Dear Students, Colleagues, Alumni, and Friends:

Many words have been used to describe this year: extraordinary, unprecedented, strange, relentless, surreal, heartbreaking, transformative. Our community responded with creativity, resilience, and dedication. Faculty designed innovative online courses, devising new pedagogical methods they will carry forward into their classrooms. Graduate students defended dissertations and joined departments at other institutions, poised to make major contributions to their fields. Undergraduates wrote compelling junior papers and senior theses, making the most of limited access to research materials and suspended travel. Staff kept the ship afloat, ensuring that online classes, meetings, and lectures ran smoothly, and working tirelessly to support the department’s operations. This included moving across campus to Green Hall, our interim home during the construction of the new Princeton University Art Museum.

The year, despite its difficulties, brought many significant successes and accomplishments. Assistant Professor Sam Holzman joined the department this fall. Jointly appointed with the Seeger Center for Hellenic Studies, Holzman brings to the department expertise in Greek architectural history as well as the archaeology of the Aegean and Anatolia from the Early Iron Age to the Hellenistic period. His presence in the department will strengthen an already vital Program in Archaeology. Also in the category of good faculty news, Professor Beatrice Kitzinger, a specialist in the art of the Middle Ages, was awarded tenure, a promotion that elevates her to the rank of associate professor.

Colleagues across the department sustained a high level of productivity, in some cases taking advantage of remote work to accelerate long-term projects. The Visual Resources Collection, led by Julia Gearhart, announced the launch of a major new resource for the study of ancient Antioch. The Index of Medieval Art, directed by Pamela Patton, published the first volume in a new book series called Signa: Papers of the Index of Medieval Art at Princeton University. The Tang Center for East Asian Art, led by Professor Andrew Watsky, celebrated the publication of the multivolume work Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves, edited by Associate Director Dora Ching and published by Princeton University Press. Professor Deborah Vischak’s excavation in Abydos, Egypt, made international news with the discovery of what is likely the world’s oldest industrial-scale brewery, one of several significant finds at the site.

In response to events and activism at the national and international levels, as well as calls for departmental action on the part of our students, we formed a Climate and Inclusion Committee, advisory to the chair, to address matters of equity, diversity, and inclusivity in the department. Other initiatives undertaken in response to the events of the year include expanded funding and support for the department’s graduate students, in particular those whose dissertation research was affected by the COVID-19 pandemic.

Amid an already difficult time, the department lost two beloved members. Susan Love Lehre, who devoted nearly 30 years to the department before retiring from her position as department manager in 2018, passed away in October 2020. Professor Emeritus Yoshiaki Shimizu, a scholar of Japanese art and a member of the faculty at Princeton for more than two decades, passed away in January 2021. Both are truly missed.

Rachael Z. DeLue, chair
Faculty News

Bridget Alsdorf completed her book *Gawkers: Art and Audience in Late Nineteenth-Century France*, forthcoming from Princeton University Press in 2022. In March 2021, she gave a related talk, “Gawker Culture, Then as Now? An Artist’s View,” for Yale’s 19th Century Colloquium, and her article on an adjacent topic, “Vallotton, Fénelon, and the Legacy of the Commune in Fin-de-siècle France,” appeared in Nineteenth-Century *French Studies* 49 (2021). Also in the spring, she coedited an issue of *nonsite* ([nonsite.org](http://nonsite.org)) on 19th-century European art, the third in an ongoing series, which includes new work by Caroline Arscott, Elke Kahng ’85, and Jeremy Melius, as well as Alsdorf’s translation of Éric Michaud’s “Daguerre, Christian Prometheus” and a feature on Michael Fried and the possibility of a Marxist art criticism. As a critic, she enjoyed writing a review essay on James Tissot for the *London Review of Books* (August 13, 2020). As a teacher, she enjoyed participating once again in the Western Humanities Sequence, a team-taught course that examines Western history, philosophy, literature, and art from antiquity to the 20th century. Lecturing outside art history—on Mary Shelley’s *Frankenstein*, Kierkegaard’s philosophy, and Baudelaire’s poetry—was especially fun. She spent part of her summer learning Danish for a new project.

Anna Arabindan-Kesson published *Black Bodies, White Gold: Art, Cotton, and Commerce in the Atlantic World* (Duke University Press, 2021). Her book uses cotton, a commodity central to the slave trade and colonialism, as a focus for new interpretations of the way art, commerce, and colonialism were intertwined in the 19th-century Atlantic world, and offers an expansive visual accounting of cotton and its representations, from “negro cloth” to contemporary art.

Arabindan-Kesson, who was on sabbatical during the 2020–21 academic year, co-organized an international conference titled “The Global Plantation,” the subject of her second book. Because of its online format, the organizers were able to bring together artists, filmmakers, scholars, curators, and writers from all over the world to discuss the various iterations of the plantation and its legacies. The keynote lecture is available online at [globalplantation.princeton.edu](http://globalplantation.princeton.edu).

She also began a new public-facing project that brings together her two professional lives, art and medicine. “*Art Hx: Visual and Medical Legacies of British Colonialism*” ([artandcolonialmedicine.com](http://artandcolonialmedicine.com)) connects the intersecting histories of colonialism, art, and medicine. It is a database of objects collated from collections across the world and a research platform that is intended to reach a broad audience. The project came together through the hard work of her research assistants: graduate student Jessica Womack and undergraduates Bhavani Srinivas ’21, Phoebe Warren ’21, and Sydnae Taylor ’23. The project has hosted artists and scholars in conversation over the past year, and, thanks to generous funding from the Humanities Council, it will host additional public programs and a symposium in the coming year.

Nathan Arrington, when he was not homeschooling his daughters during the pandemic, completed his second book, *Athens at the Margins: Pottery and People in the Early Mediterranean World* (Princeton University Press, 2021). His book examines how the interactions of non-elites influenced Athenian material culture and society, proposing a new narrative of the origins behind the Orientalizing style and its significance. He also completed two articles that extend from this project: “The Persistence of Orientalizing” was accepted by the peer-reviewed journal *Ancient West and East*, and “A View from Athens: Ceramic Connections in the 7th Century B.C.” is under review with *Hesperia Supplements*. “Glimpses of the Invisible Dead: A 7th-Century B.C. Burial Plot in Northern Piraeus,” his publication of the rescue excavation of a burial plot in Athens uncovered by Georgios Syropoulos, which contained remarkable Protoattic pottery, appeared in *Hesperia* 90 (2021).

Fieldwork was not possible during the summer of 2020, but Arrington completed editing the publication of the 2013–15 excavation and survey of ancient Stryme—the Molyvoti, Thrace, Archaeological Project that he directs—and wrote the introductory chapter, in addition to the chapters on architecture, chronology, stratigraphy, archaic–classical fine ware (with J. Michael Padgett), pithoi, and the identification of the city. The book manuscript is now under review with a press. He completed two other, separate publications related to his archaeological project: “Contestation, Connection, and Cohesion in Aegean Thrace: An Emporion and Its Landscape,” to appear in *Ancient Greece: Regional Encounters with History and Archaeology*; and a chapter on housing in Thrace, which will be published in the *Routledge Handbook of the Archaeology of Classical Houses and Households*. He also wrote a chapter, entitled “Material
Responses to Collective Violence in Classical Greece,” which is now with the editors of the book Collective Violence and Memory in the Ancient Mediterranean (forthcoming from Brill); and he completed a long book review of Tamar Hodos’s The Archaeology of the Mediterranean Iron Age: A Globalising World (Cambridge University Press, 2020) for a discussion forum in the pages of the journal Ancient West and East. He is now working on a book on haptics.

Virtual formats allowed Arrington to deliver lectures in Basel (“Material Responses to Collective Violence in Classical Athens”), Berlin (“Stryme: An Emporion and Its Landscape in Aegean Thrace”), Cambridge (“After Nestor’s Cup: Vase-Painting, Subjectivity, and the Symposium in the 7th Century”), Iowa (“Greeks Go North: A Trading Port in Aegean Thrace”), and Thessaloniki (“The Archaeological Program of Molyvotí in Thrace 2019 [in Greek],” with Marina Tasaki). He completed his third year as director of undergraduate studies and his fifth year as director of the Program in Archaeology, while also serving on the executive committees of the Program in the Ancient World and the Seeger Center for Hellenic Studies and acting as president of the Princeton chapter of the Archaeological Institute of America. He was a reviewer for the American Journal of Archaeology, the Journal of Field Archaeology, Cambridge University Press, the University of Texas Press, and the Austrian Science Fund. Arrington also taught the undergraduate art history methods seminar and a graduate seminar on Greek-Near Eastern interactions before the Persian Wars.

Charles Barber was fortunate to be on leave for the academic year of 2020–21 and is in awe of his colleagues who taught and pursued the business of the department over Zoom during the pandemic. In a year with blessedly few distractions, he was able to advance or bring to completion a number of long-term projects. Fall 2021 will see the publication of The Visual Culture of Later Byzantium (c.1081–c.1350) (Cambridge University Press), the first of a series of four volumes of translations of Byzantine texts on art and aesthetics that he set up in 2012. This first installment, edited by Foteini Spingou (University of Edinburgh), brought together a team of 42 scholars from around the world. The material included in the volume encompasses the 11th to the 14th century and runs to some 1,800 pages in its printed edition. This should prove to be a very useful and long-lasting tool for those working inside and outside the Byzantine field, allowing those unfamiliar with the numerous languages found in the collection to read this important, wide-ranging, and unfamiliar material.

A second project, which he coedited with Maria Vassilaki (University of Thessaly), brought together 32 international scholars to write essays for a publication on the icon. The Icon (Cambridge University Press, forthcoming) will offer a broad and rich introduction to this category of object, ranging from the ancient world until today and exploring the long and varied history of the Orthodox icon. A third project, Eccentric Renaissance: Icon Painting in the Era of Art (Oxford University Press, forthcoming), is a monograph on Cretan painting at the end of the 16th century. First conceived some 20 years ago, the study focuses on the work of Domenikos Theotokopoulos (El Greco), Michael Damaskinos, and Georgios Klontzas. Barber argues that these artists offer a particularly Cretan glance toward contemporary Italian painting. The manuscript will be delivered to its press at the end of 2021. He looks forward to moving on from these long-lived projects and returning to teaching.

Patricia Blessing et al., Cultural Encounters in Anatolia in the Medieval Period: The Ilkhanids in Anatolia

Rachael DeLue et al., Supernatural America: The Paranormal in American Art

Association of Urban History, was published in the volume Attraverso l’Italia: edifici, città, paesaggi, edited by Antonio Brucculeri and Cristina Cuneo (Silvana Editoriale, 2020).

Baudez was invited by the Southern California Institute of Architecture to give a talk on color myths in architectural representation. On campus, he organized with Ekaterina Pravilova (history) and Catherine Philips (European University in Saint Petersburg) the online conference “Collecting Art in Imperial Russia,” hosted by the Princeton Institute for International and Regional Studies. With Stefana Parascho (School of Architecture), he continued working on a Humanities Council-funded project on “robotic lacing,” at the intersection of engineering, robotics, computer science, architecture, and art. He also continued working with an international team on the digital edition of Claude-Nicolas Ledoux’s seminal Architecture considérée sous le rapport de l’art, des moeurs et de la législation (Paris, 1804). Meanwhile, he began working on his next book project, tentatively titled Fabric and the City: Textile Urbanism in Eighteenth-Century Venice, which examines the role of textiles in shaping both the perception of the Eastern City and the legal and customary demarcation between public and private spaces in the streets and on facades of the Serenissima. During the summer of 2021, he conducted research in Venice, mostly at the Museo Correr and the Palazzo Mocenigo.

Patricia Blessing has two books under contract with Cambridge University Press. Architecture and Material Politics in the Fifteenth-Century Ottoman Empire demonstrates 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 in-person collaborations. Medieval Textiles across Eurasia, c. 300–1500 CE, coauthored with Eiren L. Shea (Grinnell College) and Elizabeth Dospel Williams (Dumbarton Oaks), will appear in the Cambridge Elements series on the Global Middle Ages. With Farhan Karim (University of Kansas), Blessing is coediting the volume Boundary, Flows and the Making of Modern Muslim Selves, which is under contract with Intellect Publishing. While travel currently remains on hold, she is looking forward to returning to research for a new project on interior spaces in the late medieval eastern Mediterranean.

During the 2020–21 academic year, Blessing published chapters on inscriptions on medieval inscriptions in Anatolia and the Caucasus in The Seljuqs and Their Successors: Art, Culture and History (Edinburgh University Press, 2020), and on Mongol rule and architecture in present-day Turkey in Cultural Encounters in Anatolia in the Medieval Period: The Ilkhanids in Anatolia (Koç University Press, 2020). Her entry “‘Mausoleum: Anatolia’” was published in the Encyclopaedia of Islam, Three. Participating in collective efforts to expand resources to support the online teaching of Islamic art history during the COVID-19 pandemic, Blessing contributed to Khamseen: Islamic Art History Online, the website Teaching Medieval Slavery and Captivity (medievalslavery.org), and the Journal of Medieval Worlds. With the controversy surrounding the conversion of Hagia Sophia from museum to mosque in the summer of 2020, Blessing ventured into public-facing scholarship with contributions in Turkish on MedyascopeTV and GazeteDuvar, and in English for the website Berkley Forum (berkleycenter.georgetown.edu/blogs/berkley-forum), at a public forum on Hagia Sophia at Stanford University, and for the Middle East Research and Information Project. Several of these contributions were jointly authored with her husband, Ali Yaycıoğlu (Stanford University).

Blessing presented her research in online lectures for the Program in Medieval Studies and the Department of Near Eastern Studies at Princeton. She continued her service as associate editor of the International Journal of Islamic Architecture, and as treasurer of the Ottoman and Turkish Studies Association. On March 19, Blessing and her husband welcomed a daughter, Aline Marianne Reyhan.

Rachael DeLue began her tenure as chair of the department in July 2020. With support from Princeton’s 250th Anniversary Fund for Innovation in Undergraduate Education, for the design of courses for remote instruction that substantially engage with the history of race and racism, she taught a new undergraduate course in the fall 2020 semester called “Rage Against the Machine: Art and Politics in America.” The class considered a wide range of intersections between art and politics in the United States from the era of colonization to the present day, including the visual and media culture of the presidency in the months leading up to the 2020 election. In the spring 2021 semester, DeLue taught the graduate seminar “Natural and Unnatural Histories in the Long Nineteenth Century” that explored how the subjects, concepts, and methods of natural history manifested in image-making within the arts and sciences in Europe and America circa 1775–1915.

DeLue continued to work on her current...

Although the pandemic precluded travel and scholarly meetings, DeLue delivered a virtual keynote address for the three-day symposium “Landscape Art of the Americas: Sites of Human Intervention across the Nineteenth Century,” organized by the Department of Art History at the Universidad de los Andes in Bogotá, Colombia. She also presented a virtual lecture at the Virginia Museum of Fine Arts, in Richmond, on the American artist Asher B. Durand and the politics of landscape representation past and present.

In 2021, DeLue completed a six-year term on the editorial board of the journal *American Art* and began a three-year term on the editorial board of the journal *Archives of American Art*. Finally, she welcomed her kids’ part-time return to in-person instruction, although she continued to help out with remote projects on everything from lantern flies to activist athletes. She is especially proud that she was able to remember how to solve a differential equation.

**Hal Foster** had the great good sense to publish two books during the pandemic, when bookstores were closed and reviews were even scarcer than usual. The first book, *What Comes after Farce? Art and Criticism at a Time of Debacle* (Verso, 2020), is a selection of art criticism and political commentary that runs from the Bush presidency to the Trump. The second, *Brutal Aesthetics: Dubuffet, Bataille, Jorn, Paolozzi, Oldenburg* (Princeton University Press, 2020), is drawn from his 2018 Mellon Lectures at the National Gallery of Art in Washington. Both books deal, in different ways, with artists and writers at times of emergency—the first in the near present, the second in the immediate postwar period. Foster’s main project now is to carry this inquiry farther back in time, to the 1910s and ‘20s into the ‘30s, mostly in Europe. In many respects he remains an old-school modernist; at the same time, the events of the last year have made it abundantly clear that he must continue to complicate his thinking and teaching in new ways.


Kaufmann spent the spring 2021 term on sabbatical in Princeton editing Global Visions, a world art history coauthored with Elizabeth Pilliod, and writing Rudolf II and the World; both books should appear by 2023. James Cuno’s interview with him, “The Legacy of European Art and Curiosity Cabinets,” was posted online as a Getty Art and Ideas Podcast on April 28, 2021 (blogs.getty.edu/iris/podcast-the-legacy-of-european-art-and-curiosity-cabinets). During the spring semester, he also gave the keynote lecture on architecture of the Polish Vasas at a Princeton-Warsaw symposium in which several of his present and former students also spoke, and a lecture on Dutch art of the 17th century for the Collegiate School Alumni Association in New York City (founded 1628 in Nieuw Amsterdam).

Kaufmann continued to be actively involved as editor-in-chief of the Oxford Bibliographies in Art History. In addition to his participation on numerous other editorial boards, he joined the board of the Journal of the National Museum in Warsaw. In November 2020, he was elected a foreign member of the Latvian Academy of Sciences, and in June 2021 he was elected a foreign member of the Polish Academy of Arts and Sciences. Beatrice Kitzinger coordinated Art 100, digital edition, together with a stellar team of graduate student instructors: Jessica Womack (head assistant in instruction [AI]), Christopher Barrett-Lennard, Mengge Cao, Daniel Healey, Perrin Lathrop, Yutong Li, Francesca Pistone, and Claire Sabitt. When it became certain that the fall 2020 semester would be remote, it was clear that Art 100 would have to be reimagined to turn the students’ varied locations into a virtue, and still hew to the class’s core tenet—the direct analysis of original artworks—despite remote conditions. The lecture cycle could proceed with recorded faculty talks, but both the gallery precepts and the assignments needed re-thinking. The team’s solution was twofold: precepts based on major themes and organized around exercises to help students connect ideas from art history to the environments around them; and the “Local Work” project that drove the whole arc of the students’ written work. At the beginning of the term, students selected a work of art local to them that would permit in-person analysis. A series of assignments then prepared them to write a research paper about their local work and knit it into a digital exhibition in lieu of a final exam. The show integrated the students’ chosen works with the art-historical landmarks presented by lecturers or in precept, organized in “rooms” by themes generated by the class. The range of local works was wide and varied: the exhibition showcased public monuments and murals from around the country and the world, paintings from family living rooms, ornate furniture, object replicas, quilts, and imprinted mugs (Bernini also made it in). The project advocated the portability of art-historical method to contexts well beyond traditional art museums, and a conception of the course as equipping students to engage with the world beyond campus, wherever they were. It was an adventure in fieldwork powered by the students’ and AIs’ imagination and tenacity. The recorded lectures themselves were no small feat, and several colleagues also generously contributed tutorial videos featuring original materials to support the students’ training in art-historical method.

