articles on the nature of royal architecture, in Art History 43.2 (March 2020), and on eclectic architectural theory in the 18th century, in the Journal of the Society of Architectural Historians 79.2 (June 2020). [kneville@ucr.edu]

Abigail D. Newman *16 continues to live and work in Antwerp, Belgium, where she is research adviser at the Rubenianum and a part-time professor in the History Department at the Universiteit Antwerpen, teaching art-history courses. In 2019–20, she was also visiting professor at the Universiteit Gent, where she launched a graduate seminar she had designed on Netherlandish artists who traveled, and also taught
undergraduate courses on the 17th-century Low Countries and European art from 1550 to 1800. *Undressing Rubens: Fashion and Painting in Seventeenth-Century Antwerp*, which she coedited with her colleague and friend Lieene Kijakamp, was published by Harvey Miller/Brepols in 2019; the two are currently working on another thematic volume, about artistic collaboration. Abigail continues to contribute to exhibition projects and to revise her book manuscript, based on her dissertation, for publication. In 2019, she gave lectures in Madrid and Puebla, Mexico, related to the special traveling exhibition of Peter Paul Rubens’s *Martyrdom of St. Andrew*, in the collection of the Fundación Carlos de Ambers in Madrid. She had earlier published her research on this painting in *Rubens’s St. Andrew “de los Flamencos”: Altarpiece Enframed by a Spanish-Flemish Community/Altaarstuk omkaderd door een Spaans-Vlaamse gemeenschap*.

Steven F. Ostrow *87 is professor in the Department of Art History at the University of Minnesota, Twin Cities. His most recent publications include *Chapels of the Cinquecento and Seicento in the Churches of Rome: Form, Function, Meaning* (Officina Libraria, 2020), which he coedited with Chiara Franceschini and Patrizia Tosini, and for which he co-wrote the introduction and authored the essay “‘A Gem Set in Most Resplendent Gold’: Girolamo Rusticucci’s Confessio Chapel in St. Susanna”, “Bemini, Baccio, and the Dome Fresco in the Gesù: A Reconsideration,” in *Artibus et Historiae* 79 (2019); and book reviews in *The Burlington Magazine, Renaissance Quarterly, Sixteenth Century Journal,* and *Bollettino d’arte.* Steven presented a paper at the symposium “The Holy Name—Art of the Gesù: Bemini and His Age,” at Fairfield University in spring 2018, and he co-organized a two-panel session titled “Memory Reloaded: Recording, Reusing, Reinventing the Past in Counter-Reformation Rome,” which was meant to be presented at the annual meeting of the Renaissance Society of America in April 2020.

He continues to work on his book project on Roman sculpture between the death of Michelangelo and the emergence of Bernini, and—like so many of us—is adapting to teaching and advising students via Zoom in these bizarre, surreal times.

[Véronique Plesch *94’s latest book, *Artist in Exile: The Visual Diary of Baroness Hyde de Neville*, is a catalogue published to accompany an exhibition of the same title shown at the New-York Historical Society (N-YHS) from November 1, 2019, to January 26, 2020. It includes many newly discovered works by Neuville, who is the earliest woman artist working in America with a substantial body of extant work. *The Magazine Antiques* selected it as one of the notable books of 2019. Roberta also published “Woman of the World: The New-York Historical Society Documents the Career of Baroness Hyde de Neville, Cosmopolitan Artist in the Early American Republic,” in *The Magazine Antiques* 186.6 (November/December 2019). A tour of the exhibition was featured as one of the highlights of Master Drawings New York in January 2020. Another exhibition Roberta curated at the N-YHS, *In Profile: A Look at Silhouettes at the New-York Historical Society* (January 17–April 6, 2020), explored this first form of democratic portraiture before photography through the lens of the N-YHS’s collection of more than 500 silhouettes. She also curated monthly installations in the dedicated Audubon Gallery, which is the only place in the world to view Audubon’s watercolor models for *The Birds of America* with their corresponding plates from the Havell plates, together with Auduboniana and birdcalls from the Cornell Lab of Ornithology. In last year’s newsletter, Roberta forgot to include a 2018 exhibition she curated at the N-YHS that seems even more prescient today: *Feathers: Fashion and the Fight for Wildlife.* [rolson@nyhistory.org]

