Warm greetings from the Department of Art and Archaeology! Our return to campus after a year of remote teaching and learning came with excitement as well as adjustment as we settled into our temporary home in Green Hall and encountered the inevitable if productive challenges of reentry. Students, faculty, and staff met these challenges with admirable energy and creativity and excelled in their work. There is much good news to report, including the promotion of Anna Arabindan-Kesson and Carolina Mangone to the rank of associate professor, the promotion of Bridget Alsdorf to the rank of full professor, and the promotion of Dora Ching to deputy director of the Tang Center for East Asian Art. Additionally, we are thrilled to welcome Professor Tina Campt to the department, and we look forward to the collaborations inspired by her joint appointment with the Lewis Center for the Arts.

For more department news, I invite you to read our new publication, Ampersand, an annual report that provides a snapshot of the department’s activities and accomplishments over the previous year. Ampersand will be available on the department’s website in October.

Every year I read with great pleasure the notices submitted by the department’s alumni, who have taken myriad professional paths and have accomplished many wonderful things along the way. As Chair, I am confident that the art and archaeology community will continue to thrive as we advance our work and plot new directions going forward.

Rachael Z. DeLue, chair
News from Alumni

Undergraduate Alumni

Eloïse-Mitsuko Alemany ’96 established her own publishing house, Periplo Ediciones, in Buenos Aires, Argentina, ten years ago. She specializes mainly in children’s books in Spanish, which she creates, edits, produces, and publishes. The books are distributed not only in Argentina but also in South America and Spain, in addition to some rights that are sold in Europe and the United States.

Anne-Marie Belli ’84, after the pandemic hit and New York City shut down in March 2020, turned to Central Park for solace and inspiration. She began painting scenes of the park that she encountered on her long daily walks. Thus far, Anne-Marie has created over 100 watercolors of Central Park, documenting the changing seasons and the refreshing beauty of nature.

Lex Brown ’12 will teach “Introductory Drawing” in the Program in Visual Arts during the fall 2022 semester. She will have a solo exhibition at the MIT List Visual Arts Center in April 2023.

Sarah H. Cho ’18, in her position as curatorial assistant in the Department of American Art and Decorative Arts at the Baltimore Museum of Art, co-curated the show Beatrice Glow: Once the Smoke Clears. On view at the museum from May 15 to October 2, 2022, the exhibition presents Glow’s multimedia explorations into the socio-historic and environmental legacies of the tobacco industry. The show marks the first time the museum has shown virtual reality-sculpted and 3-D printed artwork. It also includes an olfactory experience that evokes the historied trade networks between Asia and the Americas, as well as the artist’s personal relationship with the indigenous strain of tobacco. Sarah was the first curator of East Asian descent to curate an exhibition at the Baltimore Museum of Art. This summer, she took up a new position as assistant curator at the Queens Museum.

Bryan Cockrell ’08 is an English for Speakers of Other Languages (ESOL) teacher at a public high school in Maryland. This past year, his students in “Latin American History” created their own museum exhibit that, inspired by the work of the Young Lords, responded to the question “What do we need at this moment?” The exhibit explored four different responses to that question: healthcare, hope, representation, and rest. While reading the novel All American Boys, his ESOL students met with members of the Committee in Solidarity with the People of El Salvador (CISPES) to examine the ways in which we can build international, multiracial solidarity as a means of creating more just futures. Throughout the year, Bryan mentored a 12th-grade student in the Teacher Academy of Maryland, and in December
2021 he was named “teacher of the month.” Bryan was previously an English as a New Language (ENL) teacher in the Bronx, and, before that, served as a curatorial research fellow at the Metropolitan Museum of Art and a postdoctoral fellow at Dumbarton Oaks Research Library and Collection. He is always looking for ways in which pedagogy can intersect with museums and social movements, as well as for kindred spirits who are interested in imagining and creating more equitable worlds.

bryan.cockrell86@gmail.com

Elsbeth (Field) Dowd ’04, after working for several years at the Lyme Art Association (LAA) in Old Lyme, Connecticut, became executive director on July 1, 2022. LAA is a welcoming and thriving fine arts community and the historic home of American Impressionism. Its mission is to promote and cultivate an appreciation for representational fine arts in its historic, skylit 1921 building, which includes a world-class gallery and art education studio. LAA exhibits more than 2,000 paintings and sculptures each year in up to 15 themed, juried exhibitions. The association engages artists and art lovers in the visual arts through art classes, workshops, lectures, artist demonstrations, and special events presented by respected instructors and subject experts. Elsbeth invites all alums who are in the area to stop by.

Tara A. (Thompson) Dudley ’99 was recently promoted to a tenure-track assistant professor position in the School of Architecture at the University of Texas at Austin, where she teaches courses in interior design history and architectural history. Her first book, Building Antebellum New Orleans: Free People of Color and Their Influence, was published by the University of Texas Press in August 2021. The book won the Association of American Publishers 2022 Prose Award in Architecture and Urban Planning and the 2022 Center for History and Culture Summerlee Book Prize. It has been praised as a “significant and deeply researched examination of the free nineteenth-century Black developers who transformed the cultural and architectural legacy of New Orleans.” Tara’s academic pursuits combine with over 15 years as a historic preservation consultant with HHM & Associates, Inc., where she lent her expertise to the writing of historic furnishings reports for several National Park Service sites in addition to the preparation of historic resource surveys, historic context studies, and National Register of Historic Places nominations. She collaborated with Neill-Cochran House Museum executive director and fellow department alum Rowena Houghton Dasch ’97 on a project reinterpreting Austin’s only intact slave quarters building. The exhibition, Reckoning with the Past: Slavery, Segregation, and Gentrification in Austin, was accompanied by a catalogue coauthored by Tara and Rowena. Tara is currently writing a biography of African American architect John Saunders Chase. She enjoys life in the Austin suburbs with her family.
Douglas Dunn ’64, with his company Douglas Dunn + Dancers (DD+D), took advantage of one of the pandemic’s ebbs to get back to live performance. In April 2022, seven dancers offered an hour of work in the company’s studio at 541 Broadway in Manhattan, under the title “Salon I just want to dance my way through life you know.” The phrase is from Douglas’s writings of the 1970s, and the array of short dances covered much of his career. The earliest piece, “Nevada,” danced by Douglas himself, was from 1974; the newest, “Dancing Made Easy,” was completed a week before the concerts. In the fall of 2021, Douglas made one group piece, “Roundelay.” He set it on students of New York University, where he has taught for many years. The score for the dance is an excerpt from Rodrigo’s “Concierto de Aranjuez.” Remounting the work for DD+D, he noticed the uprising of previously latent, auric nuances. DD+D will be in residence in Milton, Pennsylvania, from October 5–16, 2022, under the auspices of Milton Art Bank. The residency will include choreographic interaction with local residents, street performance, showings in the Milton Art Bank itself, and classes held at nearby Bucknell University. For more information, visit DouglasDunnDance.com.