Kitzinger also taught Art 228, “Art and Power in the Middle Ages,” together with graduate student Erone Morcos, as part of the Collaborative Teaching Initiative, and led a new graduate seminar, “Decolonizing Art History,” with Professor Irene Small. Together with Professor Benjamin Morison (philosophy) and graduate students Paul Eberwine (classics) and Adele Watkins (philosophy), Kitzinger coordinated a discussion group on social justice topics and premodernity for the Humanities Sequence. The team also taught a remote edition of “Pursuit of Justice: Approaches from the Classical Tradition” for the Prison Teaching Initiative. Kitzinger lectured virtually for...
Stanford University’s Medieval Studies lecture series and delivered one of the Universität zu Köln’s inaugural Auerbach Lectures. Her promotion to associate professor was announced in April.

Carolina Mangone focused this year on making the experience of teaching and learning in the Zoom classroom a rich and productive one for all. The highlight was her reimagined freshman seminar “The Unfinished Work of Art,” which explored the changing production and interpretation of Western art and architecture from the Renaissance to the present that privileges process over completion. On a near-weekly basis students made and presented unfinished works of art with materials at hand that responded critically to the course readings. The online format made it possible to invite three major scholars and curators—Peter Parshall, former curator of old master prints at the National Gallery of Art in Washington; Evonne Levy *93, professor at the University of Toronto; and Veronica White ’98, curator at the Princeton University Art Museum—to discuss various aspects of unfinishedness: its historical relationship to the rise of preparatory drawing, its appearance and development in print, and its appeal as an object of display in contemporary exhibitions. The class culminated with presentations of the students’ own fictional exhibitions of three unfinished artworks of their choice that were curated around various themes, including posthumous completion, unfinishedness as erosion and decay, and illness and the incomplete.

Mangone also continued research on her current book project, Michelangelo, Imperfect, which explores the emergence and reception of Michelangelo’s unfinished sculptures in the early modern period. She presented her ideas on the topic at a department work-in-progress workshop in May. That same month, her essay on collecting and exhibiting unfinished statues in 16th- and 17th-century Florence and Rome, titled “Generation and Ruination in the Display of Michelangelo’s Non-Finito,” was published in Contamination and Purity in Early Modern Art and Architecture, edited by Lauren Jacobi and Daniel M. Zolli (Amsterdam University Press, 2021). Mangone is looking forward to the upcoming publication in the journal Art History of an article she coauthored with Jonathan Unglaub (Brandeis University), “Guercino’s Saint Petronilla: Saintly Body, Michelangelo, and New St. Peter’s,” a project that began in 2018 when they were both members of the School of Historical Studies at the Institute for Advanced Study.


Okeke-Agulu gave the Bettman Lecture, “Restitution and the Art Industry,” in the Department of Art History at Columbia University in March 2021, and the keynote lectures “Restitution and the Art Industry,” at the “March Meeting: Thinking Historically in the Present,” organized by the Sharjah Art Foundation in Sharjah, United Arab Emirates (UAE), in March 2021; and “Museums and Africa’s Future,” at the September 2020 symposium “Rethinking Africa” organized by the Osasu Show Foundation in Lagos. He gave other invited lectures at the Center for Africana Studies at the University of Pennsylvania and for the Old Guard of Princeton. He also participated in “Art History Radio Hour with Chika Okeke-Agulu,” a public discussion with Geoffrey Batchen, chair of history of art at the University of Oxford, in October 2020.

This year he joined the advisory boards of the Africa Institute, in Sharjah, UAE, and the Josef and Annie Albers Foundation/Le Korsa’s Bët-bi Museum Project in Senegal. He continues to serve on the advisory board of the Tate-Hyundai Research Centre at Tate Modern, London, and on the curatorial team of the 15th Sharjah Biennale (2023). He was recently appointed to the inaugural advisory council of the Mpala Research Center in Kenya. At Princeton, he was recently appointed director of the Program in African Studies. Having completed his
Irene V. Small et al., *Purity Is a Myth: The Materiality of Concrete Art from Argentina, Brazil, and Uruguay*

Irene V. Small et al., *A Companion to Modern and Contemporary Latin American and Latina/o Art*

Cameron Lee ’22’s final project for the course “Language to Be Looked At,” taught by Irene V. Small and Joshua Kotin

one-year appointment on the President’s Advisory Committee on Appointments and Advancements (C3), he returned to the Priority Committee and continues to sit on the board of Princeton in Africa and on the executive committee of the Princeton Urban Imagination Center.


Irene V. Small completed her final year as a Behrman Faculty Fellow in the Humanities Council at Princeton. After myriad pandemic disruptions, she looks forward to spending the academic year 2021–22 in residence in Williamstown, Massachusetts, where she will hold the Clark/Oakley Humanities Fellowship, sponsored by the Clark Art Institute and Williams College. This past year, she gave virtual lectures on her current book project at Yale University and the Department of Philosophy at the Universidade Estadual de Campinas in Brazil. In addition, she moderated a discussion with the critic Claire Bishop and the Cuban artist and activist Tania Bruguera, and she lectured at the Hoger Instituut voor Schone Kunsten in Ghent. In collaboration with department graduate students Angela Brown and Elise Chagas and the Program in Latin American Studies, she hosted “Cura Continua: Art, Curating and Practices of Radical Care,” which included presentations by Mari Carmen Ramírez, Yasmin Ramírez, Marina Reyes Franco, Thomas Lax, Miguel López, and Thiago de Paulo Souza, among others. In summer 2021, her essays “Cut, Fuse, Fissure: Planarity circa 1954” and “The Myths of Hélio Oiticica” appeared in *Purity Is a Myth: The Materiality of Concrete Art from Argentina, Brazil, and Uruguay* (Getty Research Institute, 2021) and *A Companion to Modern and Contemporary Latin American and Latina/o Art* (Wiley Blackwell, 2021), respectively. She also wrote on the Brazilian artist Leonilson for *Artforum*, and, together with independent scholar Beatriz Balanta and Rachel Price (Spanish and Portuguese), on the corporeality of speech for an issue on “Figuration” published by *Texte zur Kunst*. This year she joined the advisory boards of *Texte zur Kunst* and the Research and Academic Program of the Clark Art Institute. Last but not least, she was thrilled to co-teach two new courses: “Language to Be Looked At,” with Joshua Kotin (English), and the graduate seminar “Decolonizing Art History,” with Professor Beatrice Kitzinger. She is particularly grateful for the inspired contributions and committed presence of students in both courses, who proved that thinking together is the best, and maybe only, way to move through crisis.

Deborah Vischak spent the past year, like all her colleagues, grappling with the intricacies of Zoom and embracing the virtual library. She continued developing her work on the Old Kingdom material from the excavations she codirects at North Abydos, Egypt, expanding on research that situates this unique material within the wider region to consider how the movement of the kings from their home base in Abydos to the north affected the local communities left behind. She gave a number of Zoom lectures discussing the excavations, including the discovery of an Early Dynastic period (ca. 3000–2750 B.C.E.) royal brewery, which received unexpectedly widespread attention upon its announcement in early 2021. (For more about this discovery, see pages 18–19.) Although continued excavations were not possible this year, the department was able to support several very needed and valuable site management projects, including completing walls to protect the site and removing debris from archaeological areas. Plans are underway for next season as Vischak and her team members choose to take an optimistic approach.

Andrew Watsky spent the 2020–21 academic year steeped in the virtual, like everyone else. His calendar was dominated by Zoom courses with students studying from their homes or elsewhere, Zoom lectures around the world (both delivered and attended), and Zoom meetings—along with the occasional socially distanced in-person get-together. He served as director of graduate studies, though most of that work happened over Zoom, too. In this context arose the question: how to teach a course in art history—usually based on the close study of actual things, often in the Princeton University Art Museum and other collections—in a virtual setting? The answer was to gather groups of objects and send them to the students, wherever they were. *Art* 422, “Tea and Its Objects in
Sixteenth-Century Japan,” examined the diverse arts employed in chanoyu, a Japanese practice centered on the drinking of whisked tea. Each Zoom class meeting included discussion of assigned readings, such as 16th-century primary sources in translation, as well as in-depth examination of a single type of object, examples of which every student received. The students unwrapped, handled, lived with, and studied them week by week—ceramic tea bowls one session, metal flower containers the next, then hanging-scroll paintings, followed by lacquer tea caddies, and so on, for 12 weeks. Although these were inexpensive study pieces, they well represented the aesthetic interests and material properties central to Japanese tea culture. The seminar met the pandemic-induced restrictions with the tangible object and, through the virtual interface, students studied the real.

Carolyn Yerkes invites visitors to view Piranesi on the Page, the exhibition that she co-curated with Heather Hyde Minor ’02, on display in Firestone Library’s Ellen and Leonard Milberg Gallery from October 8 to December 7, 2021. The show provides a rare opportunity to see treasures from Princeton’s collection of works by Giovanni Battista Piranesi (1720–78), augmented with several loans that have never been exhibited before. Highlights include examples of Piranesi’s complex double-sided sheets—which combine drawing, etching, and letterpress—as well as a rare series of advertising materials for his prints. Four new acquisitions are exhibited for the first time, including the famous map of Rome from Il Campo Marzio dell’Antica Roma, carefully unfolded from its bound volume like origami. The Princeton University Art Museum has generously loaned the prints. The exhibition was supported by a Humanities Council Magic Grant for Innovation. Its contributions are discussed in more depth in Yerkes and Minor’s coauthored book Piranesi Unbound (Princeton University Press, 2020). In an unexpected but delightful turn of events, the book made the Washington Post’s holiday gift guide as a top recommended title for “fans of science fiction, fantasy, and horror.” It also contains new scholarship about Piranesi.

This past year, Yerkes switched gears and wrote about an American topic for the first time. Her essay “Print and Politics in the First American Architectural Books” can be read online at journala8.org, in the special issue The Architectural Reference (spring 2021). She discussed this project and other topics with the architectural historian Zeynep Çelik Alexander (Columbia University) in a conversation organized by department graduate students Joe Bucciero and Mostafa Heddaya for their series “Art Books, Book Art, Art.” During the academic year 2021–22, Yerkes looks forward to teaching a graduate seminar on early modern architecture. She will also co-teach the Renaissance art and architecture survey with Professor Carolina Mangone and the seminar “The Artist as Idea” with Professor Bridget Alsdorf. As acting director of the Committee on Renaissance and Early Modern Studies (CREMS), she welcomes the art and archaeology community to its events, designed to bring together scholars from across humanities at Princeton.

New Faculty

Samuel Holzman joined the department in summer 2021 as assistant professor of Greek architectural history. He was previously a postdoctoral fellow at the American School of Classical Studies at Athens. His research has also been supported by the Fulbright Foundation Greece and the Kolb Society of Fellows at the University of Pennsylvania Museum of Archaeology and Anthropology. His teaching interests include archaeological visualization and 3-D modeling, architectural heritage, and experimental archaeology.

In Athens, Holzman participated in the Parthenon Restoration Project on the Acropolis, where he made photogrammetric models for the project to stabilize the Parthenon’s west pediment and apprenticed with the marble carvers working on the restoration project. He continues to carry out marble-carving experiments to explore how materials, tools, and techniques shaped the
practices of ancient builders. This year he was the architectural researcher for Athens Reborn, a virtual reality teaching app that will offer students an opportunity to explore the ancient Acropolis in 3-D. Holzman’s current book project, *Perceptions of the Past in Greek Architecture*, explores the way builders recreated aspects of earlier—often destroyed—temples that were focal points for conceiving community identities. In addition to Greek architecture, he has published on the archaeology of Anatolia, ancient musical instruments, and tapestry weaving.

In summer 2021, Holzman returned to the island of Samothrace, where he leads the architectural research team of the American Excavations in the Sanctuary of the Great Gods. With the Samothrace team, he is collaborating on the publication of the site’s Hellenistic Stoa and an anastylosis proposal to partially reconstruct an ancient building using its original stone blocks. This year, he presented his work on Samothrace’s stoa at the annual meeting of the Archaeological Institute of America and at “From the Vantage of the Victory,” a symposium at the Michael C. Carlos Museum at Emory University.

**Lecturers**

Janet Kay, after three years as a postdoctoral fellow in the Princeton Society of Fellows, joined the department as a lecturer in the 2020–21 academic year. Specializing in the archaeology of late Roman and early medieval Britain, Kay’s scholarship focuses on the interactions between humans, their environments, and their burial practices. Her current book project on the socio-cultural transformation of Britain in the 5th century is now under contract with Oxford University Press, and she presented part of her book as a guest speaker at the University of Cambridge’s Anglo-Saxon, Norse, and Celtic studies graduate seminar in March 2021. Kay also continues to collaborate on research about the early medieval Justinianic Plague, and she contributes to several early medieval ancient DNA projects.

In the fall, Kay taught her popular course “The Vikings” and the freshman seminar “Archeology as History,” managing to lead mock archaeological excavations via Zoom. She designed and implemented two new courses for the spring semester: the seminar “Ethics in Archaeology” and a large interdisciplinary lecture course on plagues and pandemics in the past, “The Art and Archaeology of Plague.” She appeared twice on the Infectious Historians podcast ([infectioushistorians.com](http://infectioushistorians.com)) to discuss the planning (episode 45) and end results (episode 63) of teaching the course. She is in the process of compiling an edited volume with several of the guest lecturers who contributed to the course, including Princeton faculty, researchers, and students. Kay also directed a few undergraduate archaeological “fieldwork” internships during this remote academic year, funded by the Program in Archaeology, as well as several internships examining religious environments in Roman Britain over the summer of 2021, funded by the Princeton High Meadows Environmental Institute.

Kay will continue in the department as an associate research scholar in 2021–22. She became the executive director of the new Environmental History Lab of the Program in Medieval Studies in the 2020–21 academic year, and beginning this fall will be a codirector of the Climate Change and History Research Initiative. She is also a data fellow in the Center for Digital Humanities.

AnnMarie Perl, a historian of modern and contemporary art, co-organized, with Anthony Grudin, the fall 2020 scholarly conference “Political Values, Market Values, Art Values: The Ethics of American Art in the 1980s,” cosponsored by the department, the University Center for Human Values, the Humanities Council, and the Program in American Studies. The conference, which was postponed due to the pandemic and held via Zoom, gathered scholars who are involved in writing some of the first art histories of this period, with the goal of extending the question of ethics beyond the duality of criticality and complicity that characterized critical discourse during the period. For more about the conference, see [princetonartconf2020.princeton.edu](http://princetonartconf2020.princeton.edu).

In the spring, Perl cotaught, with Professor Hal Foster, a new undergraduate seminar titled “Avant-Gardism & (Anti) Capitalism,” which was co-listed by European Cultural Studies and Visual Arts. The course examined the complicated relationship between artistic avant-gardes and capitalism using test cases drawn from Realist and Impressionist painting, modern architecture, and mass culture, including film, Dada, Pop, Minimalism, and postmodernist art.

Jakob Schillinger commenced his work as a postgraduate research associate and lecturer in the department in January 2021 upon completing his dissertation, “Painting Machines: Martin Kippenberger, Michael Krebber, Oswald Wiener, and the Cybernetics of Living Media.” He has since been working on two new projects that are tracing “A Genealogy of Criticality” and examining “The Digital Dispositif of Contemporary Art,” respectively. In the spring, he gave guest lectures at the Berlin University of the Arts.
and the University of Applied Arts Vienna. In August 2021, he was appointed research coordinator at the Institute for Cultural Inquiry Berlin.

**Alan Stahl**, in addition to offering numismatic sessions and precepts for a wide variety of courses this year, taught Art 418, “Antioch through the Ages: Archaeology and History.” Like the previous three iterations of the course, it concentrated on reconstructing the archaeology of one sector of the site excavated by the Princeton-led expedition in the 1930s. This year’s focus was the House of the Buffet Supper in suburban Daphne, with student papers ranging from the technical aspects of building construction and coin finds, through a comparison of geometric mosaic decorations across the site of Antioch, to a consideration of the dining practices revealed in this building and others like it. The great number of online archival sources on the Antioch site in the Visual Resources Collection and the objects digitized by the Princeton University Art Museum went a long way toward compensating for the long-distance nature of the Zoom-based course.

Stahl also has written two chapters for the first volume of the new series Antiochene Studies, initiated by Brepols, on sector 17-O (the subject of the first iteration of the course, in 2016): a general history of the Princeton excavations and an overview of the numismatic finds. This series of publications has benefitted from a grant from the department’s Lloyd Fund and from the Shelby White and Leon Levy Program for Archaeological Publications. In addition to the print volumes, scans and detailed digitized data for the sectors covered in the various volumes will be included in an Antioch excavation website integrated into the CRANE (Computational Research on the Ancient Near East) Project and OCHRE (Online Cultural and Historical Research Environment). See pages 26–27 for more about OCHRE.

**Justin Willson** defended his dissertation, “Early Russian Art, 14th–16th Centuries: A Study in Moods,” in December 2020. During the spring 2021 semester, he worked as a postgraduate research associate (PGRA) in the department and taught the course “Art 310: Icons.” With department graduate student Earnestine Qiu, he ran the book club “Race Before Modernity,” sponsored by the Program in Medieval Studies, which provided an interdisciplinary forum for senior professors from outside the University to discuss socially engaged scholarship with graduate students. In addition to giving presentations at several conferences, Willson published two peer-reviewed essays this year: “The Origin of the Crafts According to Byzantine Rosette Caskets,” in West 86th 27.2 (2020); and “The ho Ôn (ὁ ὤν) Inscription in Christ’s Halo,” in Jahrbuch der Österreichischen Byzantinistik 71 (2021). This fall, he will continue as a PGRA and will begin work on two book-length projects. The first, which grows out of his dissertation, discusses trends in early Russian image theory that pushed perceptions of the icon toward mysticism. The second is an edited volume of primary texts, Sources for Byzantine Art History, Volume 4, 1330–1669: Visual Culture of Late Byzantium and the Early Modern Greek and Slavic Worlds, a volume in the series edited by Professor Charles Barber (Cambridge University Press, forthcoming).