**Chapels of the Cinquecento and Seicento in the Churches of Rome:** *Form, Function, Meaning*, coedited with contributions by Steven F. Ostrow *87*
theme of macro/micro. She has several forthcoming articles and book chapters, as well as a catalogue essay for a retrospective exhibition of the works of Barbara Sullivan, a contemporary fresco artist from Maine—the opening and the publication were unfortunately postponed.

[vblesch@colby.edu]

Sheryl Reiss *92, scholar-in-residence at the Newberry Library in Chicago, presented a paper titled “A Word Portrait of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) as Patron of Art” at the April 2019 annual meeting of the Renaissance Society of America in Toronto, and in October 2019 she delivered the paper “Pope Clement VII, the Visual Arts, and the World beyond Europe: The New World and Africa” at the annual conference of the Sixteenth Century Society and Conference in Saint Louis. In February 2020, she presented two lectures at the Royal Academy of Arts in London: “Women’s Agency: Female Patronage of Art, Antiquity to the 16th Century” and “Raphael and the Ladies: Female Patrons, Viewers, and Collectors of the ‘Prince of Painters.’” Sheryl has two articles in press: “A Word Portrait of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) as Patron of Art” in The Mirror and the Compass: Michelangelo and Sebastiano, edited by Matthias Wivel (Brepols), and “Clementine Portraits, Patronage, and Politics in the Sala di Costantino,” in Revisiting Raphael’s Vatican Stanze, edited by Tracy Cosgriff and Kim Butler (Harvey Miller). Due to COVID-19, many of Sheryl’s lectures and conference panels and papers scheduled for spring 2020 that related to the quincentenary of Raphael’s death were postponed or rescheduled. [sherylreiss8@yahoo.com]

Nebojša Stanković *17 joined the Institute for Art History at the University of Belgrade last November. He also became a member of the research project Serbian Medieval Art and Its European Context, which is directed by Miodrag Marković and Dragan Vojvodić, and funded by the Ministry of Education, Science, and Technological Development of the Republic of Serbia. In July 2019, after completing a year as a post-doctoral fellow at Koç University in Istanbul, Nebojša lectured on-site in Istanbul in the summer school “Periodization of Byzantine Cultural History,” organized by Sergei Mariev of the Ludwig Maximilian University of Munich. Two articles stemming from Nebojša’s study of a medieval church in eastern Serbia that features an unusual plan appeared in the Journal of the Serbian Archaeological Society 35 (2019) and Niš and Byzantium, Seventeenth International Symposium: The Collection of Scientific Works. He was invited to speak on the role of architecture in Christian liturgical celebration and their interaction at the symposium “Sacred Arts and Liturgy,” organized by the Institute of Sacred Arts at St. Vladimir’s Orthodox Theological Seminary in New York and scheduled for June 2020 but postponed because of the pandemic. [neb.stan@gmail.com]

Hans Bjarne Thomsen *05, professor and chair of East Asian Art History at the University of Zurich, curated or co-curated a number of exhibitions in 2019: Heidi in Japan, at the Swiss National Museum in Zurich (July 17–October 13, 2019); Constructed Japan: Aspects of Mingei and the Montgomery Collection, at the Museo Vincenzo Vela in Ligornetto, Switzerland (October 13, 2019–January 31, 2020); and The Dawn of Japanese-Swiss Relations: Japan as Seen by the Swiss in the Late 19th Century, at the Japanese Information and Cultural Center in Bern, Switzerland (October 3, 2019–January 31, 2020). He also organized or co-organized several international symposiums: “Korean Art in the West,” at the University of Zurich (June 2019); “Heidi in Japan,” at the University of Zurich and the National Museum of Switzerland (August 2019); “Mingei Reconsidered,” at the Museo Vincenzo Vela (October 2019); “Historical Fabrics in a Digital World: Textile Collections of Reutlingen University,” at Reutlingen University (November 2019); and “China and the West: Reconsidering Chinese Reverse-Glass Painting,” at the Vitromusée in Romont, Switzerland (February 2020). His 2019 publications include a volume on Japanese surimono prints: Haiku-Surimono: Nicholas and Timothy. [thomsen@unizh.ch]
View of the 2020 Southeast Queens Biennial exhibition co-curated by Margaret Rose Vendryes *97 showing the work of, from left to right, Jacqueline Herranz-Brooks, Audrey Dimola, and Jessica Alazraki