Richard Dupont: Works/Writings, 2000–2022

One of Laura Ann Trimble Elbogen ’07’s 11 × 11-inch watercolor prints for the Princeton University Store, with framing by Simply Framed (photo: Laura Ann Studio)
to write one complete picture book draft per month for a year. For more about Laura Ann Studio, visit lauraannstudio.com.

Daria Rose Foner ’08 codirected the award-winning documentary film “Making Sweet Tea,” which is now streaming on all major platforms. The film chronicles the journey of southern-born, Black, gay researcher and performer E. Patrick Johnson as he travels home to North Carolina to begin a two-year term as visiting assistant professor of art history at Swarthmore College, and he recently moved with his family to Princeton.

Nora Gross ’08 codirected the award-winning documentary film “Making Sweet Tea,” which is now streaming on all major platforms. The film chronicles the journey of southern-born, Black, gay researcher and performer E. Patrick Johnson as he travels home to North Carolina to begin a two-year term as visiting assistant professor of art history at Swarthmore College, and he recently moved with his family to Princeton.

Christopher Green ’12 recently edited the volume Jim Schoppert: What Price This Pound of Whale? and Other Unpublished Writings (Center for the Humanities, CUNY, forthcoming) dedicated to the art and poetry of the late Tlingit artist Jim Schoppert (1947–1992). With Aldona Jonaitis (University of Alaska) and Ishmael Hope (independent scholar), he is currently coauthoring the forthcoming book Contemporary Tlingit Art (University of Washington Press). This fall he will begin a two-year term as visiting assistant professor of art history at Swarthmore College, and he recently moved with his family to Princeton.

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The film covers the subtle complexities of Johnson’s relationships with these men, with his family, and with his hometown in North Carolina. The film also restages Johnson’s performances of the men’s narrative in their homes, in their churches, and on their jobs, sometimes with them directing him or even participating in the scene. The film offers a rare glimpse into the lives of people rarely given a platform to speak and demonstrates how research, artistry, and life converge. Find the film at makingsweettea.com.

Kaitlyn Hay ‘10 marked the end of her tenth year teaching at Beauvoir, the National Cathedral Elementary School, in June 2022. For the past six years she has taught visual arts to first, second, and third-graders, and she absolutely loves it—especially being fully in person again and off Zoom. The best parts of her work include integrating social studies, diversity, science, and math concepts into her visual arts lessons, introducing her young students to new artists and art media such as printmaking and ceramics, and feeding off the boundless energy of 6- to 9-year-olds. Please reach out to Kaitlyn if you are interested in early education in an independent school setting.

Gregory Hedberg ’68, after 12 years of research, is publishing his book The Degas Plasters: A New Look at Degas’ Sculpture (Arnoldische Art Publishers, 2022). The volume examines the 74 plasters recording sculptures by Degas that were moved to the old Valsuani foundry in Paris in 1955, where they were preserved (and unknown) for decades, only to reappear in France in 2004. Gregory’s book publishes these plasters for the first time, along with new documentary and physical evidence regarding their dating and an in-depth analysis of the condition of Degas’s waxes at the time of his death. Technical and documentary evidence now shows that as many as half of the serialized “Hébrard” Degas bronzes held in museum and private collections around the world were in fact cast at the Valsuani foundry in the 1950s and ’60s—long after the Hébrard foundry closed in 1935/36. All 74 of the newly cleaned Degas plasters are reproduced in full-color illustrations in Gregory’s scholarly catalogue raisonné.

Anne Hedeman ’74 spent 2021 largely working in her home office on her next project, a book on 14th-century manuscripts cowritten with Elizabeth Morrison, senior curator of manuscripts at the J. Paul Getty Museum, supported by an NEH grant. She returned...
Steve Hellmuth '75, executive vice president of technology and operations at the NBA, led the effort to have the first real-time volumetric capture system installed by Canon, Inc., at two NBA Venues, Rocket Mortgage FieldHouse in Cleveland and Barclays Center in Brooklyn. The 103 cameras in the system capture the video information, which is processed on proprietary Canon image-processing boxes behind each camera and turned into data. The data from all the cameras is then sent to a server system that creates a point-cloud 3-D model of the players and other objects on the court. Images are built using voxels, which are units of graphic information that define a point in three-dimensional space (basically, the 3-D equivalent of a pixel) combined with RGB values. An operator with a joystick akin to a cabled camera system flies the virtual camera within the virtual environment and builds the clips in a process similar to rendering an animation within three seconds. The Canon Free Viewpoint allows virtual drones to fly within the data set, similar to having six drones in the building but without any limitations or liability. Volumetric capture offers multiple benefits well beyond cool replays, including player tracking and player positioning, and AI can also generate statistics and create metrics that don’t exist today. The applications for volumetric capture, in addition to broadcast and social-media applications, range from video games to virtual reality (VR) to officiating, training, and coaching. It creates a perfect VR environment that is free of convergence issues and will allow fans to take any seats they want in a VR environment. Videogaming partners are now visiting the NBA to create the ideal data set for videogames using perfect models of the players.