**Emeritus Faculty**

**Patricia Fortini Brown** was grounded like everyone else in 2020–21, but still managed to get two books (announced in last year’s newsletter) into print. She coedited Carpaccio in Venice: A Guide, written with and coedited by Gabriele Matino (Marsilio Editore and Save Venice, 2020). The book, published in English and Italian editions, invites readers to tour the city of Venice through the panoramic paintings of one of its most celebrated chroniclers, who was exceptionally adept at fusing the real Venice and the myth of Venice into a single vision. It was intended to accompany major exhibitions of the artist to be held at the National Gallery in Washington and the Ducal Palace in Venice. These were twice postponed and are now expected to open in 2022 and 2023, respectively. Brown’s own book, entitled The Venetian Bride: Bloodlines and Blood Feuds in Venice and Its Empire, was published by Oxford University Press in spring 2021. It follows the multigenerational journey of two noble families and their marital alliances that spans the early modern period, highlighting the role of women, marital strategies, and family networks in Venice’s sprawling empire. A short piece related to the book, “From Fortified Castle to Wedding Venue: Venetian Exemplars of Adaptive Reuse,” appeared on Oxford University Press’s OUPblog (blog.oup.com/2021/04, April 26, 2021). Brown also participated in three Zoom presentations in 2021: in April, as a lecturer for the Boston chapter of Save Venice and as chair of the panel “Carpaccio’s Enduring Environment). See pages 26–27 for more
In Memoriam: Yoshiaki Shimizu

Yoshiaki Shimizu died on January 20, 2021, of lung cancer at his home in Portland, Oregon. He was 84.

Born in Tokyo on February 27, 1936, and raised there and outside Kumamoto in rural Kyushu (where his family fled to escape American bombing during World War II), Shimizu moved to the United States in 1953 to attend St. Paul’s School in New Hampshire. He earned his bachelor’s from Harvard University in 1963, his master’s from the University of Kansas in 1968, and his Ph.D. from Princeton in 1975, studying under the famed Japanese scholar Shujiro Shimada. Shimizu’s Ph.D. dissertation on the Kamakura/Muromachi-period monk painter Mokuan Reien was the first comprehensive study in any language of a central figure in the Chan-Zen “apparition painting” mode. After teaching briefly at Princeton and the University of California, Berkeley, Shimizu spent five years as the curator of Japanese art at the Freer Gallery of Art in Washington, then rejoined the Princeton faculty in 1984, taking up the position formerly held by Shimada. He transferred to emeritus status in 2009.

His research interests included Japanese ink painting of the medieval period, the arts of Zen Buddhism, Heian and Kamakura narrative painting, Sino-Japanese cultural history of the 12th through the 16th century, Chinese and Japanese calligraphy, and Kamakura Buddhism and its art. Beginning in the early 1980s, he began publishing a series of innovative essays on a wide range of topics: narrative paintings by the Chan monk painter Yin Tuoluo, seasonal paintings and poetry in early Japan, workshop management of the Kano painting studio, an essay on Zen art that was provocatively entitled “Zen Art?” and a host of others on equally diverse themes that are still read and cited widely today.

In the 1950s and ’60s, Shimizu was also an accomplished painter in the abstract expressionist mode. This gave him a particularly sympathetic ability to talk about artists and the making of their work. He came to know the 1950s New York beat scene and literary legends like Allen Ginsberg and Gary Snyder, and his calligraphy appears on the cover of Snyder’s book The Great Clod.

Shimizu served as chair of the department from 1990 to 1992, and in 1992 was named the Frederick Marquand Professor of Art and Archaeology. In 2013, he was inducted into the American Academy of Arts and Sciences. He served on the board of directors of the College Art Association of America and on the editorial boards of Archives of Asian Art and Art Forum, a Kyoto-based journal of arts and art history.

His undergraduate courses in the department included “Early Japanese Art,” “Late Japanese Art,” and “Narrative Scrolls.” He taught the graduate seminars “Early Kano School,” “Reading and Translation of Japanese Arts Texts,” and “Muromachi Ink Painting,” among many others, fostering a generation of scholars who now occupy major academic and museum positions. His teaching and advising in the department reflected his deep investment in object-based art-historical inquiry, as well as his wide-ranging expertise, which spanned multiple centuries, regions, and media. He trained students in the fine art of close looking and showed them how it leads to knowledge and understanding.

While at Princeton, he continued to curate major museum exhibitions, most notably serving as senior curatorial adviser and editor of the catalogue for Japan: The Shaping of Daimyo Culture, 1185–1868, at the National Gallery of Art in Washington in 1988. The exhibition examined the dual ambitions of premodern Japanese warriors to excel at both the arts of war, as reflected in arms and armor, and the arts of peace, as represented by paintings, lacquer, calligraphy, and other visual arts that the warriors either commissioned or produced themselves.

Students and colleagues will remember his wonderfully droll but penetrating and often revealing sense of humor, at times mischievous, and his disarming way of combining profound erudition in Zen Buddhism and Sino-Japanese classics with surprising, every-day, lowbrow analogies. Perhaps most of all, he will be remembered for his perennially youthful, boundless, and infectious enthusiasm for Japanese art. Showing a new image in class, seemingly newly amazed by a work of art that he must have seen a thousand times, he would exclaim “Now, look at this!”

Shimizu is survived by his brothers, Kazuaki, Nobuaki, and Tadaaki and their families; his wife, Mary Hirsch; his former wife and mother of his children, Patricia Cuyler ’77; his children, Karen, Kenny, Keto, and Kei; and five grandchildren.
Mengge Cao built a database with more than 1,400 entries for his dissertation research on the development of Chinese painting formats during the Song dynasty (960–1279). He joined the graduate fellows at the Princeton Center for Digital Humanities (CDH) to acquire the necessary skills and later worked as the graduate assistant at the CDH to develop a graduate certificate program. He presented on the topic of digital art history and its pedagogical value at the Keystone Digital Humanities Conference 2021. Cao was also awarded the Donald and Mary Hyde Academic Year Fellowship, which will permit him to visit the Department of Art and Archaeology of Zhejiang University in Hangzhou, China, and conduct field research.

Erica DiBenedetto devoted the 2020–21 academic year to working on her dissertation while also guest co-curating the exhibition Dream Monuments: Drawing in the 1960s and 1970s, on view at the Menil Drawing Institute in Houston from May 21–September 19, 2021. The opportunity developed from her previous research as a Morgan-Menil Predoctoral Fellow and as a Mellon-Marron Museum Research Consortium Fellow at the Museum of Modern Art in New York. Exhibition texts, installation views, and public programs are available online at menil.org/exhibitions. Additionally, in spring 2021 her essay “LeWitt’s Locations, to a Point” was published in Locating Sol LeWitt, edited by David S. Areford (Yale University Press, 2021). Department graduate student James Miller also contributed a text to the volume. DiBenedetto’s essay informs the final chapter of her dissertation on the artist.

Suzie Hermán spent 2020–21 working on her dissertation, “The Art World of the Hanse: Traces, Places, and Institutions (1517–1648),” as the Andrew W. Mellon fellow at the Rijksmuseum in Amsterdam. Her advisors at the museum were Frits Scholten, Matthias Übl, and Friso Lammertse. The research she conducted during the fellowship will be published in the Rijksmuseum Bulletin and also appears in the blog series Connecting Objects (rijksmuseum.nl/nl/stories/connecting-objects), which she launched on the museum’s website. Together with her colleagues she organized an event at the museum titled “Mobility and Cosmopolitanism: Books, Art, and Patronage.” This past year Hermán gave (virtual) presentations on her research at the Colonial and Global History Seminars hosted by Leiden University, at the Association for Low Countries Studies, at the University of Tübingen, and at the Princeton-Warsaw symposium. At the University of Amsterdam, she gave a guest lecture in the framework of the course “Know Your Place: World View, Identity, and Conflict, 1550–1650.” Hermán is organizing a symposium at the University of Amsterdam which revolves around the intellectual, cultural, and economic frontiers of the early modern Hanse. During the 2021–22 academic year, she will work as a guest researcher at the Leiden University Centre for the Arts in Society (LUCAS).

Benjamin Murphy successfully completed and defended his dissertation in May 2021. Titled “Second-Order Images: Reflexive Strategies in Early Latin American Video Art,” the project investigates the emergence of video as an artistic medium in several South American countries during the 1970s, exploring the novel artform’s relationship to contemporaneous discourses in the social sciences. Murphy spent the 2020–21 academic year on a dissertation completion writing fellowship from the Princeton Institute for International and Regional Studies (PIIRS) and from the Program in Latin American Studies. In addition to completing his dissertation, he also wrote an essay on the relationship between early Latin American video art and anthropology that will appear in the volume Encounters in Video Art in Latin America, to be published by the Getty Research Institute. In February 2021, he co-organized, with Daniel Ricardo Quiles (Art Institute of Chicago), a panel on “The Arts of the Screen in Latin America: 1968–1990” at the 109th annual conference of the College Art Association, held via Zoom. And in March, he presented portions of his dissertation at the “Media and Modernity Doctoral Colloquium” at Princeton. Murphy spent the summer celebrating his newly minted doctorate and finally reading some nonacademic books. This fall, he begins a position as visiting assistant professor of Latin American art in the Department of the History of Art and Architecture at the University of Oregon.

Aleksander Musiał led two virtual symposia this year, both generously supported by the department. With Jessica Womack, he co-organized the graduate symposium “(A)Synchrony: Recurrence, Reversal, and Patronage.” This past year Hermán gave (virtual) presentations on her research at the Colonial and Global History Seminars hosted by Leiden University, at the Association for Low Countries Studies, at the University
Erene Rafik Morcos spent the spring 2021 semester co-teaching “Art and Power in the Middle Ages” with Professor Beatrice Kitzinger as part of Princeton’s Collaborative Teaching Initiative in the Humanities. A scholarship from the A.G. Leventis Foundation allowed her to pursue intensive training in medieval Greek at the American School of Classical Studies at Athens this summer. Morcos was awarded the Rome Prize in medieval studies, and she will spend the 2021–22 academic year working on her dissertation on Greco-Latin psalters as a fellow at the American Academy in Rome.

Erin Piñon was elected co-book review editor for the Journal of the Society for Armenian Studies. She is a 2020–21 Society for Armenian Studies graduate fellow. Her article “Lock, Stock, and Barrel: Story, Song, and Image in Early Modern Vaspurakan” was published in the Journal of the Ottoman and Turkish Studies Association 7.2 (2020). In spring 2021, she designed and co-taught a seminar on liturgical textiles at Tufts University. Her students’ work is featured in the exhibition Connecting Threads/Survivor Objects, on display at the Tufts University Art Galleries from August 30 through December 5, 2021. Piñon is currently editing a bilingual volume, The Manuscript Heritage of Arts ‘akh and Utik’.

New Dissertation Topics

William Austin, “Form and Materiality: The Function of Classical Greek Ornament” (Nathan Arrington)

Hannah Rose Blakeley, “The Carnivalesque and Belgian Modernism” (Bridget Alsdorf)

Joe Bucciero, “New Objectives: German Painting and Organized Capitalism, 1923–1929” (Hal Foster)

Mengge Cao, “Small-Size Painting and Its Viewership in Southern Song Dynasty China, 1127–1279” (Cheng-hua Wang)

Elise Chagas, “Indigenismo” (Irene Small)

Molly Eckel, “Plant, Animal, Object, Human: Still Life and Empire in the United States, 1815–1875” (Rachael DeLue)

Yutong Li, “Local Depictions of the Foreign Other in Late Ming and Early Qing China” (Cheng-hua Wang)

Julian Rose, “Museum of the Unknown: Art, Architecture, and the Avant-garde in the 20th Century” (Hal Foster)

Sasha Whittaker, “Fashioning Fictions in Photographs: The World of George Hoyningen-Huene” (Anne McCauley)

Dissertations Defended in 2020–21


Madeleine Haddon, “Local Color: Race, Gender and Spanishness in French and Spanish Painting, 1855–1927” (Bridget Alsdorf)


Benjamin Murphy, “Second-Order Images: Reflexive Strategies in Early Latin American Video Art” (Irene Small)

Lucy Partman, “William Rimmer: Teaching Art” (Rachael Delue)

Jakov Schillinger, “Painting Machines: Martin Kippenberger, Michael Krebber, Oswald Wiener, and the Cybernetics of Living Media” (Hal Foster)

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

Justin Willson, “Early Russian Art, 14th–16th Centuries: A Study in Moods” (Charles Barber and Beatrice Kitzinger)
and she presented parts of her book project architecture at the University of Oregon, assistant professor of Latin American art and a book. In 2020–21, de Laforcade was visiting Getty working on turning her dissertation into the 2021–22 academic year in residence at the Getty Research Institute. She will spend Humanities (NEH) Postdoctoral Fellowship at Institute-National Endowment for the Humanities (NEH) Postdoctoral Fellowship at the Department of Art and Archaeology. She is the Program in Latin American Studies, and for International and Regional Studies (PIIRS), funded by grants from the Princeton Institute of Art 100 course, creating an online exhibition that integrated local artworks selected by the students with art-historical landmarks presented by lecturers or in precepts.

### Graduate Conference

From August 30 to September 1, 2020, the department hosted the eleventh Art and Archaeology Graduate Symposium, which was co-organized by graduate students Aleksander Musiał and Jessica Womack. The theme, “(A)Synchrony: Recurrence, Reversal, and Resistance,” asked participants to consider how recurrences, reversals, and resistance of forms, methods, and techniques manifest themselves as synchronies or asynchronies that can serve as powerful tools in cultural production and social construction. Originally planned for March 2020 as an in-person event, the symposium was redesigned into a virtual workshop format, bringing together speakers who, quite fittingly, think across time and space, as well as those who challenge strict periodization or other forms of potentially limiting categorizations. Significantly, the symposium featured graduate student presenters from a number of institutions who addressed topics such as identity formation, memory, period, retrospection, and anticipation, as well as an opening lecture by Nora Okka (Institute for Advanced Study) and a keynote lecture by Michael North (University of California, Los Angeles). After three days of lively discussions and richly informative papers, the department now looks forward to the next graduate symposium, which is scheduled to take place in spring 2022. Coordinated by Suzie Hermán and Michael Zhang, it will focus on the concept of transformations.
Undergraduate News

The department celebrated our graduating seniors on May 24, 2021. The Class Day program was a virtual event delivered on Zoom and consisted of a photoshow, an introduction of every student with a description of their thesis, and presenting of thesis awards and departmental honors. Department Chair Rachael Delue ran the program joined by Professor Jeffrey Whetstone of the Program in Visual Arts and Nathan Arrington, director of the Program in Archaeology.

History of Art

Daniel Bracho ’21, “Isis and the Virgin Mary: Pictorial Borrowing or Religious Syncretism?” (adviser: Deborah Vischak)

Hyejin Jang ’21, “Reassembling a Nation Through Art: Korea’s Political and Institutional Approaches to Cultural Heritage, from 1945 to the Present” (adviser: Andrew Watsky)

Clare Lenihan ’21, “Drawing Connections and Sculpting Identities: Exploring the Effect of Art Therapy on Mental Illness and Disability through Case Studies of Adolf Wolfli and Judith Scott” (adviser: Brigid Doherty)

Vic Panata ’21, “Conceptualizations of the Indigenous Body in Response to the Columbus Quincentenary” (adviser: AnnMarie Perl)

Sophie Torres ’21, “Seeing Through Google’s Eyes: Jon Rafman, Michael Wolf, and the Impact of Google Street View” (adviser: Irene Small)

Phoebe Warren ’21, “From Cholera to COVID-19: A Framework for Analyzing the Visual Media of Communicable Disease Outbreaks” (adviser: Rachael DeLue)


Christopher Wilson ’21, “The Missing Form of Asclepius: An Analysis of the Remaining and Rare Material Culture Pertaining to the Ancient Greek God of Medicine” (adviser: Janet Kay)

Practice of Art

Diana Chen ’21, “Performing Healing: Rituals & Repetition,” multimedia assemblage (adviser: Pamela Lins)


Brooks Eikner ’21, “POSTAL,” film (adviser: Charlotte Glynn)

Víctor Guan ’21, “omg so good,” multimedia installation (adviser: David Reinfurt)

Rachel Mrkaich ’21, “refractory planes,” sculpture installation (adviser: Martha Friedman)

Alex Serna Castillon ’21, “The Last Noel,” film (adviser: Jeff Whetstone)

Bhavani Srinivas ’21, “Chaff & Light Trash,” multimedia installation (adviser: Martha Friedman)


Program in Archaeology

Daniel Bracho ’21, “Isis and the Virgin Mary: Pictorial Borrowing or Religious Syncretism?” (adviser: Deborah Vischak)

Hyejin Jang ’21, “Reassembling a Nation Through Art: Korea’s Political and Institutional Approaches to Cultural Heritage, from 1945 to the Present” (adviser: Andrew Watsky)

Adam Kropf ’21, “Overshadowed: The Non-politicization of Archaeology in the United States” (adviser: Nathan Arrington)

Zoie Nieto ’21, “The Border Murders: Migrant Remains, the Loss of Identity, and the Application of Forensics at the U.S.-Mexico Border” (adviser: Martha Friedman)
Border” (adviser: Elizabeth Davis, Department of Anthropology)

Nora Wildberg ’21, “The Twilight of the Sublime: Museum Architecture and Identity in Daniel Libeskind’s Denver Art Museum and Jewish Museum Berlin” (Nathan Arrington)

Christopher Wilson ’21, “The Missing Form of Asclepius: An Analysis of the Remaining and Rare Material Culture Pertaining to the Ancient Greek God of Medicine” (adviser: Janet Kay)

2021 Senior Thesis Prizes

Department of Art and Archaeology
Senior Thesis Prize
Established by the Irvine Foundation and awarded annually for the most outstanding senior thesis in the Department of Art and Archaeology. Awarded to Phoebe Warren ’21.

Frederick Barnard White Prize in Art History
Established in 2001 in memory of Frederick Barnard White, Class of 1883, this prize is awarded to a student who has written an excellent senior thesis on any art historical topic. Awarded to Hyejin Jang ’21.

Frederick Barnard White Prize in Archaeology
Established in 2001 in memory of Frederick Barnard White, Class of 1883, this prize is awarded to the student who has written an outstanding senior thesis in archaeology. Awarded to Zoie Nieto ’21.

Frederick Barnard White Prize in Architectural History
This prize was established by Mrs. Norman White in memory of her son, Frederick Barnard White, Class of 1883. It is awarded to the student who has written the best senior thesis on the subject of architectural history. Awarded to Anoushka Mariwala ’21 (architecture major).