The Haiku Surimono Collection Album of the Old Man Baimin (Edition A–Z, 2019). In the autumn 2019 semester, Hans invited Melissa McCormick *00 to teach a class on gender and Japanese art to his students. In addition, he was awarded the Order of the Rising Sun by the Japanese emperor in October 2019. In the beginning of 2020, he was guest professor at Princeton. Several exhibitions and symposium projects planned for 2020 have hit the pause button due to the coronavirus, giving him time to work on his long-standing projects on Ito Jakuchu, early modern salon culture, the anime in Japanese art history, and Ryukyu Kingdom arts. [thomsen@khist.uzh.ch]

Margaret Rose Vendryes *97, with Molaundo Jones of Fractured Atlas, curated the 2020 Southeast Queens Biennial, Writing Home: Literary, Identity, Environment, scheduled for February 21–April 17, 2020, but cut short by the COVID-19 quarantine. Statistics document the remarkable ethnic and cultural diversity of Queens but relay nothing about what it is like to live/work/play within culture-fluid communities that are still becoming “home” for its residents. The curators invited ten artists with a significant connection to Queens to address ways of being an integral part of the borough’s fabric through visual art. Exhibitions installed at the York College Fine Arts Gallery at CUNY and the William P. Miller Gallery at the Jamaica Center for Arts and Learning presented work in a variety of media that revealed how Queens artists compliment, and complicate, New York City life through visual narratives that are like “writing home.” For more about the exhibition, visit seqbiennial.com. The Elizabeth Foundation for the Arts of New York City has selected Margaret Rose for the 2020–21 SHIFT Residency, to develop her UNMADE project based on her archive of photographs taken over the past decade. [mrvendryes@gmail.com]

Gary Vikan *76 published The Holy Shroud: A Brilliant Hoax in the Time of the Black Death (Pegasus Books, 2020), which proves conclusively that the Shroud, reputedly the burial cloth of Jesus, is undeniably a forgery—a body print of a medieval Frenchman created by a brilliant artist serving the royal court in the time of the Black Death. Given by King John II to his friend Geoffroi de Charny as an innocuous devotional image for Geoffroi’s newly-built church in the French hamlet of Lirey, the Shroud was soon misrepresented. Miracles were faked, money was made. The groundbreaking discoveries in Gary’s book include the first-ever solid candidates for the co-conspirators behind the Shroud’s creation and false dissemination, who include popes, kings, and Geoffroi and his greedy widow. But while other scholars, and even the Catholic Church itself, have never confirmed the authenticity of the Shroud, the question always remained: How did the image get there? With the help of a brilliant scientist, Gary has finally been able to answer the questions of not only when, why, and by whom the Shroud was made, but even how. He has even been able to identify another work by the anonymous artist who created the Shroud. [garyvikan@gmail.com]

Deborah Walberg *04 accepted a tenure-track position at Bloomsburg University of Pennsylvania in 2014 after teaching stints in New Orleans, Rhode Island, Istanbul, and Boston, and was promoted to associate professor this summer. She is currently working on two major research endeavors, the first a digital humanities initiative with the Bloomsburg University Institute of Culture and Society that will utilize genealogical manuscripts in the Venetian State Archives as the basis for an interactive genealogical website documenting the Venetian patrician and cittadino classes. She is also writing a book on geopolitics and the cult of the Madonna of Loreto in early modern Venice. She spends at least one month each year in Italian archives pursuing research on both projects, and in her spare time is writing a historical novel about Gabriele Caliari, the firstborn son of Paolo Veronese. [dwalberg@bloomu.edu]