Juhea Kim ’09’s bestselling debut novel Beasts of a Little Land (Ecco/HarperCollins, 2021) was named a Best Book of 2021 by Harper’s Bazaar, Real Simple, Ms., and Portland Monthly. It has been published in 12 countries around the world to date. The review in the Times Literary Supplement said, “In Juhea Kim’s debut novel, the land may be small but the scope is immense, as in a grand Russian novel... Beasts of a Little Land is a stunning achievement. Juhea Kim wrestles with the chaos of a half-century of love, idealism, war and violence, and does so with courage and wisdom.” Juhea is donating a portion of her author proceeds from the novel to the Phoenix Fund, a Siberian tiger and Amur leopard conservation NGO. Her writing has been published in Granta, 2yyzyva, Guernica, The Massachusetts Review, and many other outlets. She is the founder and editor of Peaceful Dumpling, an online magazine at the intersection of sustainable lifestyle and ecological literature. Based in Portland, Oregon, she is currently working on her second novel and continuing her environmental and animal advocacy.

Talia Kwartler ’12 lives in Berlin, where she moved after completing her Ph.D. in the history of art at University College London in spring 2022. Her dissertation, “Suzanne Duchamp Does More Intelligent Things Than Paint,” is the first full-length study of the artist’s work. Talia plans to continue her curatorial work and academic research with projects on Suzanne Duchamp and other women avant-garde artists, including Sophie Taeuber-Arp, Anni Albers, and Beatrice Wood. This past year, she published articles and reviews on Suzanne Duchamp, Marcel Duchamp, and Taeuber-Arp in the Yale University Art Gallery Bulletin, the
Deutsches Forum für Kunstgeschichte Paris, and Texte zur Kunst. She also presented her research on Taeuber-Arp at the Technische Universität München. This fall, she will be a research fellow at the Stiftung Arp, where she will begin her post-doctoral project, “Architectures of the Avant-Garde.” She would be delighted to connect with fellow department alumni in Berlin, Paris, London, and New York.

Robert H. Lafond ’71 recently exhibited his painting Explorer IV in Dry Dock in the National Oil & Acrylic Painters’ Society (NOAPS) 2022 Best of America Small Works National Juried Exhibition, held at the Beverly McNeil Gallery in Birmingham, Alabama. Another painting, Monhegan Clothesline, was shown in May at the juried 158th Annual Exhibition of Small Oil Paintings of the Philadelphia Sketch Club. His paintings can be seen at his art blog, markandremark.blogspot.com, and @roberthlafond on Instagram

Mark Lerer ’81’s hand-colored prints of his cartoon character the Little General were warmly received at the Museum of Comic and Cartoon Art’s annual New York City festival in April 2022.

Mifflin Lowe ’70’s new book Forgotten Founders: Black Patriots, Women Soldiers, and Other Thinkers and Heroes Who Shaped Early America was published in June 2022 by Bushel & Peck Books. It tells the inspiring stories of the heroic women, African Americans, Native Americans, immigrants, and others who played pivotal roles in America’s birth. Not just historical footnotes, they were brave men and women—soldiers, spies, housewives, physicians, musicians—without whom the war simply could never have been won and the new republic never begun. Readers of Mifflin’s book will meet Sybil Ludington, the 16-year-old girl who rode all night to warn of a British attack (and didn’t get caught); Nancy Hart, the indomitable woman who captured six Loyalist soldiers; Cuffee Wells Saunders, the talented physician who won his freedom and saved lives serving in the Continental Army; Phyllis Wheatley, the gifted Black poet whose work was praised by Voltaire and George Washington; Deborah Sampson, the colonial woman who dressed as a man to enlist in the Continental Army; Peter Salem, the former slave who became the hero of the Battle of Bunker Hill; and many more. Readers will come away with an appreciation of the fact that the story of this country’s founding is everyone’s story. The book is a Junior Library Guild Gold Selection and received a very positive review from the American Library Association in Booklist magazine.

Richard John Lynn ’62 published Zhuangzi: A New Translation of the Sayings of Master Zhuang as Interpreted by Guo Xiang (Columbia University Press, 2022), a new translation of the Zhuangzi that is the first to follow Guo’s commentary in its interpretive choices. Its guiding principle is how Guo read the text, rendering the Zhuangzi in terms of Guo’s understanding of it. This approach allows for the full integration of the text of the Zhuangzi with Guo’s commentary, and the book features a translation of Guo’s complete interlinear commentary. A critical introduction includes a detailed account of Guo’s life and times as well as analysis of his essential contributions to the arcane learning (xuanxue) of the 4th century and the development of Chinese philosophy. The book sheds new light on how the Daoist classic, often seen as a timeless book of wisdom, is situated in its historical context, while also considering it as a guide to personal cultivation and self-realization. Richard is professor emeritus of Chinese thought and literature at the University of Toronto. His previous books include Guide to Chinese Poetry and Drama (1984), The Classic of Changes: A New Translation of the I Ching as Interpreted by Wang Bi (1994), and The Classic of the Way and Virtue: A New Translation of the Tao-te Ching of Laozi as Interpreted by Wang Bi (1999).

Amy Madden ’75’s poetry books were featured at the Kulturhuset library in Stockholm in May 2022. She recently...
Mohit Manohar ’13 completed his dissertation, “The City of Gods and Fortune: An Architectural and Urban History of Daulatabad, ca. 13th–15th Century,” at Yale University in April 2022 while in residence as the Andrew W. Mellon Fellow at the Center for Advanced Study in the Visual Arts in Washington. His dissertation received the Frances Blanshard Prize for outstanding dissertation in the history of art at Yale. Mohit’s recent publications include the article “A Victory Tower Built by a Slave: The Chand Minar at Daulatabad in Deccan India,” in *Muqarnas* (December 2021). The article examines an important and enigmatic minaret built in 1446 by an African slave at Daulatabad Fort in Deccan India, providing the first detailed art-historical analysis of the monument and exploring how racial issues shaped the political and cultural life of the medieval Deccan. In 2022–24, Mohit will be a Provost’s Postdoctoral Fellow at the University of Chicago.