Grace May Tilton Prize in Fine Arts
The prize is awarded for an outstanding thesis by a senior in any of the twelve departments collaborating in the American Studies Program. The thesis must deal wholly or principally with some aspect of the fine arts or crafts, past or present, within the territory now embraced by the United States, or elsewhere in the Americas. The prize is a gift of Robert Schirmer, Class of 1921, in memory of his mother. Awarded to Phoebe Warren ’21.

Leigh Buchanan Bienen and Henry Bienen Thesis Prize
The prize is open to students majoring in any department of the University, including East Asian Studies, who submit a thesis on an East Asian topic. The thesis must be based on extensive and appropriate sources in Chinese, Japanese, or Korean as well as Western language materials. Honorable Mention awarded to Hyejin Jang ’21.

Jim Seawright Prize in Visual Arts
Established in 2009 in honor of Jim Seawright, professor of visual arts, this award is presented annually to a student whose work exemplifies exceptional originality or innovation in any medium in the Program in Visual Arts. Awarded to Bhavani Srinivas ’21.

Department Honors

Highest Honors: Phoebe Warren ’21
High Honors: Brooks Elkner ’21, Victor Guan ’21
Honors: Alex Serna Castillon ’21, Rachel Mrkaich ’21, Nora Wildberg ’21
Archaeology News

Abydos, Egypt

The North Abydos Expedition team, codirected by Professor Deborah Vischak and Matthew Adams of the Institute of Fine Arts at NYU, was unable to go out into the field this year because of the pandemic. They instead devoted their resources to a variety of projects, both at the site and back in the States.

With generous support from the department, the team’s Egyptian colleagues executed a number of projects that are crucially important for protecting and preserving the site. They extended the enclosure wall that was built to protect the archaeological land from encroachment, and added open metalwork panels to the upper parts to allow easy visibility from the villages into the site and from the site to its surroundings. Garbage dumping along edges of the site that are less protected has been an ongoing issue, but this year the team was able to remove a significant amount of accumulated debris, and their Egyptian collaborators built a wall at the southern end of Abydos to cut off access to further dumping. They also spruced up the wall and other structures with new plaster and paint. While less exciting than new discoveries through excavation, this kind of work is just as important, both for protecting the longevity of the archaeology, but, more importantly, for contributing to the local community and Egyptian archaeology more broadly.

The recently identified brewery at Abydos, the world’s oldest known industrial-scale beer production facility, was the subject of continuing research this year. The ancient complex, more than 5,000 years old, had the capacity to produce single batches of beer large enough to serve thousands of people. The archaeological team dated the brewery to the dawn of ancient Egyptian history, ca. 3000 B.C.E., the approximate time of the political unification of Upper and Lower Egypt and the emergence of the pharaonic state, the era of King Narmer. There is evidence for earlier beer-brewing in Egypt, at the sites of Hierakonpolis and Tell el-Farkha, though in those cases at a much smaller scale than at Abydos. All of these early breweries indicate the deep cultural importance of beer-making in Egypt, and they provide important context for understanding why the first kings would invest the extensive resources necessary for the royal brewery at Abydos.

British archaeologists had excavated the brewery site, which is located on the edge of the desert at the northern border of ancient Abydos, in the early 20th century, but they mistook it for kilns used to parch grain, and its exact location was subsequently lost. The North Abydos Project team, working in cooperation with the Egyptian Ministry of Tourism and Antiquities, located the site of the brewery and began excavating it in 2018.

The Abydos brewery is quite revealing about the scale of resources available to Egypt’s earliest kings: the agricultural production they could draw on and the labor force they could mobilize. It is precisely these capabilities that allowed them to begin building gigantic pyramids just a few generations later. The capacity of the facility, which was industrial in scale and able to produce many thousands of liters in each batch, was unprecedented for its time. The brewery, which had been partly buried under later tombs, consisted of at least eight separate installations, built in parallel and spaced about 8 meters apart. Six of the eight, each measuring approximately 20 meters long × 2.5 meters wide × 40 centimeters deep, have been examined so far in the new excavations. Each installation contained about 40 large ceramic vats arranged in two rows and supported by rings of sun-dried mud struts, or “fire legs,” which were necessary because of the weight of the vats’ liquid contents.
liquid contents. The vats were used for slow-cooking, or “mashing,” a thick mixture of grain and water that was then strained and fermented to produce beer in ancient Egypt. A dark, glassy material found in the bottoms of many vats is the hardened residue of the cooked mash. The spaces between the installations probably served as staging areas for filling, firing, and emptying the vats.

Only the below-ground parts of the breweries are preserved, but surviving construction details show that they were originally roofed. Small access ports, or stoke holes, were built into the side walls between each pair of vats for the introduction of fuel and fire, as well as airflow. Wood charcoal was found next to some of the ports, and evidence for the presence of fire was everywhere.

The industrial scale of beer production at Abydos—estimated at approximately 22,000 liters (5,811 gal.) per batch—has no known equal in the archaeological record from early Egypt. Based on ancient Egyptian figures for the amount of beer provided daily to workers on state projects as part of their wages, this would have been enough to provide a day’s beer ration to more than 8,800 people. In modern terms, these structures together had the capacity of brewing in one cycle roughly the equivalent of a frothy pint for everyone attending a sold-out baseball game at Busch Stadium in St. Louis, Missouri, or Citi Field in Queens, New York.

The significance of the Abydos brewery appears to be closely related to the unique importance of the site in the history of early Egypt. Abydos was the ancestral home of the kings who first unified Egypt and established its centralized state, and the entire vast desert landscape of the site was reserved for their exclusive use. The tombs they built at Abydos in the 1st and 2nd Dynasties comprise Egypt’s first great royal necropolis, which might be considered a blueprint for those that came later at Giza, Saqqara, and the Valley of the Kings. These kings also built enormous companion monuments, called “cultic enclosures,” at Abydos. Egypt’s first royal funerary temples, they were located on the edge of the desert not far from the brewery. Evidence recovered from earlier, extensive excavation of these enclosures under the direction of Adams suggests that there was likely a direct connection between the brewery and these monuments. There is abundant evidence of ritual offerings that were made inside the enclosures, including huge deposits of pottery beer jars. These deposits provide direct evidence for the use of beer on a vast scale in the rituals related to the royal funerary cults of Egypt’s first kings, rituals that were conducted both to worship them as divine figures and to sustain them in the land of the dead. The beer used in these large rituals was very likely produced on a similar scale nearby.

Both its scale and its location in a sacred desert landscape at Abydos that was reserved exclusively for the early kings situate the North Abydos brewery as an important component of a new system of royal expression at a critical moment in Egypt’s history. Other manifestations include the construction of monumental tombs and cultic enclosures, and the sacrificial burial of courtiers and retainers, and, in one case, the burial of an entire fleet of boats, that accompanied them. To these better-known symbols of early royal power we can now add an industrial beer production site built on an unprecedented scale to support royal rituals conducted at Abydos.

Announcement of the brewery’s excavation stimulated widespread coverage in the popular press, including interviews with NPR, CBS News, CNN, the New York Post, Cairo 24, Egypt’s Ten TV, Radio New Zealand, Food & Wine Magazine, and the BBC, whose reporter remarked that the amount of beer brewed at Abydos was enough to impress even a British person.

The next phase of research will include further documentation of the extent of the royal brewery and its features, archaeobotanical and chemical analysis of the residues in the vats, and carbon-14 dating and species identification of the charcoal from wood that was used to fire the brewing operations.

For video of the brewery excavation in progress and news about the dig, follow the North Abydos Expedition on Instagram @digabydos. For additional information about the project, visit abydos.org.
Marquand Library

With forced closure and service restrictions due to the COVID-19 pandemic, the 2020–21 academic year was unprecedented. Under the direction of Holly Hatheway, the Marquand Library of Art and Archaeology adapted to these new challenges, pursuing notable acquisitions, continuing its focus on teaching with library collections, and offering new virtual services to its patrons. The most momentous change came in March 2021, when—after a year of collections preparation, the relocation of over 240,000 titles, and a transformation of patron services (in place for the duration of the construction of the new art museum building)—the library opened its temporary reading room doors in Firestone Library. From the beginning of the pandemic, Assistant Librarian Rebecca Friedman; Bibliographers Nicola Shilliam, Nicole Fabricand-Person, and Kim Wishart; and administrative and support staff Jessica Hoppe Dağci, Graham Steetler, Pankaj Chugh, David Platt, Ryan Gerber, and Robert Cross (now retired) transformed their daily work to offer outstanding virtual public services for art-history scholars and students in need of the library’s unique collections. All Marquand staff played a role in preparation for the moving of collections and services, and the library owes deep gratitude to Firestone’s Preservation and Conservation and Access Services departments for their expertise and assistance in preparing and moving the stacks and special collections.

Despite these many challenges, 2020–21 proved to be a banner year for unique additions to Marquand’s special collections. Notable Western acquisitions included Speculum Romanumae Magnificentiae, a bespoke souvenir album of 43 large prints of the marvels of ancient and modern Rome by the foremost printmakers of the period (ca. 1587–1675), which was acquired with contributions from Firestone Library’s Special Collections. Also added were several lavishly illustrated festival books, including Benedetto Buominetti’s Descrizione delle feste fatte in Firenze per la canonizzazione di S.to Andrea Corsini (1632), with Stefano della Bella’s illustrations of the life of the 14th-century bishop; and Domenico Gamberti, L’idea di un prencipe e eroe christian in Francesco I d’Este… [1659], an astonishing commemoration of the life and death of the Baroque ruler of Modena.

Among the many acquisitions of facsimiles of medieval manuscripts were the Psalter of King Louis, a superb example of 9th-century Carolingian book production, and the Pontifical of Boniface IX, with multiple depictions of the Roman pope, ca. 1389–1404, a time when there was a rival pope in Avignon. Books of prints that disseminated imagery of famous works of art included Robert van Audenaerde’s C. Juli Caesaris Dictatoris Triumphi (1692), with large-scale prints made after Andrea Andreani’s chiaroscuro woodcuts of Mantegna’s huge paintings in the Gonzaga Palace in Mantua depicting the triumphs of Julius Caesar, later relocated to Hampton Court, England; and Giuseppe Maria Mitelli, L’Enea vagante pitture dei Caracci (1663), with etchings after murals painted by the Carracci brothers for the Palazzo Fava in Bologna before Annibale left for Rome.

Works illustrating the intersection of art and science in the 18th century included Wondertooneel der Nature (1706–15), an illustrated catalogue of an acclaimed cabinet of curiosities created by Levinus Vincent and his wife, Joanna van Breda; and Martin Frobenius Ledermüller’s Amusement microscopique (1764–68), illustrated by Adam Wolfgang Winterschmitt after Ledermüller’s remarkable drawings of objects with the aid of microscopy. Both books were acquired with the Zeiss Fund.

Notable architectural books included Domenico de Rossi, Studio d’architettura civile… (1702–21), a three-part compendium of plates of the Baroque architecture of Rome; and Gilles-Marie Oppenord, Oeuvres… (ca. 1730–50), recording the majority of the Rococo architect’s printed designs.

Fin-de-siècle art was highlighted by catalogues of Symbolist exhibitions at Le Barc de Boutteville Paris gallery between 1885 and 1897; an acclaimed exhibition of paintings by Claude Monet intermingled with sculptures by Rodin at the Galerie Georges Petit in 1889; and Tentoonstelling der Nagelaten (1892), a catalogue of one of the first retrospective exhibitions of the work of the recently deceased Vincent van Gogh.
Examples of modernism included early publications by Joaquín Torres-García, *Notes sobre arte* (1913), *Diálogos* (1915), and *L’art en relacio amb l’home etern i l’home que passa* (1919); works of the Russian avant-garde, such as Moisei Tákovlevich Ginzburg, *Ritm v arkhitekture* (1933), and Vladimir Mayakovsky, *Grozný smekh: okna Rosta* (1932); and scarce Surrealist publications, including *Cache-toi guerre!* (1947), a set of haunting prints by Toyen (Maria Čermínová), with a poem by Jindrich Heisler, created clandestinely in 1944 during wartime.

Additions in modern/contemporary art included catalogues of the solo exhibitions at Ileana Sonnabend’s Paris gallery in the 1960s; avant-garde German periodicals *Die Sonde: Zeitschrift für Junge Kunst* (1961–65) and *Schmuck* (1972–76) (acquired jointly with Special Collections); and Richard Yarde, *The Savoy Ballroom* (1986), a joyful, nostalgic album of reproductions of his vibrant watercolor portraits of dancers and musicians at the Harlem nightclub before it closed in 1958.

Notable Chinese art acquisitions this year included the timely collaborative purchase with the East Asian Library of Zhongguo xin guan yi qing zheng ce xuan chuan hai bao [Chinese COVID-19 Political Propaganda Poster Collection] (2020). Other additions included the long-awaited volumes of paintings from the National Palace Museum, Taipei, in the *Song hua quan ji* series, and initial volumes of the companion Ming and Qing sets, all widely acclaimed for their exceptional reproductions. A rare photo album published in Beijing in 1958, *Kitai: Fotostbom*, provides over 300 photographs detailing aspects of the development of each province of the People’s Republic of China in its first decade. Other recent additions include new installments in the Qing court architectural archives series *Guojia tu shu guan cang yang shi Lei tu dang: Yang chun yuan juan and Nan yuan juan* [National Library Collection of the Archival Drawings of the Lei Family of Qing Imperial Architects: Chang chun Garden and Nan yuan Garden], and an early exhibition catalogue of photographs by Lang Jingshan, *Exhibition of Pictorial Photography: To Commemorate the Centenary of Daguerre*, sponsored by the Association Photographique de l’Université l’Aurore in Shanghai (1939).

Marquand also acquired a number of exceptional titles for the Japanese rare book collection. A particularly significant addition, purchased with the help of the Zeiss Fund, was a copy of the earliest color-printed book in Japan, *Umi no sachi* [Bounty from the Sea] (1762–78), featuring sea creatures in delicate hues. The library also added to its collection of works by Kitagawa Utamaro with *Seirō ehon nenjū gyōji* [Ceremonies of the Green Houses] (1804), one of the first Japanese books to be collected in Europe (fueling the craze for Japanese art), and *Kyōgetsu: Moon-Mad Monk* (1789), an early book in which Utamaro displays his ability to work in the five major styles of the period. Other highlights included: Kitao Masayoshi’s *Kaihaku raikin zui* [Compendium of Birds Brought from Overseas] (1793); *Shōkōsai Hanbei’s Santō yakusha masukagami* [True Mirror of Actors from Three Cities] (1806); and Katsukawa Shunshō’s *Nishiki hyakunin isshū azuma orī* [Brocades of the East: The One Hundred Poets] (1775). Marquand acquired five significant titles by Utagawa Kunisada, featured on the Princeton University Library website. Twentieth-century titles collected this year included: *The Sublime Work of Seihō* [Seihō ippinshū] (1935–36), a magnificent printing achievement of the early 20th century, and *The Japanese-French Art Bulletin* [Nichi Futsu geijutsu] (1892), a rare serial published between 1925 and 1928 about the relationship between Japanese and French art. Marquand also continued to collect important titles in the fields of 20th-century architecture and photography.

In the 2021–22 academic year, Marquand will continue to acquire new and antiquarian materials, and in fall 2021 will welcome patrons back to campus in its temporary reading rooms in Firestone Library.
Tang Center for East Asian Art

Like many others around the world, Director Andrew M. Watsky and Associate Director Dora C.Y. Ching repositioned Tang Center events to take place virtually during the 2020–21 academic year. With closures of offices, libraries, and museums, scholars and students worked remotely, but they did not work in isolation as Zoom meetings, lectures, and webinars filled computer screens. Though not a substitute for in-person learning and exchange, virtual events connected people, enabling the sharing of research and ideas. These programs were so well received that the center plans to incorporate virtual events after the return to in-person activities.

The Tang Center, in partnership with the East Asian Studies Program, hosted four virtual lectures. In September 2020, Peter Sturman, professor in the Department of the History of Art and Architecture at the University of California, Santa Barbara, presented the lecture “Inscriptional Practices of the Northern Song Literati.” Building on new research centered on Su Shi’s attributed painting Old Tree, Rock, and Bamboo, Sturman examined the relationships between image maker and viewer through an in-depth look at signatures, seals, and inscriptions. In November, Professor Hui-shu Lee of the Department of Art History at the University of California, Los Angeles, re-examined depictions of West Lake, proposing a new way of conceptualizing such imagery. In her lecture, she explored the pictorial tradition of images of West Lake as the site of cultural memory, introducing a plethora of materials ranging from gazetteer maps to painted landscapes and prints.

In the spring semester, two lecturers discussed topics in late imperial China. Bruce Rusk, associate professor in the Department of Asian Studies at the University of British Columbia, provided a close look at the interrelationships among inventories of personal goods, the classification of art and antiquities, and attitudes toward property and objects of cultural significance. Confiscation records proved particularly revelatory of the valuation of personal belongings. Lihong Liu, assistant professor of Chinese arts and cultures at the University of Michigan, Ann Arbor, focused on Shen Zhou’s paintings from life (xiesheng), especially images of flowers, insects, and landscapes, analyzing Shen’s work through the lens of ecological realism. Through its virtual platform the Tang Center was able to reach a diverse, international audience of more than 100 people at each lecture, renewing and reinforcing community despite geographical and temporal differences.

In the final event of the academic year, the Tang Center celebrated the publication of Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves (nine volumes) and the stand-alone paperback of essays, Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves, both edited by Dora C.Y. Ching. After postponing an in-person international conference scheduled to coincide with the release of the publications, the center hosted a virtual book launch. Andrew Watsky welcomed an international online audience of nearly 200 and introduced Michelle Komie, publisher of art and architecture at Princeton University Press, the Tang Center’s partner for the publications, and Dora Ching, project leader, editor, and contributor. Ching provided an overview of the Lo Archive project and the Dunhuang caves and discussed how she and her colleagues transformed years of research, site inspections, and workshops into nine volumes with over 4,000 images, nearly 400 newly commissioned maps and diagrams, chronologies, and ten scholarly essays. She

Su Shi, 1037–1101, Old Tree, Rock, and Bamboo, the primary work discussed in Peter Sturman’s lecture (private collection; photo: courtesy Peter Sturman)
was joined by panelists Cary Y. Liu, curator of Asian art at the Princeton University Art Museum; Annette Juliano of the Institute for the Study of the Ancient World, New York University; and Lori Wong, wall painting conservator at the Getty Conservation Institute. Zoe S. Kwok, associate curator of Asian Art at the art museum, moderated the panel.