Joshua P. Waterman *07 coauthored the catalogue of the collection of late medieval Franconian paintings in the Germanisches Nationalmuseum in Nuremberg, which appeared in two parts last fall: Die Gemälde des Spätmittelalters im Germanischen Nationalmuseum: Franken 1, edited by Daniel Hess, Dagmar Hirschfelder, and Katja von Baum (Verlag Schnell & Steiner, 2019). The second volume in the series is in preparation and will include paintings from Cologne; the Lower, Middle, and Upper Rhine
regions; Westphalia; and the Low Countries. Joshua is now an independent art historian, translator, and editor based in Nuremberg. [joshua.waterman@gmail.com]

Robert Weir *98, who teaches Classics and archaeology at the University of Windsor, devoted his 2019–20 sabbatical year to further study of a discovery he first made in 2016, when he examined a copy of a 1575 Latin edition of the works of the Roman poet Horace that now resides in a private Canadian collection. The book contains obvious marginalia, and Robert noticed that every Horatian borrowing by Shakespeare—about 30 have been mooted over the centuries—was highlighted by one or more symbols in the margins. Further scrutiny revealed that the great majority of the marginalia, and the most intriguing ones, were rendered almost invisible when the book’s pages were washed, trimmed, and rebound by a later owner in 1731. But many of the annotations can be recovered, painstakingly, through digital enhancements and different kinds of light. Shakespeare did indeed own the book, from 1589 to 1596, but he was not the first and certainly not its only owner: Robert has been able to identify more than a dozen others over the centuries, including Ben Jonson, who owned it from 1603 to 1630. No other book belonging to Shakespeare has ever been convincingly identified. One can now see how the Bard read Horace, and in Latin at that. Thanks to the relatively chatty marginalia of Jonson and Shakespeare (or “Shakspere,” as he signs himself), Robert now has insight into how the Bard spent his “lost years” and who both the Fair Youth and Dark Lady of the Sonnets were, as well as other fascinating tidbits. He is now working on turning this exciting work into a book. [rweir@uwindsor.ca]

Kristen Windmuller-Luna *16 took up the position of curator of African arts at the Cleveland Museum of Art (CMA) in January 2020. Until the end of 2019, she was the Sills Family Consulting Curator of African Arts at the Brooklyn Museum, where she co-chaired the museum’s provenance subcommittee and initiated the repatriation of 11 bracelets from Djenné to the National Museum of Mali in Bamako. They were returned to Daouda Keïta, director of the museum, in a bilingual ceremony in Brooklyn in January 2020. In February 2020, she opened African Arts—Global Conversations (brooklynmuseum.org/exhibitions/african_arts_global_conversations). Taking as its premise the idea that there are more stories to tell about Africa’s role in art history than conversations about one-sided influence, it places African arts within the global art-historical canon in a complex and meaningful way. In summer 2019, she gave a paper at “Global Crossroads: African Engagement in the Making of Early Modernity” in Florence, Italy, and gave talks at the Nafasi Art Center in Dar es Salaam, Tanzania, and the Institute of Ethiopian Studies in Addis Ababa, Ethiopia. Three months after starting at CMA, she and her colleagues began working at home due to the COVID-19 pandemic. She contributed digital programs to CMA’s “Home Is Where the Art Is” initiative (bit.ly/cma_home and bit.ly/cma_homes). In July 2019, she joined the advisory board of the Renee and Chaim Gross Foundation.

Kristen Windmuller-Luna *16 and Daouda Keïta, director of the National Museum of Mali, after the ceremony for the repatriation of artworks from the Brooklyn Museum.

Marginal explanatory gloss on Horace’s Epistles 1.6.67 in an English hand of circa 1600, possibly Shakespeare’s, one of the discoveries made by Robert Weir *98.
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The next application deadlines are November 15, 2020, and April 15, 2021. More detailed information and the online application form are available at: barrferree.princeton.edu.