Dennis Martinez ’86 was recently honored by the acquisition of one of his paintings by the Utah Division of Arts & Museums for the State of Utah Alice Merrill Horne Collection. The work, titled Contemplation, is a personal reflection meant to personify various self-portraits throughout the history of art, incorporating references to Da Vinci, Van Gogh, Basquiat, and others. It was shown as part of a one-person exhibit titled The Human Touch at the St. George Art Museum in St. George, Utah. Dennis is currently professor of art at Utah Tech University.

Anthony Mastromatteo ’92 recently completed a painting that he titled *Twilight of the Gods*. The idea behind it resides in the use of a historical form—19th-century trompe l’oeil painting—while the content of that form and the painting itself addresses the disintegration of the foundations of the world from which that form arose. He is fascinated not only by the truths that paintings can tell but also about the lying of which they are capable. Sometimes a successful painting is a beautiful lie; sometimes it is an ugly truth.

Jim Melchert ’52’s large tiled work titled Flight was acquired by the San Francisco Museum of Modern Art after his successful show at Gallery 16 in San Francisco celebrating the last 60 years of his art-making. Jim’s career has led him around the world. As an administrator, he began as chair of the Art Practice Department at the University of California-Berkeley. On leaves of absence, he served as head of the Visual Arts Program at the National Endowment for the Arts, and later as director of the American Academy in Rome. His art has been shown at and collected by many institutions around the world, including the Metropolitan Museum in New York, the National Museum of Modern Art in Kyoto, the Icheon World Ceramic Center in Korea, and the Victoria and Albert Museum in London, to name a few. Two of his notable large commissions are at the San Francisco International Airport and the Department of Biology building at MIT. His latest commission, a swimming pool in Seattle, was completed this summer just in time for their one month of fine weather.

Christine Mugnolo ’01 completed her doctoral dissertation, titled “The Adolescent in American Print,” in the graduate program in Visual Studies at the University of California-Irvine. Largely based on studies of comics (including Princeton’s *Tiger*), her work is fascinated not only by the truths that paintings can tell but also about the lying of which they are capable. Sometimes a successful painting is a beautiful lie; sometimes it is an ugly truth.

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magazine), her research also appeared as a chapter focusing on R. F. Outcault’s Yellow Kid comic strip in Seeing Comics Through Art History: Alternative Approaches to the Form, edited by Maggie Gray and Ian Horton (Palgrave Macmillan, 2022). In the studio, she has continued to work on a small, personal body of journal-style drawings capturing the changes her young children faced during the pandemic.

Robert M. Peck ’74, senior fellow at the Academy of Natural Sciences of Philadelphia (now part of Drexel University), has been elected a member of the American Philosophical Society (APS). The oldest learned society in the United States, the APS was founded in 1743 by Benjamin Franklin for the purpose of “promoting useful knowledge.” Today it sustains this mission through research, professional meetings, publications, library resources, and community outreach in the sciences and humanities. Membership in the APS “honors extraordinary accomplishments in all fields.” Only 5,783 members have been elected since 1743, and 269 have received the Nobel Prize. Early APS members included George Washington, John Adams, Thomas Jefferson, James Madison, Alexander Hamilton, and Thomas Paine. In the 19th century, John James Audubon, Robert Fulton, Charles Darwin, Thomas Edison, Maria Mitchell, and Louis Pasteur were among those elected. The society’s 20th-century members include Hans Bethe, Willa Cather, Marie Curie, Albert Einstein, Robert Frost, George Marshall, Barbara McClintock, Margaret Mead, Robert Merton, and Linus Pauling. In 2021, Bob was awarded the Founders Medal of the Society for the History of Natural History, an international organization based in the U.K. The medal is awarded to “persons who have made a substantial contribution to the study of the history of natural history” and who have “a sustained record of high-quality publications in the field.”

Alison Poe ’94 is the book reviews editor for the Woman’s Art Journal (womansartjournal.org). A specialist in Late Antique iconography and in the reception of ancient Greece and Rome within a variety of art-historical and pop-culture contexts, including children’s literature and contemporary fashion, she is currently a lecturer in the Art History and Visual Culture Program at Fairfield University. Her recent publications include “Eva Hesse’s Laocoon: Mitigated Antiquity and Specters in Space,” Woman’s Art Journal 41 (2020), coauthored with Aliza Edelman.

Alexander Quetell ’17 lives in Munich, where he performs in the dance company of the Staatstheater am Gärtnerplatztheater. In May 2022, the company premiered a new dance work, Der Sturm, by choreographer Ina Christel Johannessen. Inspired by Shakespeare’s The Tempest, the work explores themes of climate change and catastrophe, isolation and sleep, and hope for our planet. The dancers generated all the movement material in response to improvisational tasks offered by Johannessen, creating a collaborative environment, as well as the opportunity to explore environmental themes familiar to Alexander in tandem with his own physical research. He previously lived in Los Angeles and Seattle, where he worked as a dancer, model, server, and tutor, and wore various other hats to stay afloat, a hustle familiar to most artists in the United States. He is grateful for the arts infrastructure in Germany, which has allowed him to focus on and improve his craft. Alexander would be delighted to meet fellow alumni who are visiting Munich and invite them to a performance.

Erica Rand ’79 has been writing and speaking about transforming figure skating’s racialized heteronormativity, partly based on participant-observation research, as part of a gender-nonconforming adult pairs team.
As two white queer adult skaters—Erica is a cis woman and Anna Kellar is trans nonbinary—they are one trick away (the pairs lift) from trying to challenge gender-binary rules in U.S. Figure Skating. Her recent online work includes “Skating out of the Binary,” on globalsportmatters.com; “At the Ice Rink, My Feet End in Knives: An Adult Figure Skater Pivots Past Racist, Classist, Gendered Norms,” on zocalopublicsquare.org; and contributions to pieces on the digital platforms of NBC and CNN. Erica is professor of art and visual culture and gender and of sexuality studies at Bates College.