Visualizing Dunhuang publishes for the first time the Lo Archive photographs of the Mogao and Yulin Caves taken in 1943 and 1944, arranged by the chronological sequence of the caves, taking into account both the date of their construction and their extant decorative programs. This new body of material fundamentally alters our understanding of the sites and changes the way one studies them. Instead of viewing individual caves or even clusters of caves, we now can clearly see the caves as an integrated whole—both spatially and temporally. Furthermore, the Lo photographs capture the most salient and representative features of each period’s cave architecture, sculpture, and murals during 1,000 years of activity and can thus serve as an overview or introduction to Buddhist caves and murals in China. For a look inside the volumes and a view of the printing process, visit the Tang Center website, tang.princeton.edu.

During the 2021–22 academic year, the Tang Center will build on the publication of Visualizing Dunhuang by organizing a symposium, “Connecting Dunhuang: Sites, Art, and Ideas along the Silk Road(s),” scheduled for April 23–24, 2022. The center is also exploring ways to create related digital content and make it available to the wider scholarly community. The Tang Center will also celebrate its twentieth anniversary in 2021–22. To receive news about events and publications, please join the Tang Center email list at tang.princeton.edu.
Index of Medieval Art

The staff of the Index of Medieval Art made the most of remote work this year, collaborating online to advance a number of initiatives related to the database. These included accelerating backfiles cataloguing to bring hundreds of previously print-only records into the online database; continuing to update subject headings to align with current Index taxonomy; and working with technology manager Jon Niola and Luminosity LLC to refine the database user interface via an upgrade launched in spring 2021. Although unable to host the usual face-to-face events, including the annual conference, the Index was able to hold both its open house and several scholarly workshops online. Having successfully relocated to Green Hall with the rest of the department, the Index now looks forward to a gradual return to face-to-face events when staff return to campus in the fall.

Index publications this year included the inaugural volume of the new book series “Signa: Papers of the Index of Medieval Art at Princeton University,” copublished with Penn State University Press. The Lives and Afterlives of Medieval Iconography, coedited by Pamela Patton and Henry Schilb, appeared in January 2021. The second volume in the Signa series, Iconography Beyond the Crossroads, is now in press and is expected to appear next year. Volume 42 of the Index-hosted journal Studies in Iconography was published both in print and, for the first time, online in 2021 (scholarworks.wmich.edu/studies_in_iconography); it features articles on Byzantine and Quattrocento painting (including one coauthored by Index specialist Maria Alessia Rossi), the working practices of Gothic illuminators, English alabaster sculptures, and the portraiture of Bellini and Bronzino.

Index director Pamela A. Patton logged many virtual miles this year, visiting classes at the College of the Holy Cross, Case Western Reserve University, and Temple University, and lecturing on race and slavery in medieval Iberia at Stanford University; the University of Cambridge; the University of California, Santa Barbara; Metropolitan State University of Denver; and the Meadows Museum in Dallas. Her essay “Iconography and Evolution at the Index of Medieval Art” (in Chinese) was published in World 3 (2021), the journal of the OCAT Institute in Beijing, and her introduction, coauthored with Henry Schilb, appeared in the newly published The Lives and Afterlives of Medieval Iconography. With her coeditor Diliana Angelova of the University of California, Berkeley, Patton continues to edit Studies in Iconography. On the cataloguing front, she has been working to bring the manuscripts of Alfonso X (1221–84) out of the Index backfiles and into the online database.

Art History Specialist Catherine Fernandez advanced the Index’s mission of classroom instruction by hosting five online sessions for classes at Princeton University, the Princeton Theological Seminary, and Boston University during the academic year. She also organized and presided over two Index-sponsored sessions on “Location, Location, Location: In-Situ Iconography within the Medieval Built Environment” at the 56th International Congress on Medieval Studies, and she presented “L’iconographie in-situ et l’articulation digitale de l’espace: Nouveaux développements à l’Index de Medieval Art” in a colloquium dedicated to the cataloguing of medieval images at the Centre d’études supérieures de civilisation médiévale (CESCM) at the University of Poitiers. An autumn visit to France to conduct research for her current book project afforded her the opportunity to closely examine and photograph the 12th-century tympanum of Sainte-Foy in Conques, which was briefly under scaffolding; many of these photos will be integrated into the Index’s database.

Art History Specialist Maria Alessia Rossi completed the Index subject classification network and continued cataloguing backfiles, including artworks such as the Hagia Sophia in Istanbul, ivories in the V&A collection, and panel paintings in the Musée du Louvre. She also co-organized with Jessica Savage an Index workshop in the Princeton Wintersession and at the 2021 International Medieval Congress at Leeds. She coauthored an article in the journal Studies in Iconography and coedited the volume Eclecticism in Late Medieval Visual Culture at the Crossroads of the Latin, Greek, and Slavic Traditions, to be
published with De Gruyter in fall 2021 with the support of an ICMA-Kress Research and Publication Grant and the Barr Ferree Foundation Fund for Publications. Together with Alice Isabella Sullivan (University of Michigan), Rossi was also awarded a Rapid Response Magic Grant by the Humanities Council for the development of the digital project “Mapping Eastern Europe.”

In addition to co-leading Index workshops with Maria Alessia Rossi in the 2021 Princeton Wintersession and at the 2021 International Medieval Congress at Leeds, Art History Specialist Jessica Savage presented at the virtual conferences of the Renaissance Society of America (“Cradling Books: Codex as Iconographic Device in Late Medieval Visitation Scenes”); the Leeds medieval congress (“Visual Genealogies in Manuscript Borders: Heraldic Decoration as Commemorative Device”); and the Global Digital Medievalist Symposium (in the session “The Past, Present, and Future of Digital Medieval Studies”). In June, Savage led the virtual workshop “Living Virtues and Charity Trees: Psalm Personifications in Action” for the University of Tübingen and attended the online course “Ontologies for Diversity” with the University of Guelph. At the Index, she continues to research a group of illustrated Haggadot first catalogued by the Index of Jewish Art, and she regularly adds new database records for the James Marrow Image Collection of northern European illuminated manuscripts.

Henry D. Schilb, art history specialist in Byzantine art, continues to oversee the project of updating all the location data used in the Index of Medieval Art database. During the past year, he also verified and revised more than two hundred discrete locations used in the Svetlana Tomeković Database of Byzantine Art in preparation for that important digital image collection’s relaunch on the Index website. In addition, Schilb presented his paper “Anomalies or Evidence? Variants in Categories of Iconography on Epitaphioi of the Fourteenth through the Sixteenth Centuries” at the “Interdisciplinary Workshop in Textile Studies: Byzantine and Post-Byzantine Productions,” an online conference hosted by the University of Thessaloniki in March 2021. He also coedited The Lives and Afterlives of Medieval Iconography with Pamela Patton and contributed “The Byzantine Tradition in Wallachian and Moldavian Epitaphioi” to Byzantium in Eastern European Visual Culture in the Late Middle Ages, edited by Alice Isabella Sullivan and Schilb’s fellow Indexer Maria Alessia Rossi.

Technology manager Jon Niola undertook a several-month-long project to enhance the user interface of the database application; it resulted in both a smoother user experience and a more aesthetically pleasing design. More recently, in consultation with Perkins Access of the Perkins School for the Blind, he has begun work toward increasing the accessibility of the database for those using assistive devices. He also continues to work on the relaunch of the Index External Resources site, where the Svetlana Tomeković Database has already been made available and will soon be joined by other collections.

Office coordinator Fiona Barrett undertook a several-month-long project to enhance the user interface of the database application; it resulted in both a smoother user experience and a more aesthetically pleasing design. More recently, in consultation with Perkins Access of the Perkins School for the Blind, he has begun work toward increasing the accessibility of the database for those using assistive devices. He also continues to work on the relaunch of the Index External Resources site, where the Svetlana Tomeković Database has already been made available and will soon be joined by other collections.

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The very challenging 2020–21 academic year gave the staff of the Visual Resources Collection (VRC), under the direction of Julia Gearhart, the opportunity to learn new approaches to their work. These included working with Professor Beatrice Kitzinger and graduate student Jessica Womack, head assistant in instruction for Kitzinger’s course Art 100, uploading images from the lectures into the image viewer of the Canvas learning management system. This allowed students to add images to digital exhibitions that were the capstone projects for the course.

Collaborative meetings continue between VRC, the library, the Princeton University Art Museum, and the McGraw Center for Teaching and Learning about how to better support digital exhibitions in courses even after the resumption of in-person teaching.

The move from McCormick Hall to Green Hall provided the Visual Resources staff with the opportunity to inventory and evaluate departmental collections. The VRC’s multivolume Grove Dictionary of Art and other art reference books found a new home at Trenton Central High School as a lending library for students taking part in Princeton ArcPrep (soa.princeton.edu/content/princeton-arcprep).

Princeton ArcPrep is a rigorous academic program developed by the School of Architecture to introduce high school students to the discipline of architecture, a field that currently lacks diverse representation and diverse voices.

Copyright inquiries from graduate student Lucy Partman *21 prompted Visual Resources to conduct a November 2020 online workshop on image copyright and publishing for graduate students. The workshop included a presentation by Associate University Counsel Wesley Markham. Since then, Visual Resources has received additional interesting and complex copyright questions, spurring more discussions with Markham and University Counsel Robert C. Berness, who have provided valuable and much-appreciated guidance on the topic.

Visual Resources finished digitizing the pottery cards from the excavations of Antioch (more than 6,000 cards in all) in time for Lecturer Alan Stahl’s biennial Antioch class, Art 418, taught in spring 2021. East Asian Cataloguer Yichin Chen transcribed the remaining cards remotely. The fully transcribed cards will also aid in identifying pottery sherds that were sent to various institutions after the conclusion of the excavations. The VRC’s Antioch website has already proven useful to Kate Gallagher, registrar and assistant curator at the Johns Hopkins Archaeological Museum, allowing her to identify previously uncatalogued pottery sherds. Within a few months, correspondence and collaboration has been extended to other institutions holding teaching collections. Gearhart has recently located other teaching collections with Antioch pottery, some of which have original cataloguing, at Bryn Mawr (by way of Howard Comfort *32); Yale (by way of Alfred R. Bellinger); the University of Cincinnati (by way of Henry S. Robinson); and the Walters Art Museum in Baltimore, which received its material from the Baltimore Museum of Art, an Antioch excavation partner. The information from these sherds will be added to VRC’s Antioch database and, when possible, matched to the digitized pottery cards. Three pieces of sculpture that were given to individuals are also being sought, as is the provenance of an Antioch mosaic currently for sale in New York. Most people are familiar with the Antioch mosaics in museums, but there is considerably more to the story than that—with the help of the VRC, the saga of the Antioch excavations continues.

The Antioch project has also made significant progress in digitally publishing the records of the excavations. With the support of the department, the Online Cultural and Historical Research Environment (OCHRE) at the Oriental Institute at the University of Chicago has developed an online platform to deliver the digitized Antioch collections,
ochre.lib.uchicago.edu/antioch. Especially exciting is the GIS work being done by Stephen Batiuk of the University of Toronto, manager of the Computational Research on the Ancient Near East (CRANE) project.

While packing and moving the photography studios, photographer John Blazejewski discovered a box of color slides taken by Antioch excavation photographer G. E. Kidder Smith ’35 *38. Those images have been captured, edited, and made publicly available on the new Antioch website, which continues to be developed.

In addition to working on the Butler project, Senior Image Cataloguer Michele Mazeris has been assisting faculty with publication permissions, working with Visual Resources Collection staff member Jacob Wheeler ’20. Wheeler has worked in the VRC since his freshman year and has photographed thousands of items in the collections, most recently, approximately 2,500 glass lantern slides of Greece. During summer 2021, he worked on requests for material from the excavations of Morgantina, Sicily—especially for the forthcoming volume on the city plan and political agora by Malcolm Bell, III ’63 *72, professor emeritus at the University of Virginia—and for the Condrada Agnese Project, directed by Alex Walthall ’13.

The depth of the collections was recently highlighted once again when Justin Willson ’21, postgraduate research associate in medieval art, asked for an image of the folio depicting Creation in a 12th-century manuscript formerly in Izmir (Smyrna Evangelical School A.1, fol. 2r) that was destroyed by fire in 1922. Photographs of that folio can be found online and in print publications, but their quality is quite poor, and Willson was looking for a higher-quality image. VRC staff located an envelope of photographic prints of that manuscript in the Kurt Weitzmann image collection. On the back of each print is a stamp with the name Paul Buberl, an Austrian art historian who photographed the manuscript before its destruction. The quality of all the prints is quite good, so John Blazejewski photographed and edited the Creation print to produce a publication-quality image.

Blazejewski returned to his photo studio in September 2020 to photograph, scan, and edit original material—mostly from Marquand Library, but also from Firestone—for publications by a number of department faculty members, faculty members in other departments, and research scholars, as well as for VRC’s own collections. He also worked on capturing images from Visual Resource’s Sinai collection and the Antioch and Morgantina excavations, and he continued to edit images for various digital projects currently in progress at the VRC, for example, the Greek Lantern Slide Digitization Project. He also met (virtually) with graduate students and advised them about camera purchases, use, and software.

In January 2021, Visual Resources began posting monthly updates on its website, visualresources.princeton.edu. The updates feature brief summaries of recent work, interesting resources, and new projects. They also include occasional video tutorials that address a question VRC has received or a solution that seems relevant to others. Visual Resources staff are also undertaking the cleaning and reconciling of the image database in order to implement the latest advancements in search, discovery, and integration of the image collection. This work has allowed them to examine where the collection needs to grow, as well as to address ways of improving the cataloguing structure and language to be more ethically and culturally responsive.
Although the 2020–21 academic year will long be remembered for the eerie stillness that pervaded campus, for the Princeton University Art Museum it was a period of intense activity, ensuring both short- and long-term positive impacts for the arts and humanities at Princeton.

In summer 2020, in preparation for the fall semester and to meet the immediate needs of students and faculty, museum staff collaborated closely with partners across campus to provide robust teaching and learning experiences. During the past year, the museum digitally hosted 1,506 students in a total of 147 classes representing 29 different departments and programs, signaling continued interdisciplinary use of the museum’s collections, even as primary use came from the Department of Art and Archaeology. The success of these efforts was due in large part to cross-departmental planning that had been in the works for several years in anticipation of the closing of the museum’s main galleries in 2021 for the construction of a new building, but which had to be accelerated because of COVID-19 circumstances.

Planning for in-person faculty teaching from objects and scholarly research during the years of construction also continued, with a focus on facilitating close encounters with the art in the museum’s care in alternative spaces on and near campus. A specially equipped classroom in Firestone Library staffed by a museum proctor was put into use on a limited basis in spring 2021. Seven hundred objects from the Museum’s collections that are most frequently requested for teaching were moved to Firestone, with the expectation that in the fall 2021 term a dozen or more courses per week will avail themselves of the opportunity for in-person object-based teaching. Beginning this fall, a second classroom in an off-campus facility will be used for teaching with objects in the museum’s collections that are too large, valuable, or fragile to travel to Firestone Library. Faculty in the Department of Art and Archaeology will have priority use of these classrooms and have been involved in the selection of objects that will be made available for teaching. Where demand outstrips the available spaces or when certain objects cannot be made available in person, super-high-resolution images will be available digitally, allowing for a different kind of close-looking experience.

A range of dynamic research-based traveling exhibitions will help maintain the visibility and impact of the art museum’s collections during the years of construction. The museum is actively developing North American tours, each involving multiple stops, for exhibitions drawn from its collections, including a revisionist approach to the history of American painting and sculpture, a reprise of the survey of Italian drawings, and a tour of works from the Pearlman Foundation positioning the works in the context of migrations and travel. In addition, several museum-curated exhibitions have already been on the road, including the bilingual exhibition Miracles on the Border: Retablos of Mexican Migrants to the United States, which traveled to the Frances Lehman Loeb Art Center at Vassar College (September 5–December 13, 2020) and the Colby College Museum of Art (February 11–April 25, 2021), and Time Capsule 1970: Rauschenberg’s Currents, at the Frances Lehman Loeb Art Center at Vassar (June 26–September 19, 2021). Regrettably, plans for the long-term loans of numerous works from the collections to other institutions have had to be pulled back or delayed because of COVID-related financial disruptions at many peer institutions.

Belying the calm and tranquil appearance the art museum may have presented to passersby this year, the museum successfully completed the art evacuation phase of the new building project on time and on budget in May 2021. In October 2020, staff members began evacuating art from the museum facility. Thirty-eight galleries, storage rooms, study rooms, and the conservation studio
The 2020–21 academic year also featured the launch of a multiyear initiative to bring a multiplicity of voices more fully into the museum’s work. The first of three planned advisory groups to focus on Indigenous issues, an advisory group focused on Indigenous North America—comprising Indigenous museum professionals, Indigenous community representatives, Native undergraduates, Native alumni, and campus leaders—held its first meeting virtually in April 2021. Over the course of the next several years, the group will provide guidance and insight to museum staff and researchers on the interpretation and display of Indigenous North American belongings. A faculty initiative is similarly considering the role of works by Latino makers across the museum’s curatorial activities and how best these should be collected, displayed, and interpreted.

Museum staff are also engaging closely with the department’s enthusiastic graduate students, the remarkably talented individuals who will become teachers, curators, and museum colleagues. Ten intensive discussion sessions with these graduate students held this year—a series the museum is calling Graduate Voices for the New Museum—have placed graduate students in dialogue with the museum’s director, James Steward, and its curators about visions and priorities for the museum’s collections galleries in the new building and for ways of ensuring that these approaches account for today’s investment in equity and inclusion.

While the museum has long been engaged in efforts to promote equity across the institution, this past year it devoted substantial time to reflection, deep listening, and action in regard to the urgent conversations taking place at Princeton and across the country surrounding issues of racial equity and social justice. This has included public- and staff-facing conversations and workshops with thought leaders including Hilton Als, Howardena Pindell, and Johnnetta Cole, Ph.D. Although the pivot to digital programming during the pandemic ably demonstrated the museum’s capacity to engage large global audiences (102 virtual events were attended by 47,967 people from 110 countries), the virtual experience has revealed many of the inequities in access to higher education, the arts, and the humanities that the Museum looks forward to addressing with colleagues in the department and beyond.
News from Alumni

Undergraduate Alumni

Wendy Anderson ’94 recently visited Berggruen Gallery in San Francisco, owned by her good friend John Berggruen, who is exhibiting an incredible collection of Wayne Thiebaud’s iconic paintings and works on paper in honor of Thiebaud’s 100th birthday this year. Thanks to Professor John Wilmerding’s Pop Art class, she has been a Thiebaud fan for 25 years.