Sarah Rapoport ’18 is a doctoral student (soon-to-be Ph.D. candidate) in the Department of the History of Art at Yale, where she specializes in 19th-century French and British art and visual culture. This past year, she served a second term as a cochair of Yale’s interdisciplinary British Studies Colloquium and helped organize its now-annual Future of British Studies panel. In January, she presented new work rethinking James Tissot and his paintings through his connections to Victorian design reform at the online conference “Radical Victorians: Race, Labor, Identity,” organized by the Frick Pittsburgh, the School of Art at Carnegie Mellon University, and the Department of the History of Art at Yale. In the 2022–23 academic year, Sarah will be a Mellon-Marron Museum Research Consortium Fellow in the Department of Drawings and Prints at the Museum of Modern Art in New York.

Jeffrey Richmond-Moll ’10 is the editor and lead author of Reckonings and Reconstructions: Southern Photography from the Do Good Fund (Georgia Museum of Art and University of Georgia Press, 2022), which accompanies a traveling exhibition of the same title, opening at the Georgia Museum in October 2022. Jeffrey is the curator of American art at the Georgia Museum of Art and a graduate faculty member at the Lamar Dodd School of Art at the University of Georgia. He recently received the 2021 SECAC Award for Outstanding Exhibition and Catalogue of Historical Materials for Extra Ordinary: Magic, Mystery, and Imagination in American Realism, the exhibition he curated at the museum. Other recent and upcoming exhibitions include photographs of vanishing folkways and endangered landscapes in Appalachia (2021), modern Native American printmakers (2021–22), American modernism on paper (2022), and paintings about the fragile yet diverse longleaf ecosystem of the American South (2022). In spring 2023, he will be the coordinating curator when the Georgia Museum hosts Object Lessons in American Art, a touring exhibition of 82 works from the Princeton University Art Museum’s collection of American art, on view at the museum from February 23–May 4. He also contributed an essay to the accompanying book. If you are in the Southeast, or if you miss Princeton’s collection during the rebuilding campaign, come see it in Athens!

Allan Shearer ’88, associate dean for research and technology at the University of Texas at Austin School of Architecture, was elected a fellow of the American Society of Landscape Architects and a fellow of the Council of Educators in Landscape Architecture.

Mark Sheinkman ’85 had a solo exhibition of large paintings at the Lobby Gallery at 499 Park Avenue in New York in May–September 2002 and a solo exhibition at Von Lintel Gallery in Los Angeles in April–June 2022. His artwork is also included in the exhibition Connecting Currents: Contemporary Art at the Museum of Fine Arts, Houston, on view through summer 2023. Mark’s drawings were recently acquired for the permanent collection of the Art Institute of Chicago, the Chazen Museum of Art at the University of Wisconsin-Madison, and the Texas State Galleries at Texas State University. His work is in the permanent collections of the Museum of Modern Art in New York; the Metropolitan Museum of Art in New York; 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.
Josephine Sittenfeld ’02’s 15-minute documentary film Growing Up Ethan is showing at the Smithsonian National Portrait Gallery as part of The Outwin 2022: American Portraiture Today, on view through February 2023. Created between 2006 and 2019, the documentary is an intimate portrait of Ethan Floquet and his family. The film follows Ethan as he comes of age, showing how his parents and younger siblings support him as he works to become more independent. Josephine also uses Ethan’s story as a means to delve into the larger issue of young adults with developmental disabilities aging out of school services. The Outwin 2022 exhibition presents 42 portraits selected through an open call that garnered more than 2,700 entries from artists working across the United States and Puerto Rico.

E. Landry Smith ’99, *05 (M.Arch.) was the recipient this year of the American Institute of Architects’ National Housing Award for his office’s work on the Divine House. Situated along the McKenzie River outside of Eugene, Oregon, the new residence is constructed entirely in wood and features a dramatic corrugated aluminum roof with deep overhangs. The jury commented, “This design exemplifies the ambition of a simple and modestly scaled home elevated to notable levels of design by a commitment to craft and materiality.” For further information about the work, visit landrysmith.com.

Joanna S. Smith ’87 is engaged as a consulting curator in three museum projects that aim to bring art of the ancient Mediterranean and western Asia—especially art from the island of Cyprus—to the public. She is part of a curatorial team at the Penn Museum for a new gallery of eastern Mediterranean art that will open in November 2022. She is curating the first permanent gallery of ancient art for the John and Mable Ringling Museum of Art in Sarasota, the official state art museum of Florida, slated to open in 2024. And, for her most recent project, she is part of a curatorial team at the Metropolitan Museum of Art that includes Assistant Curator of Greek and Roman Art Alexis Belis ’15 working to reinstall the museum’s Cyprus and ancient Near East galleries, set to open in 2025. She continues to codirect the Department of Art and Archaeology’s archaeological project in Polis Chrysochous, Cyprus, together with Professor Emeritus William A. P. Childs. The team is working on a series of publications about the results of the excavations, as well as a guidebook to accompany an upcoming archaeological park at Polis.