Richard Castellane ’55 has spent the last several years writing screenplays for comedy feature films, children’s books, and even several animated comedy films. He was previously the owner and curator of the Castellane Gallery, one of the most significant avant-garde galleries in the U.S. during the 1960s, established in 1959 on Madison Avenue in New York. His gallery represented some of the most important artists of the period, including Yayoi Kusama, Robert Smithson, and William Kent. More recently, Richard has written and produced two of his scripts as motion pictures: “Irrefutable Proof,” a suspense drama, and “Hail Mary! Are You Ready for the Sumo Bowl?” a sports comedy that features Japanese Sumo wrestlers who become the front line for the worst team in pro football. Both are available on Amazon. He is currently preparing two new animated features: “Corned Beef & Cabbage,” an animated comedy love story set in an Irish Pub on the night before the title characters’ demise as the main attractions in the traditional St. Patrick’s Day feast, and “Little Hippino,” a tale based on his children’s book that shows children how we are all the same, regardless of our differences, and how to look to people’s hearts and their goodness.

Ann Conrad (Stewart) ’85’s one-of-a-kind, large-format, solar intaglio work was featured in “Reflections on Color in Printmaking,” a series of interviews in January 2021 with Laura Creuchet Berman, professor of art at the Kansas City Art Institute (reflectionsoncolor.com/interviews/ann-conrad-stewart). Ann completed a multiyear project, Mapping the Cliff Walk, hiking a historic path along the southern Maine coast and gathering images and colors, drawing, and taking pictures along the way. The GPS on her phone and satellite technology accurately pinpointed the locations of the project’s paintings. In March 2020, the Cliff Walk was abruptly closed due to COVID-19 just as the project’s first body of work was nearing completion. Her process of seeing, mapping, and painting the path from digital photographs then became a necessity. Sheltering and painting in the studio underscored the nurturing, restorative power of outdoor spaces, and of the Cliff Walk in particular. Mapping the Cliff Walk: New Paintings, 2020–21 was exhibited from June 30–September 11, 2021, at Harmon’s Market, HM Contemporary LLC, in Prouts Neck, Maine.

Douglas Dunn ’64, at the invitation of Milton Art Bank, worked with Sandra Gibson and Luis Recoder as they presented Corner (MAB Books, 2019). The uniquely designed book features film stills by Gibson + Recoder and photographs by Paula Court documenting Douglas’s restaged performance of his 1973 work Time Out, along with essays by Dunn, Gibson + Recoder, and Brice Brown. In July, the 25-minute dance Corner Launch was the centerpiece of the celebration and launch of the book at the DD+D studio in New York City, with dancers Alexandra Berger, Janet...
Charleston, Douglas Dunn, Kara Hestevold, Acée Francis Laird, Emily Pope, Jin Ju Song-Begin, Jake Szczypek, and Christopher Williams, and music by Norman Westberg. For updates on the project, visit the website douglasdunndance.com, and, for film of Douglas dancing in Corner Film, vimeo.com/532951543.

Richard Dupont ’91 exhibited his recent watercolors in an online exhibition with Evergreene Studio (evergreenestudio.com), an art platform based in New York and Los Angeles. Richard traveled to Maine in the summer of 2020 with his family in search of perspective and time to reflect. Unable to transport the large-scale molds and dense materials essential to his practice as a sculptor, he set up space in a rented boat house by the water and worked with the limited materials he had brought from his studio in Yonkers, making the shift to watercolor pigment on paper. While drawing and printmaking have always been essential aspects of his work, this new direction allowed him to take a more improvisational approach. His new body of work, titled Islands, was inspired by traditional Chinese and Japanese ink drawings of landscapes. For a link to the exhibition and more about the new series of works, visit the studio’s website, evergreenestudio.com.


Laura Ann (Trimble) Elbogen ’07, known for her “Window to The Bay” portraits of San Francisco’s iconic Victorian Homes, also paints watercolors of families, universities, and cultural institutions around the country, working from her studio in San Francisco. In fall 2020, she was commissioned by the San Francisco Ballet to create a commemorative watercolor painting for the virtual performance of Helgi Tomasson’s Nutcracker Online. Her artwork was featured in both limited edition prints and in a series of greeting cards given as gifts to donors to the ballet. Also featured in San Francisco Chronicle Datebook, the painting shows a stately Victorian home inspired by the homes of San Francisco as well as the stage at the War Memorial Opera House. Performing throughout the house are the Nutcracker, the Mouse King, the Queen and King of Snow, Godfather Drosselmeyer, Clara, and the Sugar Plum Fairy with her court of flowers, all adorned in the costumes designed by costume designer Martin Pakledinaz for artistic director Helgi Tomasson’s iconic 2004 production. These characters, performing in a home as a nod to the virtual event, are joined by an icon of the pandemic, a bear in the window, a symbol of the community coming together to spread joy during these strange times.

Douglas Dunn in Corner (photos: Paula Court)

Richard Dupont ’91, Cloudfigure 17, watercolor, 53 x 37 inches, 2020

THE GRAND THEATER OF THE WORLD
MUSIC, SPACE, AND THE PERFORMANCE OF IDENTITY IN EARLY MODERN ROME
Edited by Valeria De Lucca and Christine Jeanneret

Left: Laura Ann (Trimble) Elbogen ’07’s commemorative watercolor commissioned by the San Francisco Ballet for Nutcracker Online
Christopher Green '12 received his Ph.D. in art history from the Graduate Center, City University of New York, in September 2020. A portion of the research for his dissertation, “Northwest Coast Native Art Beyond Revival, 1962–1992,” will inform his forthcoming book Contemporary Tlingit Art, coauthored with Aldona Jonaitis (University of Alaska, Fairbanks) and Ishmael Hope (independent art educator and author) and under contract with the University of Washington Press. In early 2021, Christopher curated Speculations on the Infrared, an exhibition of contemporary Indigenous art, which was on view at the Elizabeth Foundation for the Arts in New York from January 30–March 6, 2021. He will join the Art and Art History Department at Lake Forest College this fall as visiting assistant professor of art history.

Beth Ann Ingrassia '07 is a speech-language pathologist based in New York. After a career in advertising, she earned a master’s degree in communication sciences and disorders at Columbia University, where she specialized in the area of aphasia and other language/speech disorders, especially enjoys working with people with aphasia and other language/speech disorders, and incorporating their interests—including art—into therapy. She is always happy to discuss her work.

Hyejin Jang '21’s senior thesis, “Reassembling a Nation through Art: Korea’s Political and Institutional Approaches to Cultural Heritage, from 1945 to the Present,” examines how Korea, a source country with a long history of plundered art, operates to strike a balance between the preservation, restitution, and promotion of art through modern cultural heritage policies and laws. Her thesis won the department’s Frederick Barnard White Prize in Art History, as well as an honorable mention for the Leigh Buchanan Bienen and Henry S. Bienen Senior Thesis Prize in the East Asian Studies Program. With her continued work and research. She currently works with children and adult clients across the country via teletherapy. Beth Ann especially enjoys working with people with aphasia through clinical work and research. She currently works with children and adult clients across the country via teletherapy. Beth Ann especially enjoys working with people with aphasia and other language/speech disorders, and incorporating their interests—including art—into therapy. She is always happy to discuss her work.

Stuart Feld '57 spent a considerable part of his professional life writing about various aspects of American art, particularly areas that have not received much scholarly treatment. While a curator in the Department of American Paintings and Sculpture at the Metropolitan Museum of Art in the early 1960s, he coauthored, with Albert Ten Eyck Gardner, the first-ever catalogue of the early American paintings in the museum’s collection. At the same time, he also wrote an important article on the American Colonial painter John Smibert and the first scholarly publication on Tiffany Glass in modern times. Since joining Hirschl & Adler Galleries in 1967, Stuart has authored dozens of exhibition catalogues. A series of publications on 19th-century American decorative arts is especially noteworthy, as they documented many definitive works of art from the Neo-Classical period (1810–40), in addition to one catalogue devoted to the Gothic Revival in America. These publications include: Neoclassicism in America: Inspiration and Innovation, 1810–1840 (1991); Boston in the Age of Neo-Classicism, 1810–1840 (1999); Of the Newest Fashion: Masterpieces of American Neo-Classical Decorative Arts (2001); In Pointed Style: The Gothic Revival in America, 1800–1860 (2006); The World of Duncan Phyfe: The Fine Arts of New York, 1800–1847 (2011); and Augmenting the Canon: Recent Acquisitions of American Neo-Classical Decorative Art (2018), the last four coauthored with his daughter Elizabeth Feld Herzberg, who has been with Hirschl & Adler since 1999. In 2007, he published an article about American neoclassical silver, another area that had been sadly neglected: “Making an Uncollectible Collectible: American Silver, 1810–1840,” in The Magazine Antiques (October 2007). Since 1976, he has been working on the catalogue raisonné of the work of the American Impressionist artist Childe Hassam (1859–1935), since 1978 in collaboration with his colleague Kathleen Burnside. They are now in the final stages of editing a corpus that will document several thousand works by the artist.

Richard Ferrugio ’71 was diagnosed with pancreatic cancer in 2019, and, after a year of chemo, surgery, and radiation, reports that he is in remission. He has continued to paint, almost exclusively by commission. For more information about and examples of his paintings, which he describes as “contemporary realist/surrealist” landscapes, cityscapes, figures, still life, and interiors, visit his website, richardferrugioart.com. Inquiries are always welcome.

Richard Ferrugio ’71, Winter Trios, oils on canvas, 30 x 40 inches, 2019

Installation view of Speculations on the Infrared, the exhibition curated by Christopher Green ’12

Stuart Feld ’57, Augmenting the Canon: Recent Acquisition of American Neo-Classical Decorative Art, catalogue for an exhibition at Hirschl & Adler Galleries, December 13, 2018–March 2, 2019

Ceremony for the completion of the Gwang-hwa-mun restoration, 12/11/1968, an image from Hyejin Jang ’21’s senior thesis

Beth Ann Ingrassia ’07

Christopher Green ’12

Hyejin Jang ’21
interest in cultural heritage ownership, she hopes to pursue a career in related fields such as art law and the market.

Field Kallop ’04 continues to work as a visual artist in New York City. In March 2021, she showed seven large new paintings with Voltz Clarke Gallery at the Marfa Invitational art fair in Marfa, Texas. She plans to have her second solo exhibition with Voltz Clarke Gallery in New York in the fall of 2021. To learn more about her work, visit fieldkallop.com.

Mark Lerer ’81’s satirical cartoon graphic novel The Little General is now available in a full-color edition. What happens when three 18-month-old babies plot, scheme, and intrigue against each other? Mark’s graphic novel, based on an inspiration by Andrew Coe, doesn’t simply bemoan the tragedy of all wars, it shows how the darn things get started in the first place. The book is available on Amazon as The Little General in Full Color.

Mary L. Levkoff ’75, after six years of serving as museum director at the Hearst San Simeon State Historical Monument (better known as Hearst Castle) in San Simeon, California, retired in July 2020. She oversaw dozens of conservation treatments, recatalogued hundreds of objects among approximately 20,000 works of art at the castle, and revised the five massive manuals used to train the educational staff. Her scholarly pursuits continued with guest lectures about William Randolph Hearst for architecture classes at California State Polytechnic University. Patterson University invited her to participate in a class on the history of journalism and in producing a podcast about Hearst. Mary’s essay “Death and Afterlife of the Late Valois Court Style in Sculpture,” summarizing the state of French sculpture around 1600, was published in Exploration and Revelation: French Renaissance Studies in Honour of Colin Eisler (Centre for Reformation and Renaissance Studies, Victoria University in the University of Toronto, 2020). French Renaissance art is still her primary field of expertise, inspired by Professor David Coffin while she was an undergraduate. Mary talks about her career in a Lewis Center for the Arts Alumni POV video, arts.princeton.edu/people/alumni/alumni-pov/mary-levkoff.

Mifflin Lowe ’70’s book on diversity on the American frontier, The True West: Real Stories of Black Cowboys, Women Sharpshooters, Native American Rodeo Stars, Pioneering Vaqueros, and the Unsung Explorers, Builders, and Heroes Who Shaped the American West (Bushel & Peck Books, 2020), was selected as a 2021 Notable Social Studies Trade Book by the National Council for the Social Studies (NCSS) and the Children’s Book Council for grades 3–5. His most recent book, The Cuddle Book (Familius, 2021), features diverse characters of different races and ethnicities, some with disabilities, reveling in the joys and pleasures of cuddling with kids. In Mifflin’s other recent book, Dad: The Man, the Myth, the Legend (Baker & Taylor 2021), a child enumerates all the ways that dad is a superhero, able to dream big and accomplish anything. The book was featured on the cover of Publisher’s Weekly and got a positive review from Kirkus Reviews. His next book, The History of Art for Kids (and Their Grownups) is slated for publication in fall 2022 and finally makes specific use of his art history degree.

W. Barksdale Maynard ’88 published his eighth book, Artists of Wyeth Country: Howard Pyle, N. C. Wyeth, and Andrew Wyeth (Temple University Press, 2021). Offering new insights into the work of these three artists, and revealing the importance of walking to all three, the book is filled with interesting information and colorful anecdotes that will delight Wyeth aficionados. An unauthorized biography of Andrew Wyeth, it has attracted attention for its unusually candid portrayal of the unconventional artist. It also includes the first-ever guidebook to the artistic world of Chadds Ford, Pennsylvania, with six detailed tours for walking or driving.

Brody Neuenschwander ’81 won a competition held by the Archdiocese of Cologne to design a new shrine for the abbey church of Siegburg, Germany, to house the bones of St. Anno of Cologne. The remains of the 11th-century archbishop of Cologne had spent many centuries resting in a magnificent
medieval shrine, but a reorganization of the Siegburg museum meant that the bones had to be removed from their ancient jewel-encrusted shrine and rehoused in the abbey church. Brody designed a contemporary version of a medieval house shrine, but on a much larger scale. Words from the medieval Anno Epic were cut by water jet from bronze plates and assembled to make the outer shrine. A box of hammered gold containing the bones is suspended in the middle of the house shrine, which is in a side chapel of the abbey church and is dramatically lit from below. The shrine was fabricated by Hoppen and Sons of Dattenberg, Germany. Although St. Anno would hardly count as a holy man by modern standards of social justice, he is still respected for the important role he played in the Investiture Contest between emperor and pope. The new shrine includes references to his deeds, both good and bad, setting the record straight for modern pilgrims to the site.

Robert Peck ’74 has published a new, revised and expanded edition of his book The Natural History of Edward Lear (Princeton University Press, 2021). The volume sheds light on Lear’s astounding creativity, productivity, and success as an artist, discussing his humor, extensive travels, and important place in the history of science, and showing how he influenced other artists from Beatrix Potter and Maurice Sendak to James Prosek and Walton Ford. The book was first published by David R. Godine in 2016. This new edition includes a foreword by Sir David Attenborough, a new chapter discussing Lear’s interest in pets, and never-before-published illustrations by Lear, offering new perspectives on a beloved writer who was also one of the greatest natural-history artists of all time. Bob spoke about Lear at the Caxton Club in Chicago in September 2021.


Sarah Rapoport ’18 is a doctoral student in the Department of the History of Art at Yale, where she focuses on 19th-century British and French art and visual culture. This past year, she served as a co-chair of the department’s 18th- and 19th-Century Colloquium, as well as for the interdisciplinary British Studies Colloquium. Her first article, which re-examines a painting attributed to the workshop of Joos van Cleve through technical and historical analysis, is forthcoming in the Record of the Princeton University Art Museum.

Kelly Kristin Rouser ’11 received her master’s degree in design from California College of the Arts (CCA) in May 2020, with a specialization in industrial design. Her master’s thesis is entitled “Tools of Agency for Urban Players.” Moved by the prevalence of homelessness in San Francisco, she was inspired to dedicate her thesis to the encouragement of inclusivity of all “urban players” from an anthropological perspective. Kelly worked in the areas of social design, convivial design, and conditional design in order to make objects, sculptures, and installations that gave each “urban player” more agency in expressing personal creativity. During her time at CCA, Kelly served as one of the supervisors of the gallery monitors at the Wattis Institute for Contemporary Arts. She was also asked to produce original artwork and an essay in response to artist Lydia Ourahmane’s exhibition Solar Cry at the Wattis Institute. The essay and her artwork were published on the Wattis Institute Library’s website (wattis.org/browse-the-library/911/reading-lists).
conversations-and-other-texts/a-response-to-lydia-ourahmene-s-solar-cry-by-kelly-rouser). Kelly has also completed the User Experience Design Certificate program with Cornell University, helping her to continue honing her design skills and provide the best solutions for her clients. Since October 2020, she has worked as an associate technical designer with Target Corporation. She also continues doing design freelance work with QuietSpace LLC, a startup founded by Dr. Gregory DiRusso ’87, Jared Aldwin Crooks ’11 *15, and Trevor Wilkins ’13.

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

Mark Sheinkman ’85 has a solo exhibition of large paintings up until December 2021 at 499 Park Avenue in New York, and his work is currently on view at the Museum of Fine Arts, Houston, in the inaugural exhibition of the museum’s permanent collection in the new Kinder Building designed by Steven Holl. Mark will have a solo exhibition at Von Lintel Gallery in Los Angeles in February 2021. His drawings were recently acquired for the permanent collection of the Art Institute of Chicago and the Chazen Museum of Art at the University of Wisconsin, Madison. His work is 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 Otterndorf, Germany.

Diana Silverman ’87 has published Luminoso: Learning Italian with Cultural Stars (2021), which includes art-based language lessons that incorporate works from great collections in the U.S. and Europe, as well as a star-studded list of contemporary Italian luminaries, among them the pop singers Elisa, Pacifico, and Gianmaria Testa; filmmakers Ferzan Özpetek, Marco Tullio Giordana, Nanni Moretti, and Fred Kuwornu; photographers Letizia Battaglia and Silvia Amodio; and the astronaut Samantha Cristoforetti. All profits from sales of the volume will go to the Italian affiliate of the medical relief organization Emergency USA to fund free, high-quality medical care for survivors of war and poverty. The book is available on Amazon.

David Van Zanten ’65 retired from teaching in the Department of Art History at Northwestern University two years ago but continues to lecture around the world, most recently, just before the lockdown, in Lyon, Paris, Shanghai, and La Plata, Argentina. After lockdown, he has spoken into his laptop for the enlightenment of an audience he was assured was listening intently in Delft (The Netherlands) and Saint Louis. A future talk, again delivered online, for a group in Paris will focus on the rebuilding of the wonderful old Gare du Nord, which he hopes will be treated gently and respectfully.