David Stuart ’89, the Schele Professor in Mesoamerican Art at the University of Texas at Austin, recently published King and Cosmos: An Interpretation of the Aztec Calendar Stone (Precolombia Mesoweb Press, 2021). The monograph presents his major reassessment of the iconography and hieroglyphs of the famous Mexican “sun stone” and his interpretation of its central face as the deified portrait of emperor Moteuczoma Xocoyotzin, a.k.a. “Montezuma.” The book also has a broader purpose: highlighting the close interplay of writing and iconography in the visual culture of Postclassic Mexico. In 2022, David is taking a leave of absence from teaching to complete his forthcoming book The Ancient Maya: A New History, to be published by Princeton University Press.
Alex Toledano ’04 cofounded the art consultancy VISTO in Paris in 2011 (visto.art). The boutique agency, which has a staff of 20, curates permanent art collections at properties across the world. VISTO often works closely with artists to create site-specific commissions, such as Alicia Kwade’s monumental 25-ton stone sculpture Solid Sky at the newly renovated 550 Madison in New York, originally designed by Philip Johnson as the AT&T Building. Rachel Marks-Ritzenhoff ’04 joined the team in 2019, helping shape curatorial narratives for VISTO’s diverse range of projects. She and Alex worked closely together to develop the collection at the historic Hotel Ritz Madrid, recently reopened as the Mandarin Oriental Ritz, Madrid. The contemporary pieces VISTO commissioned for the hotel were designed to converse directly with the great works from the Spanish Golden Age on display across the street at the Museo del Prado.

Ara Tucker ’01 published a novel, How to Raise an Art Star, based on a series of vignettes she began typing out while commuting on the subway from Brooklyn to Midtown Manhattan in 2014. The first in a series about the Gregson Bennett family, the book centers on an enterprising biracial ethnic hair products heiress who lands in the book’s setting by VISTO (cofounded by Alex Toledano ’04), at 550 Madison, New York (photo: © James Ewing/Gensler).

David Van Zanten ’65 began as an architecture student lower down in the old McCormick Hall and graduated as an architectural historian, working in the library on the building’s top floor. He is now the Mary Jane Crowe Professor Emeritus in the Department of Art History at Northwestern University. His recent publications include "Hittorff’s Gare du Nord and Visions of a New Paris," in El modelo beaux-arts y la arquitectura en América Latina, 1870–1930 (Universidad Nacional de La Plata, 2022); and a piece on J. I. Hittorff’s ideas about ornamental design that appeared in the Revue Germanique Internationale—he first heard about Hittorff in Professor Donald Egbert’s lectures in the old McCormick Hall basement. David is currently working on a draft of a piece on Gottfried Semper and architectural surfaces for a forthcoming volume of the series Livraisons d’histoire de l’architecture.

Annie Touborg Ward ’87 coauthored a book for educators, Intervention Reinvention: A Volume-Based Approach to Reading Success (Scholastic, 2021), which elaborates on instructional strategies outlined in her coauthored volume From Striving to Thriving: How to Grow Confident, Capable Readers (Scholastic, 2017). The book builds a case for voluminous independent reading as a vital component of all children’s growth pathways, offering an easy-to-use guide that includes foundational actions for increasing volume, diagnostic questions, instructional options, and targeted practices for launching students into the virtuous cycle of reading success. Annie is the assistant superintendent for curriculum and instruction for the Mamaroneck, New York, Public Schools.

Jeffrey Warwick ’86’s Lunar Hanukkah Menorah has been added to the art collection of the Vatican Observatory at Castel Gandolfo, where it is now on display with other artworks that have a connection to astronomy. Brother Guy Consolmagno, the “Pope’s astronomer,” director of the Vatican Observatory, received the hand-delivered piece and placed it on display in the gallery in June 2022. The menorah was completed in March 2020, just after the COVID-19 pandemic began. The years of completion and of delivery are engraved using both the Gregorian and the Jewish calendar: 2020 and 2022, 5780 and 5782. The piece shows the phases of the moon during Hanukkah, beginning with a waning crescent moon, then a new moon, and ending with a waxing crescent moon. The moons on the sculpture piece are read from right to left, like the
Hebrew language. The Jewish calendar is largely based on the lunar cycle, so the festival of Hanukkah has the same phases of the moon every year. The menorah—which is 15 inches tall, 22 inches wide, and 6 inches deep—is made of solid copper with silver for the crescent moons.

**Graduate Alumni**

**Anthony Barbieri** *01 published* The Many Lives of the First Emperor of China (University of Washington Press, 2022), which examines textual and visual representations of Qin Shihuang, founder of the Qin empire and a pivotal figure in world history. Neither a standard biography nor a dynastic history, the book looks historically at interpretations of the First Emperor in history, literature, archaeology, and popular culture over the last 2,000 years as a way to understand the interpreters as much as the subject of their interpretation. Anthony is professor of Chinese history at the University of California-Santa Barbara.

**Jelena Bogdanović** *08 joined the faculty at Vanderbilt University in January 2022 as a tenured associate professor in the departments of History of Art and Architecture and Classical and Mediterranean Studies. With Ida Sinkević *94 (Lafayette College), Marina Mihaljević *10 (State University of Novi Pazar, Serbia), and Čedomila Marinković (Koç University), Jelena coedited the volume *Type and Archetype in Late Antique and Byzantine Art and Architecture* (forthcoming from Brill). Among her recent publications is “Applying Immersive Virtual Reality for Remote Teaching Architectural History,” in *Education and Information Technologies* 27 (2022), coauthored with Chiu-Shui Chan (Iowa State University) and Vijay Kalivarapu (Iowa State University). Her article “The Two Geometric Concepts Applied on the Architectural Design of Medieval Churches in the Balkans,” coauthored with Magdalena S. Dragović (University of Belgrade), Aleksandar A. Čučaković (University of Belgrade), and Demetrios S. Savvides (independent scholar, Thessaloniki), is forthcoming in the proceedings of the 2021 Belgrade conference *SmartArt: Art and Science Applied; Experience and Vision.* Jelena presented her ongoing research at the University of Montenegro Faculty of Architecture; the “Colloquium on St. Maximos the Confessor’s Mystagogy,” organized by Hellenic College Holy Cross; the “Mediterranean Encounters Workshop,” organized by Princeton’s Seeger Center for Hellenic Studies; and the 24th International Congress of Byzantine Studies in Venice and Padua.

**Emmelyn Butterfield-Rosen** *15 is serving as acting director of the Williams Graduate Program in the History of Art at the Clark Art Institute for the calendar year 2022. Her first book,* Modern Art and the Remaking of Human Disposition,* was published by the University of Chicago Press in November 2021. Her book examines how artists at the turn of the 20th century broke with traditional ways of posing the bodies of human figures to reflect modern understandings of human consciousness, and how the relation of mind to body were materialized in art through a new vocabulary of postures and poses. “Men Are Dogs,” her essay on Titian’s reunited poesie at the Isabella Stewart Gardner Museum, was the cover feature of the April 2022 issue of *Artforum International.*

**H. Perry Chapman** *83 retired from the Department of Art History at the University of California-Santa Barbara.

*Left: Lunar Hanukkah Menorah, copper and silver, 15 × 22 × 6 inches, 2020*

*Right: Anthony Barbieri-Low *01, The Many Lives of the First Emperor of China*
of Delaware, where she taught for 39 years. For the 2022–23 academic year, she has been invited to be the Kress-Beinecke Professor at the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington. Since “retiring,” Perry has become editor-in-chief of the peer-reviewed online Journal of Historians of Netherlandish Art, for which she came prepared as past editor-in-chief of the Art Bulletin. She has resigned from the editorial board of the Künstlerhäuser im Mittelalter und der Frühen Neuzeit/Artists’ Homes in the Middle Ages and the Early Modern Era, which she chaired from 2013 to 2019. She coedited four volumes in the series: Envisioning the Artist in the Early Modern Netherlands (2010); Meaning in Materials, 1400–1800 (2013); Arts of Display (2015); and Connoisseurship and the Knowledge of Art (2020). Her recent articles include “Rembrandt’s House and the Making of an Artist,” in Künstlerhäuser im Mittelalter und der Frühen Neuzeit/Artists’ Homes in the Middle Ages and the Early Modern Era, edited by Andreas Tacke et al. (Michael Imhof Verlag, 2018); and “Rubens, Rembrandt, and the Spousal Model-Muse,” in Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1500–1700, edited by Walter Melion, Joanna Woodall, and Michael Zell (Brill, 2017).


Dora C. Y. Ching *11 has been promoted to deputy director of Princeton’s P.Y. and Kinmay W. Tang Center for East Asian Art. In April 2022, to celebrate the nine-volume publication Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves, released during the pandemic in 2021, and to commemorate the Tang Center’s 20th anniversary, she organized the international conference “Connecting Dunhuang: Sites, Art, and Ideas along the Silk Road(s)” and published Celebrating 20 Years: P.Y. and Kinmay W. Tang Center for East Asian Art, Princeton University, a volume chronicling the Tang Center’s activities, collecting, and publications from its inception in 2001 to the present. Please email tangctr@princeton.edu if you would like a copy of the book.

Tracy Cooper *90, during her sabbatical year, was invited to launch a new research program, Women Artists of Venice (WAV), in June 2021 for Save Venice Inc., of which she is a member of the board of directors and serves on the Projects and Educational Resources committees. The new program is spearheading efforts to recover the history and conserve the works of women artists and artisans who were born in or were active in Venice in the early modern period. As director of the research program, Tracy works closely with Melissa Conn, director of the WAV conservation program and director of the Save Venice office, and other board members, including Professor Emerita Patricia Fortini Brown and chair Frederick Ilchman ’90. Her activities so far have included coauthoring a WAV Research Portal database framework, currently under construction, as well as editing a volume of papers on WAV topics given in sessions at the Renaissance Society of America’s meeting in Dublin in March 2022. In addition, Tracy moderated a number of WAV-related webinars (savevenice.org/videos). She also presented new work, “The Subversive Arts of Arachne: Tele e Merletto,” at the European Seminar for the Renaissance Center at the Newberry Library in Chicago in November 2021. In April 2022, she held a conversation with Chriscinda Henry (McGill University) in the McGill Art History and Communication Studies Speaker Series, on the occasion of the launch of Henry’s book on art, leisure, and entertainment in the Renaissance Venetian home. As a member of the department’s Advisory Council, Tracy was happy to meet again in person in Princeton.

Sonia de la Forcade *20 spent the year in residence at the Getty Research Institute as a postdoctoral fellow. She worked on several research projects, including a book on the Brazilian art critic Frederico Morais. The book is based on her dissertation, which won the department’s Faggen Dissertation Prize. She recently accepted a position as assistant...
Natalie Dupêcher *21 is associate curator of modern art at the Menil Collection in Houston. She co-curated Meret Oppenheim: My Exhibition (menil.org/exhibitions), the Swiss artist’s first major transatlantic retrospective and the first in the United States in more than 25 years. On view at the Menil Collection from March 25–September 18, 2022, it will travel to the Museum of Modern Art in New York this fall. The exhibition is accompanied by a comprehensive, fully illustrated catalogue featuring new scholarly texts. Natalie also curates the Menil’s Surrealism galleries, which are regularly refreshed to illuminate new aspects of the collection and the movement.

Sabine Eiche *83 continues her work as a freelance writer, translator, and editor. Vittore Carpaccio: Master Storyteller of Renaissance Venice, the exhibition for which she did translations back in 2019, and which was long delayed because of COVID, is finally opening at the National Gallery of Art in Washington, where it will be on view from November 20, 2022, to February 12, 2023, after which it travels to Venice. Sabine was also on the scientific committee of the exhibition Il Cardinale Bessarione Abate a Castel Durante e Federico da Montefeltro, running from 26 June to 31 October 2022 at the Palazzo Ducale in Urbino, Italy.