Beth Wang ’18 is a new student in the master’s program at the Center for Middle Eastern Studies at the University of Chicago, where she studies ancient Egyptian languages and art. Her research interests include representations of gender, rank, and race in Egyptian art, as well as the material culture of non-elite people on the margins of ancient Egyptian society. She plans on pursuing Egyptology at the doctoral level in the future.

Livingston Vance Watrous ’66 teaches archaeology at the University at Buffalo and is the director of an excavation at the Bronze Age settlement of Gournia on Crete (gournia.org). The site includes some 50 well-preserved houses, a system of cobbled streets, a central court, a Minoan palace, and a cemetery, and provides the best picture of what a Late Bronze Age (1500 B.C.E.) town looked like. Cambridge University Press has just published Vance’s book Minoan Crete: An Introduction (2021). His new book uses archaeological evidence from palaces, houses, surveys, caves, and mountain shrines to describe and trace the development of Minoan Crete from the Neolithic era through the Late Bronze Age. It also presents and interprets
Minoan artworks in a range of media, including fresco paintings, pottery, and seals, and explains how Minoan Crete affected the culture of classical Greece.

**Graduate Alumni**

Jeffrey C. Anderson *’76, since retiring from The George Washington University a decade ago, has edited the publication of *The Christian Topography of Kosmas Indikopleustes: Firenze, Biblioteca Medicea Laurenziana, Plut. 9.28: The Map of the Universe Redrawn in the Sixth Century* (Edizioni di Storia e Letteratura, 2013), examining one of the few surviving illuminated manuscripts that presents an extraordinary argument for a Biblical understanding of the universe. He also published *A Byzantine Monastic Office, 1105 A.D.: Houghton Library, MS gr. 3* (Catholic University of America Press, 2016), a text and translation of a 12th-century manuscript, with commentary by Stephano Parenti. He is currently in the final stages of writing a monograph on a group of Byzantine manuscripts.

Carla Antonaccio *’87, after retiring from Duke University in 2020, moved to Austin, Texas, where, no sooner had the movers departed, the pandemic lockdown began. In addition to settling in as much as possible to a new city and state, she has been working on old publication obligations: four book chapters or articles either appeared in print in 2020 or were submitted to publishers, on topics ranging from Homeric materiality to the production of locality in Archaic Sicily. Her long-term research project remains the Archaic settlement at Morgantina, Sicily. Travel restrictions and closed libraries have not allowed much headway in the past 18 months, but she hopes to return to Sicily in fall 2021 or the following spring to resume work in situ. Otherwise, she is enjoying being part of a Zen Buddhist community (via Zoom), the Austin Zen Center; studying Japanese online; and being near other Morgantina colleagues, D. Alex Walthall *’13, to name one.

Anthony Barbieri *’01’s most recent book, *Ancient Egypt and Early China: State, Society, and Culture*, was published by the University of Washington Press in July 2021. The volume culminates his seven-year odyssey obtaining training in the field of Egyptology to enable in-depth comparisons of New Kingdom Egypt and Han dynasty China, including tomb figurines and images of paradise. The resulting volume offers an innovative examination of the two civilizations, both of which were centered around major, flood-prone rivers that were managed by complex hydraulic systems. Both empires were administered by bureaucracies staffed by highly trained scribes who held special status. Egypt and China also developed elaborate conceptions of an afterlife world and created games of fate that facilitated access to those realms. Drawing on textual, art-historical, and archaeological analyses, the book reveals the shared structural traits of the two civilizations as well as their distinctive features.

religious architecture at Tufts University, and on body and space at an online conference on performativity organized by Niki Tsironis of the National Hellenic Research Foundation and the Center for Hellenic Studies at Harvard.

Emmelyn Butterfield-Rosen *15 continued as associate director of the Williams Graduate Program in the History of Art at the Clark Art Institute, and taught a new lecture survey, “Impressionism, Post-Impressionism, and Modernity,” for undergraduates at Williams College. For the Clark’s Research and Academic Program, together with Andrei Pop, she co-convened the interdisciplinary colloquium “Beauty, Sexuality, and Selection: Darwinian Revolutions in Aesthetics,” which brought together both humanists and scientists around the topic of sexual selection as an evolutionary concept. Emmelyn’s essay “The Hierarchy of Genres and the Hierarchy of Life-Forms” was published in Res: Anthropology and Aesthetics 73–74 (2020), and her article on the Museum of Modern Art’s exhibition Félix Fénéon: The Anarchist and the Avant-Garde appeared in Artforum 59.6 (April 2021). Her book Modern Art and the Remaking of Human Disposition will be published by the University of Chicago Press in November 2021.

Kaira Cabañas *07’s book, Immanent Vitalities: Meaning and Materiality in Modern and Contemporary Art, was published as part of the University of California Press’s Studies in Latin American Art series. Her book examines the shift in conceptions of art’s materiality and how contemporary art is now experienced less as an autonomous, inanimate form and more as an active material agent. It describes how such “immanent vitalities” expand the discourse of new materialisms, charting how artists distance themselves from dualisms such as mind-matter, culture-nature, human-nonhuman, and even Western–non-Western. Kaira also edited and wrote the preface to artist and therapist Lula Wanderley’s No silêncio que as palavras guardam: O sofrimento psíquico, o Objeto Relacional de Lygia Clark e as paixões do corpo [The Silence That Words Hold: Psychic Suffering, Lygia Clark’s Relational Object and Corporeal Passions] (n+1 Edições, 2021). She has been appointed William C. Seitz Senior Fellow at the Center for Advanced Visual Studies in Art (CASVA) at the National Gallery of Art for the 2021–22 academic year. Kaira is professor of global modern and contemporary art history at the University of Florida, Gainesville.

Dora C. Y. Ching *11 published Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves, a nine-volume set of books on the 1943–44 Lo Archive photographs of the Buddhist cave sites in Dunhuang in northwest China. Volume 9, a volume of essays, was also published as a stand-alone paperback titled Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves. The publications are the culmination of a complex, multiyear project in which Dora collaborated with an international team of scholars, led several research trips to Dunhuang as well as one to Europe, co-curated the 2015–16 exhibition Sacred Caves of the Silk Road: Ways of Knowing and Re-creating Dunhuang at the Princeton University Art Museum, and organized a symposium and several workshops. During the past year, she worked intensively with designers Joseph Cho ’94 *97 (M.A.) and Stefanie Lew *96 (M.A.) of Binocular to create the nine-volume set made up of 3,128 pages with nearly 4,000 images, bilingual captions, specially commissioned maps and diagrams, concordances, and research essays. After three volumes were printed in February 2020, production halted due to the pandemic. Dora and Binocular used the additional time to make refinements and enhancements, especially to the reference volume (volume 1) and the essay volume (volume 9). Printing resumed last September, and the books—which took 380,000 sheets of paper and 524 pounds of ink(!)—were completed in February 2021. For more about the publication, see the Tang Center’s news (pages 22–23), and, for a look inside, view the video made by Dora, which is available on the Tang Center website, tang.princeton.edu.

Mimi Chusid *16 recently accepted a position as assistant professor of Japanese art at the University of Washington. She spent the 2020–21 academic year as a J. Clawson Mills Fellow at the Metropolitan Museum of Art and is currently working on her book manuscript, titled Imagining the Afterlife: Image, Text, and Ritual in Japanese Buddhist Art. Despite the pandemic, she has also been able to present her work (virtually) in the Met’s Spring Colloquia series as well as at the UK Association of Buddhist Studies conference.

Tracy Cooper *90 published the essay “Intermediality, Image & Text in the Construction & Circulation of Cassinese Identity” in The Network of Cassinese Arts in Renaissance Italy, edited by Alessandro Nova and Giancarla Perini (Officina Libreria, 2021). She also continued work on projects and educational activities as a member of the board of directors of Save Venice Inc., and she remains on the advisory council of the Department of Art and Archaeology. Tracy was invited by the Renaissance Society
of America to lead an ad hoc committee to write a mission, vision, and values statement. Other publications and plans for conference papers that were postponed due to the pandemic were transitioned to virtual conferences, along with all her teaching. Notably, the Vassar College online conference “Reconsidering Raphael 2020” (reconsideringraphael.vassarspaces.net) featured Tracy and Sheryl Reiss ’92 among its co-organizers. Tracy also organized and chaired a session at that conference on the legacy of the Princeton Raphael symposium of 1983, a milestone in bringing together art history and conservation that was organized by the late John Shearman, who taught in the department at Princeton from 1979 to 1987, and Temple University Professor Marcia Hall, who also spoke in Tracy’s session, as did Cathleen Hoeniger ’89.

Hugh Davies ’75, in pursuit of his Princeton Ph.D. on Francis Bacon, spent the academic year 1972–73 in London and succeeded in securing a series of in-person interviews with Bacon. Hugh kept a diary of his time socializing with Bacon, which has now been published in the volume Francis Bacon: Shadows (Thames and Hudson, 2021). The publication is the fourth in a series of studies published by the Francis Bacon Foundation and includes contributions by six scholars. During a June 1973 interview in Bacon’s apartment, Hugh and Bacon took Polaroid photos of one another. Hugh also served as a member of the Francis Bacon Authentication Committee for the decade preceding the publication of the Francis Bacon catalogue raisonné.

Nancy Demerdash ’15, assistant professor of art history at Albion College, presented part of her book manuscript on postwar modernist architecture in Tunisia at the Docomomo Israel-Germany online conference “From Conventional to Experimental: Mass Housing and Prefabrication” in June 2021. Her article “Experiential Approaches to Teaching African Culture and the Politics of Representation: Building the Documenting Africa Project with StoryMapJS” was published in the Journal of Interactive Technology and Pedagogy 19 (May 2021). In November 2020, Nancy and her partner welcomed fraternal twins Kian and Farrah.

Pierre du Prey ’73 has expanded on the research he undertook for his 1994 book The Villas of Pliny from Antiquity to Posterity in a forthcoming publication, Francesco Ignazio Lazzari’s Discrizione della villa pliniana: Visions of Antiquity in the Landscape of Umbria. Coauthored with Anatole Tchikine, the book transcribes and translates for the first time a circa 1704 manuscript by Lazzari in the Dumbarton Oaks Garden Library. The volume also offers a comparison of Lazzari’s contribution with those of his predecessors and contemporaries who similarly attempted imaginative villa reconstructions based on a famous epistolary house-and-garden description by Pliny. Lazzari’s writings and drawings reveal a largely forgotten, yet distinctively local tradition of garden design in direct response to the alluring Umbrian landscape. The book will appear this winter as the latest volume in the series Ex Horto: Dumbarton Oaks Texts in Garden and Landscape Studies.

Sabine Eiche ’83 continues to do freelance translating from Italian to English, most recently for the Getty Research Journal. Her popular column on etymology and language is still running in the Richmond News. At the beginning of May, Sabine published her 200th column in the paper.

Noam M. Elcott ’09, associate professor of art history and archaeology at Columbia University, was the 2021 recipient of the Great Teacher Award conferred by the Society of Columbia Graduates. Nika Elder ’13 is assistant professor of American art at American University in Washington. Her recent article “Enslaved Labor and Cultural Capitol: A Quantitative...
and Qualitative Analysis of Copley’s Patrons and Their Circum-Atlantic World,” coauthored with Diana Greenwald, appeared in the winter 2020 “Enslavement and Material Culture” issue of Winterthur Portfolio. Another article, on Copley’s colonial portraits, is forthcoming in Art History; it derives from her second book project, which locates the Anglo-American painter’s work and career in the context of the transatlantic slave trade. With generous support from the Barr Ferree Fund, her first book, William Harnett’s Curious Objects: Still-Life Painting after the American Civil War, will be published by the University of California Press in fall 2022.


Caroline Fowler *12, the Starr Director of the Research and Academic Program at the Clark Art Institute, co-convened the Clark conference “Conservation and the Making of Art History,” which will be published in 2022 as a volume in the Clark Studies in Visual Arts Series with Yale University Press. She also became coeditor, with Ittai Weinryb (Bard Graduate Center), of a book series with Princeton University Press called Art/Work, which will offer collaborative studies between artists, conservators, and art historians on material histories. The first two volumes, forthcoming in 2023, will be dedicated to pigments and ceramic arts. Caroline also coauthored, with J. Vanessa Lyon (Bennington College), an article on the necessity of incorporating Black feminism into studies of 17th-century Dutch art history and the transatlantic slave trade (forthcoming in the Journal of the Historians of Netherlandish Art), an intellectual commitment that is part of her current book project, Beside One Another: Dutch Painting and the Rise of the Transatlantic Slave Trade.

Early in the pandemic, Marcy B. Freedman *81 (M.A.) sent out an oversized postcard announcing her decision to cancel all of her interactive performances. In the absence of that mode of expression, she devoted herself to other endeavors, including collaborations with other artists. Marcy and Carla Rae Johnson, as partners in THUNDER & LIGHT, created online projects and window installations in Peekskill, New York, to encourage the use of masks. More recently, they promoted COVID-19 vaccinations with a participatory project entitled “You Call the Shots.” Marcy also continued her involvement with the three-woman group In_Question, developing an exhibition titled Broad Powers that celebrates women, past and present. The show is on display at the Hammond Museum in North Salem, New York, through November 2021. Marcy’s wall installation, titled Just Look at Us Now, is comprised of digital collages that juxtapose a woman from the past with an updated version of the same woman. These comparisons highlight the impressive and varied accomplishments of contemporary women. In conjunction with the exhibition, Marcy organized a multimedia performance event for the Hammond Museum, with eight writers, two dancers, and two musicians presenting original works inspired by one or more of the images in her installation.

Ludovico Geymonat *06 is assistant professor of medieval art at Louisiana State University. In 2021, he published “Giorgio Spavento e la facciata di Santi Filippo e Giacomo a Venezia: Sculture gotiche per una lunetta rinascimentale” in Mélanges de l’École française de Rome: Moyen Âge 133.1 (2021) (doi.org/10.4000/mefrm.9153). His article explores the interpretation of John Singleton Copley, Nicholas Boylston (1716–1771), 1767, oil on canvas, an image discussed in Nika Elder’s forthcoming article (Harvard University Portrait Collection; photo © President and Fellows of Harvard College).
of three mid-13th-century Gothic sculptures that were moved from the chancel screen of the Basilica of San Marco to the portal of the church of Santi Filippo e Giacomo in Venice in 1491. Once the statues were taken out of their original context, their iconographic meaning was open to reinterpretation. Even though it was driven by pragmatic intentions (in this case, to redesign an ancient monastic facade in keeping with a newly fashionable late-15th-century style), repurposing the statues led to semantic shifts that made them appear enigmatic, if not downright bewildering, to those who looked at them at a later time. Ludovico will chair an online session on pulpits and screens at the 57th International Congress on Medieval Studies at Kalamazoo in 2022.

**Johanna Heinrichs** *13 is assistant professor in the School of Architecture at the University of Kentucky College of Design, where she teaches lecture courses and seminars in the History and Theory of Architecture sequence. In October 2020, she presented a paper at the Southeast Chapter of the Society of Architectural Historians virtual conference. Part of a larger research project, the paper examined three Venetian patrons of the architect Andrea Palladio and the status of their Palladian villas within a larger network of houses in which those patrons lived and moved. In the spring, she published an essay titled “The Body of the City: Medicine and Urban Renewal in the Rome of Sixtus IV,” in Health and Architecture: The History of Spaces of Healing and Care in the Pre-Modern Era, edited by Mohammad Gharipour (Bloomsbury Visual Arts, 2021). Johanna also serves as a member of the awards committee of the Italian Art Society.

**Mark J. Johnson** *86’s paper “Constantine’s Apostoleion: A Reappraisal” appeared as a chapter in The Holy Apostles: A Lost Monument, a Forgotten Project, and the Presentness of the Past, edited by Margaret Mullett and Robert G. Ousterhout (Dumbarton Oaks Research Library and Collection, 2020), returning to a subject he discussed in his dissertation. In July 2021, Mark retired after completing 33 years of teaching ancient and medieval art at Brigham Young University.

**Margaret L. (Peg) Laird** *01 has been appointed to a three-year term as editor of the Memoirs of the American Academy in Rome (aarome.org/publications/memoirs). Published since 1915, the Memoirs is an annual volume that publishes articles on topics related to the areas supported by the Rome Prize Fellowships: history, literature, and material culture in ancient studies, medieval studies, Renaissance and early modern studies, and modern Italian studies. Peg is currently teaching classics and archaeology classes as an adjunct associate professor for the Ancient Greek and Roman Studies Program in the Department of Languages, Literatures, and Cultures at the University of Delaware. Her essay “Drawings of Women at Pompeii” will be published later this year in the volume Women’s Lives, Women’s Voices: Roman Material Culture and Female Agency in the Bay of Naples, edited by Brenda Longfellow and Molly Sweatnam-Burland, forthcoming from the University of Texas Press.

**Claudia Lazzaro** *75 completed a second two-year term as chair of the Department of the History of Art and Visual Studies at Cornell University, but, with the new pandemic reality, decided to retire in September 2020 to work on a number of scholarly works in progress. The first of her two book projects evolved from a series of planned articles into chapters in a volume tentatively entitled Audacious Portraits: Bodies, Armor, and Power in the World of Duke Cosimo de’ Medici. Reflecting on the old McCormick Hall of her graduate student years, she notes how different scholarship on computer and online is from those very old days, when there was not even a photocopy machine in the building. She also fondly remembers the night several graduate students sat in wait for the night-blooming cereus in the lobby of McCormick to produce its annual bloom.

**Ulrike Meyer Stump** *18 published her dissertation on the German photographer and sculptor Karl Blossfeldt with Lars Müller Publishers, Zurich, in English and German editions. The book was made possible thanks to generous support from the Barr Ferree Foundation Fund and the Graham Foundation for Advanced Studies in the Fine Arts. Although the pandemic prohibited a formal launch of the book, it was reviewed in the Frankfurter Allgemeine Zeitung, the Berliner Tagesspiegel, the Neue Zürcher Zeitung, the art blog of Le Monde in Paris,
and Bomb Magazine in New York, as well as several European graphics magazines. Ulrike is currently coediting, with the German photo historian Bernd Stiegler, the reviews of Blossfeldt’s Urformen der Kunst for Spector Books and working on a project about Henry Moore’s photography. She continues to teach at the Zurich University of the Arts.

Matthew J. Milliner *11, associate professor of art history at Wheaton College, received a Commonwealth Fellowship from the University of Virginia’s Institute for Advanced Studies in Culture to complete his forthcoming book, entitled Mother of the Lamb. His book The Everlasting People: G. K. Chesterton and the First Nations (InterVarsity Press, 2021), which combines Byzantine art history with Indigenous North American visual culture, will be published in December 2021. He has been reappointed to the curatorial advisory board of the United States Senate.

Alfreda Murck *95, as a lecturer in Columbia University’s Department of Art History and Archaeology, had the challenge of offering two Zoom courses this year: a graduate seminar on Chinese landscape painting of the Song and Yuan Dynasties and its appropriations during Japan’s Muromachi era, and an undergraduate survey of Chinese art history. She published the essay “Magpies and Hare: Cui Bai’s Commentary on Marriage, Eunuchs, and Self-awareness” in the Journal of Song-Yuan Studies 49 (2020), on the Song dynasty masterpiece dated 1061 and now in the National Palace Museum, Taipei. She argued that contemporary 11th-century viewers would have understood the painting as a visual commentary on a court scandal. For the Museum Rietberg Zürich’s special exhibition catalogue Longing for Nature: Reading Landscapes in Chinese Art (2020) she contributed an essay titled “Poetry in Painting: Painting Becoming Poetry.”

Jenifer Neils *80 coedited, with Dylan K. Rogers, The Cambridge Companion to Ancient Athens (Cambridge University Press, 2021). The book is a comprehensive introduction to the city, its topography and monuments, inhabitants and cultural institutions, and religious rituals and politics. Various chapters link the religious, cultural, and political institutions of Athens to the physical locales in which they took place. The contributors draw on discoveries in the excavations in the Agora, sanctuaries, and cemeteries to explore how the city was planned, how it functioned, and how it was transformed from a democratic polis into a Roman city. The volume includes chapters by Robert Bridges ’69, John Camp *77, Margaret Miles *80, Susan Rotroff *76, and Alan Shapiro *77. Jenifer is director of the American School of Classical Studies at Athens.

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, where she teaches art history courses. She has also taught at the Universiteit Gent and collaborated on projects at the Rubenshuis. With Lieneke Nijkamp, curator of research collections at the Rubenianum, she coedited Many Antwerp Hands: Collaborations in Netherlandish Art (Brepols, 2021), a fresh look at the phenomenon of artistic collaboration in the early modern Low Countries. The interdisciplinary essays in the volume draw on economic and social history, current interests in immigration and mobility, print studies, and technical analysis to investigate both theoretical reflections on artistic collaboration and in-depth studies of particular artist partnerships and collaboratively made objects.

Jessica Paga *12 saw the publication of her book and the awarding of tenure and promotion to the rank of associate professor
in the Department of Classical Studies at the College of William & Mary in 2020. Her book, *Building Democracy in Late Archaic Athens*, published by Oxford University Press, is the first to catalogue the monumental building activity in Athens and Attika between 508/7 and 480/79 B.C.E. It provides analysis of the intersection between monumental building and political governance and draws new conclusions about the term “building program.” Publication of her book was supported by a Samuel H. Kress Grant for Research and Publication from the Archaeological Institute of America (AIA); a von Bothmer Publication Subvention Grant, also from the AIA; and a Barr Ferree Publication Fund grant. She and her husband also celebrated the birth of their daughter, Josephine, amidst the pandemic. During the 2021–22 academic year, Jessica will be a national lecturer for the AIA and will begin work on her next manuscript, on early theatrical conventions.

**Amy Papalexandrou** *‘98 recently published* Architecture and Visual Culture in the Late Antique and Medieval Mediterranean: Studies in Honor of Robert G. Ousterhout, coedited with Vasilis Marinis and Jordan Picket (Brepols, 2020). Ousterhout, now professor emeritus at the University of Pennsylvania, was the late Professor Danny Ćurčić’s first doctoral student, at the University of Illinois. The volume also includes her essay “Sacred Sound and the Reflective Cornice,” in which she considers anew the acoustic properties of an important structural member of medieval architecture that rarely receives emphasis. Amy also has two forthcoming articles: “Presence and Performance: Orthodox Spaces of the Eastern Roman Empire,” in The Oxford Handbook of Religious Space; and “Urban Space and Collective Action in Late Antique Arsiné,” in The Byzantine Neighbourhood: Urban Space and Political Action, edited by Fotini Kondylis and Ben Anderson (Routledge).

**Nassos Papalexandrou** *‘98 published two essays in Object Biographies: Collaborative Approaches to Ancient Mediterranean Art, edited by John Hopkins, Sarah Costello, and Paul Davis (The Menil Collection, 2021). One probes the problematic provenience of early Greek Thessalian bronzes sold by Alexander Iolas to collectors John and Dominique de Menil in 1962. The second deals with similar issues regarding two Archaic architectural terracottas from Turkey. A third essay, published in Cave and Worship in Ancient Greece: New Approaches to Landscape and Ritual, edited by Stella Katsarou and Alexander Nagel (Routledge 2021), explores the Idaean Cave on Crete as a cultic site that fashioned itself as a Wunderkammer in the 8th and 7th centuries B.C.E. Nassos’s monograph, titled Bronze Monsters and the Cultures of Wonder: Griffin Cauldrons in the Preclassical Mediterranean, will be published this fall by the University of Texas Press. In spring 2021, he addressed aspects of this work in Professor Nathan Arrington’s fascinating seminar “Greece and the Near East before the Persian Wars.” He deeply regrets that the pandemic prevented him from visiting, one last time, the Princeton University Art Museum, whose antiquities collection, masterfully curated by Michael Padgett over the last 30 years, had an incomparable formative impact on his intellectual growth as a student of antiquity and lover of its material and visual culture.

theme Véronique selected to coincide with that of the virtual exhibition two of her students curated under her supervision at the L.C. Bates Museum in Hinckley, Maine. She also gave lectures via Zoom this year for the University of Dundee, Scotland (“The Stage and the Page: Jean Fouquet’s Martyrdom of St. Apollonia”), and the Universidad Iberoamericana in Mexico City (“La pared y la piel”). This spring, as she was teaching a course on Copies, Fakes, and Forgeries, she had the pleasure of inviting to Colby College (virtually) fellow Princetonian Gary Vikan ’76 to talk about his recent book, *The Holy Shroud: A Brilliant Hoax in the Time of the Black Death* (Pegasus Books, 2020).

**Sheryl E. Reiss** ’92, a Newberry Library scholar-in-residence, also teaches at the University of Chicago Graham School. This year she presented webinars for the Arts Club of Chicago (“The Raphael Problem: A Case for the Defense”) and the Istituto Italiano di Cultura of Chicago (“Raphael and the Ladies: The ‘Prince of Painters’ and Female Patrons, Collectors, and Viewers”). Along with Tracy Cooper ’90 and others, Sheryl was a co-organizer of the online conference “Reconsidering Raphael,” sponsored by Vassar College, in which she presented a paper titled “Raphael and Gendered Viewing.” She has three articles scheduled for publication in 2021: “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); “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); and “A Note on Raphael and Gendered Viewing,” which will appear in a German festschrift. Sheryl is working on a book project, *A Portrait of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) and the Visual Arts*, and an invited article titled “Parmigianino, Raphael, and the Patronage Game” that will appear in the special issue of the online journal Arts.

**Charles Scribner III** ’73 ’77’s article on Bernini’s Cristo Vivo crucifix in the Princeton University Art Museum will be published in the next issue of the *Record of the Art Museum* (vol. 77–78, the Renaissance-Baroque issue). The bronze corpus, designed by Bernini in 1659 for St. Peter’s in Rome and executed by his premier collaborator, Ercole Ferrata, was given to the museum in 1979 in honor of Charles’s dissertation advisor, Professor John Rupert Martin. The article, a mere 40 years in the making, is dedicated to the memory of his Bernini mentor maximus, Cavaliere Irving Lavin (honored posthumously by the Italian Government as a Cavaliere dell’Ordine della Stella d’Italia).

**Nebojša Stanković** ’17 completed his first year as assistant professor in the Department of Art History at the University of Priština in Kosovska Mitrovica, where he teaches Byzantine, Western medieval, and Islamic architecture, as well as Serbian medieval art and architecture. With Nikos Kontogiannis and Ivana Jevtić, both of Koç University (Istanbul), Nebojša organized and cochaired an online workshop on Byzantine religious architecture (November 2020 and May 2021), where he presented his developing study of the concept of spatial memory in Byzantine monastic churches. He was a member of the organizational board and a session moderator for the 20th annual Niš and Byzantium International Conference, and he delivered a paper examining the presence of a dome in some 14th-century Serbian churches at the 7th National Conference of Byzantine Studies in Belgrade, both in June 2021. His older research was published in two articles: “The Three-Door Arrangement of the Narthex’s East Wall and Its Utilization within the Middle Byzantine Monastic Ritual,” in *Step by Step towards the Sacred: Ritual, Movement, and Visual Culture in the Middle Ages*, edited by Martin Lešák, Sabina Rosenbergová, and Veronika Tvrzníková (Viella and Masaryk University Press, 2020); and “Tradition, Innovation, and Individual Creation in Monastic Architecture: The Case of St Athanasius the Athonite and the Katholikon of His Great Lavra,” in *Art of the Byzantine World: Individuality in Artistic Creativity; A Collection of Essays in Honour of Olga Popova*, edited by Anna Zakharova, Olga Ovcharova, and Irina Oretskaia (State Institute for Art Studies, Moscow, 2021).

**Madeleine Viljoen** ’00, curator of prints and the Spencer Collection at the New York Public Library, together with Meredith Martin (NYU) and Nina Dubin (University of Illinois at Chicago), coauthored the volume *Meltdown! Picturing the World’s First Bubble Economy* (Brepols/Harvey Miller, 2020). As a consequence of the pandemic, the related exhibition that was originally scheduled to open at the New York Public Library in the fall of 2020 (to coincide with the tercentenary of the collapse of the Mississippi and South Sea Bubbles in 1720) was postponed to the fall of 2022. In the past year, Madeleine published several articles, including “Diligent Labor in Giovanni Stradanus’s...
Kristen Windmuller-Luna *16, curator of African arts at the Cleveland Museum of Art (CMA), curated Threads across Time: African Textiles, 500–1993 in the exhibition Stories from Storage (clevelandart.org/magazine/cleveland-art-winter-2021), on view from February 7–May 16, 2021. The CMA’s first African textiles focus since 1973, it united northern and sub-Saharan African works in the galleries for the first time, celebrating rarely-seen garments, furnishings, and contemporary fiber arts. In fall 2020, Kristen reinstalled Benin Kingdom works at the CMA, focusing on provenance and historical transparency (clevelandart.org/magazine/cleveland-art-winter-2021). Her article “Talismanic Imagery in an Ethiopian Christian Manuscript Illuminated by the Night-Heron Master” will appear in the Metropolitan Museum Journal 56 (2021), and her entries on artists will be published in Phaidon’s forthcoming volume African Artists: From 1882 to Now. Virtual presentation highlights this year included a lecture on “dressed” Ethiopian Christian paintings, for the Cleveland Archaeological Society, and “Where Is Ethiopia in African Art History?” for the Institute for Advanced Study’s Ethiopian Studies Series (ias.edu/video/where-ethiopia-african-art-history). During the Arts Council of the African Studies Association Triennial Conference in June (virtual), she spoke at a Museum Day roundtable and gave a paper on textiles in Nigerian paka egúngún masquerade costumes. In a pandemic silver lining, virtual learning allowed her the rare opportunity to study Gəʿəz (Classical Ethiopic) via the Catholic University of America (2020) and Princeton (2021).

Jay Xu *08, director of the Asian Art Museum of San Francisco, has focused on the museum’s Transformation Project for the last several years. The project involves the launch of contemporary art, expansion of exhibition and public spaces, renovation of collection galleries and education classroom, and investment in digital tools for deeper and richer audience engagement, all underwritten by a successful $100 million campaign that he personally led. The renovated collection galleries reopened to the public in November 2019. The expanded facility, delayed by the COVID-19 pandemic, is slated to open in the fall of 2021. In addition to his work at the museum, Jay continued a number of civic duties and commenced new engagements, including the Committee to Visit the Harvard Art Museums (since March 2020), the governing board of the Chinatown Media and Arts Collaborative in San Francisco (founding member, since July 2020), and the advisory council of the Shanghai Museum (member of the inaugural class, since September 2020). He also served as the co-chair for the 2020 annual meeting and MuseumExpo of the American Alliance of Museums. In academic research, Jay published “Casting Technology of the Sanxingdui Civilization” (in Chinese), a comprehensive and authoritative treatment of the subject, in Masterpieces of Ancient Art of Sichuan, Volume One: Ancient Bronzes (Ba Shu shushe, 2021), the first volume of a comprehensive catalogue series focusing on ancient art of the Sichuan region.
Farewells

In Memoriam: Susan Love Lehre

Susan Love Lehre, the department’s beloved former manager of finance and administration, passed away in October 2020 at the age of 71. A native of California, Susan earned a bachelor’s degree in fine arts at California State University. She joined the University in 1989 and devoted almost 30 years to the department, first as graduate administrator and then as department manager, before her retirement in September 2018.

Throughout her many years as manager, she was admired and respected for her integrity, sound judgment, superb managerial skills, and dedication to the department. Whenever someone brought a proposal or an initiative to Susan, her immediate instinct was to find a way to make it happen. If there was a personal problem, she was equally adept and generous in devising a creative solution. She was also greatly appreciated for her support of junior faculty members, making them feel welcome and at home in the department. Even after her retirement, as the department was preparing for its relocation to Green Hall, she volunteered to take part in meetings to plan the move, citing her “familial feelings for the department.”

Outside the department, Susan was an active member of Princeton’s Academic Managers Group, mentoring new managers, starting the volunteer subcommittee, receiving the group’s leadership award in 2011, and, most notably, organizing the group’s annual University-wide Thanksgiving food drive to benefit WomanSpace. She also coordinated the department’s annual donations of back-to-school supplies and Christmas gifts to HomeFront. After retiring, she volunteered at the Free Library of New Hope and Solebury (nhslibrary.org), where her family has requested donations in her memory be made.

Over the years, Susan’s inherent grace and generosity came to represent the public face of the department. She always had the warmest welcome for alumni and former faculty returning to campus, and she delighted in seeing their young children and offering the treats that she always seemed to have on hand. She also established the department’s annual holiday tradition of Lindt chocolate Santas.

Susan wrote to many people after her retirement, thanking them for kind words or a retirement gift, and she often said that she most looked forward to sleeping past 5 a.m., riding her bicycle around New Hope, and enjoying her home and community. An avid gardener, she turned her little place by the creek into a paradise that included tulips which grew from bulbs shipped from Holland during her trip there. She had always loved traveling to see beautiful cities and works of art. On the occasion of her retirement, the Princeton University Art Museum acquired a beautiful pair of Hellenistic gold earrings in her honor.

Beyond her devotion to the department, Susan will be remembered for her ready smile and infectious laugh, her innate warmth, her generous spirit, her passion for volunteerism, and her love for her two daughters. She embodied the most humane and enlightened values, and she made everyone with whom she came into contact a better person.
As we await the construction of the new Princeton University Art Museum, we share images of McCormick Hall, home to the Department of Art and Archaeology for nearly a century.

Follow us on Instagram to see construction photos: @artandarchaeologyprinceton

1964–65 addition, entrance to McCormick Hall

1964–65 addition, entrance to McCormick Hall (photo: Princeton University Archives, Mudd Library, Grounds & Buildings)

View from north with McCormick Hall addition, ca. 1925 (photo: Princeton University Archives, Mudd Library, Grounds & Buildings)

Marquand Library, ca. 1923 (photo: Princeton University Archives, Mudd Library, Grounds & Buildings)

McCormick Hall and art museum, ca. 1923 (photo: Princeton University Archives, Mudd Library, Grounds & Buildings)

McCormick Hall and art museum, ca. 1923 (photo: Princeton University Archives, Mudd Library, Grounds & Buildings)

North facade, ca. 1965 (photo: source unknown)

Left: Tableau vivant of Leonardo’s Last Supper staged by graduate students in Marquand Library, circa 1975. Left to right: Claudia Marchitiello Mark ’91, Nina Athanassoglou-Kalmyer ’80, Christine Armstrong ’85, Peter Rohowsky ’75 (M.A.), Sally Santosuosso, Nancy Prendergast ’77 (M.A.), Christopher Comer ’80, Guy Bauman ’77 (M.A.), Robert Ketterer, Patricia Krouse, Carol Lawton ’84, Sabine Eiche ’83, Kaye Van Valkenburg ’77 (M.A.) (photo: David Levine ’84)
Third-floor lounge, 2020
McCormick Hall, 2018
McCormick Hall, 2018
McCormick Hall, 2007
Mark J. Johnson, his wife Mariolina, and their children Andrew and Tiffany in front of McCormick Hall, 1985
McCormick Hall plaque
McCormick Hall and art museum
McCormick Hall and art museum
McCormick Hall and art museum
McCormick Hall plaque
Sabine Eiche *83 (left) and Micheline Moisan *75 in the Marquand Library graduate study room, circa 1973
Jeffrey C. Anderson *76 in the manuscript study room in Marquand Library, ca. 1975
Marquand Library, 2018
Marquand Library, 2019
 commons.wikimedia.org/wiki/index.php?curid=2239383
Barr Ferree Publication Fund

The Barr Ferree Publication Fund “is to be used in meeting the publication expense of books of merit on architecture and related topics in the fine arts,” including but not limited to sculpture, painting, engraving, music, drawing, landscape design, city planning, and industrial arts. The fund is to “be used for manufacturing and publication expenses only.”

Eligibility: Projects must be the product of primary research by current Princeton faculty members, librarians, or curators or other academic professionals, or be based on doctoral research by recipients of Princeton Ph.D.s (ordinarily only up to 15 years after the Ph.D. defense date). Graduate alumni who earned a Ph.D. may apply for a second book subvention if it falls within those 15 years.

The Barr Ferree Publication Fund supports two types of request: (1) press subventions for enhancements to publications and (2) the cost of reproduction fees charged by image collections. Separate applications should be submitted for each type of funding. Any questions about the committee, its procedures, or the eligibility of specific projects should be directed to Maureen Killeen, department manager, Department of Art and Archaeology (mkilleen@princeton.edu, 609-258-3772).

The next application deadlines are November 15, 2021, and April 20, 2022. More detailed information and the online application form are available at: barrferree.princeton.edu.