Nika Elder *13, assistant professor of American art at American University, published her first book, William Harnett’s Curious Objects: Still-Life Painting after the American Civil War (University of California Press, fall 2022), with support from the department’s Barr Ferree Publication Fund. The first scholarly monograph on the artist, Nika’s book reads Harnett’s still lifes in relation to wartime visual culture, literary realism, museum display, and industrial design, and shows how he experimented with inanimate objects and pictorial techniques to represent the human condition without depicting the human body. She also made significant progress on her second book, on 18th-century Anglo-American painter John Singleton Copley and the transatlantic slave trade, publishing related research articles this year in Art History and, with coauthor Diana Greenwald (Isabella Stewart Gardner Museum), in Winterthur Portfolio. Her collaboration with Catherine Roach (Virginia Commonwealth University) and Daryle Williams (University of California-Riverside) on art institutions and race appeared as a Commentaries section in the summer 2022 issue of American Art. In summer 2022, after two years, Nika was finally able to use the generous travel grant she received from the Terra Foundation for American Art in spring 2020 to do research on Copley in and near the United Kingdom, which offered a welcome return to libraries, archives, and international travel. In the coming year, she will serve as faculty chair of the 2023 Feminist Art History Conference at American University and as field editor for American art for caa.reviews.

Jesús Escobar *96 published Habsburg Madrid: Architecture and the Spanish Monarchy (Penn State University Press, 2022). The book examines buildings and public spaces dedicated to government in the capital city of an early modern global empire. Drawing from the representation of the city’s architecture in prints, books, and paintings, as well as re-created plans standing in for lost documents, it demonstrates how, through shared forms and building materials, the architecture of Madrid embodied the monarchy and promoted its chief political ideals of justice and good government. Jesús is professor of art history at Northwestern University.

Marcy B. Freedman *81 (M.A.) continues to pursue her endeavors as an artist and art historian. THUNDER & LIGHT, her collaboration with fellow artist Carla Rae Johnson, has resulted in several installation projects in Peekskill, New York. In February 2022, they inaugurated a monthly publication, The Artistic License. Each issue includes essays, drawings, puzzles, and cartoons that address the art world and issues of social justice. Marcy has contributed articles on Kerry James Marshall, Ana Mendieta, Barbara Kruger, and others. She has also provided cartoons that tackle a variety of controversial topics. In May of this year, she organized a multimedia event titled “Women: This Much and More” for the Arts Exchange in White Plains, New York.

professor of modern and contemporary art at Radboud University, and she looks forward to moving to the Netherlands with her family.
Matthew J. Milliner *11, Mother of the Lamb: The Story of a Global Icon

Plains, New York. Poets, musicians, and a dancer presented original works inspired by Marcy’s digital collages. She also resumed her work as a public speaker with a lecture called “When Artists Shout,” presented in June 2022 at the Bethany Arts Community in Ossining, New York. Marcy has continued to work with digital tools. Her series of 64 digital prints titled Where on Earth? will be exhibited in the fall of 2022 at Hudson Valley MOCA in Peekskill.

Johanna Heinrichs *13 teaches courses on the history of architecture and urbanism as assistant professor in the College of Design at the University of Kentucky. In March 2022, she was invited to present her research at the conference “Architecture and Spaces of Healing,” held at the University of Cambridge and cosponsored by Cambridge’s Centre for the Study of Classical Architecture and the Karolinska Institutet of Stockholm. She published an essay, coauthored with Deborah Howard (University of Cambridge), on two largely unknown structures for milling rice and flour at Andrea Palladio’s Villa Pisani at Bagnolo. The essay appeared in the catalogue Proto-Industrial Architecture of the Veneto in the Age of Palladio (Officina Libraria, 2021), edited by Deborah Howard and published in both Italian and English editions. An exhibition based on the research, Acqua, terra, fuoco, will open at the Palladio Museum in Vicenza in November 2022. Johanna also serves on the Awards Committee of the Italian Art Society.

Andrew E. Hershberger *01, professor of contemporary art history at Bowling Green State University (BGSU) in Ohio, received a grant to join an international group of scholars at Yale University for the 2022 Summer Teachers Institute in Technical Art History, organized by the Yale Institute for the Preservation of Cultural Heritage, the Yale University Art Gallery, and the Yale Center for British Art, and funded by the Kress Foundation. While at Yale, Andrew continued to learn about art conservation methods, building upon a wonderful graduate course he took years ago at the Princeton University Art Museum with now-retired conservator Norman Muller. Back in Ohio, Andrew stepped down as chair of Art History at BGSU in fall 2021 after ten successive years as chair and twelve years total. He was recently re-elected for a second year as board president of the Friends of the University Libraries at BGSU. In addition, he received the 2022 Volunteer of the Year Award from the independent Wood County (Ohio) Educational Service Center for his work as a volunteer college adviser at four different Wood County high schools.

Matthew J. Milliner *11 completed a fellowship year at the Institute for Advanced Studies in Culture at the University of Virginia, where he finished his book Mother of the Lamb: The Story of a Global Icon (Fortress Press, fall 2022). His book tells the story of a Byzantine image that emerged from the losing side of the Crusades and later expanded well beyond its Byzantine origins to become one of the most pervasive images of our time, with multiple major shrines on nearly every continent. Matthew also concluded the four-year “Theology, Modernity, and the Visual Arts” symposium,
which met at the Royal Academy in London, the School of the Art Institute of Chicago, and the Akademie der Künste in Berlin. His work on Native American art history, originating from his 2021 book The Everlasting People: G. K. Chesterton and the First Nations, culminated in a course he taught on several Ojibwe reservations. The course included research with students on the Indigenous rock paintings of the Boundary Waters, a region of wilderness straddling the Canada–United States border between Ontario and Minnesota. Matthew is associate professor of art history at Wheaton College.

July K. Murray *81 published The Aura of Confucius: Relics and Representations of the Sage at the Kongzhai Shrine in Shanghai (Cambridge University Press, 2021). It reconstructs the history of Kongzhai, a unique shrine premised on a belief that Confucius’s robe and cap were buried a millennium after his death, far from any place he ever went. Improbably located on the outskirts of modern Shanghai, Kongzhai featured temple architecture, iconic images, pictorial biographies, and commemorative inscriptions, positioning it as a surrogate for Confucius’s primordial temple and tomb in his hometown of Qufu, Shandong. Kongzhai peaked in the early 18th century, when it was awarded imperial calligraphy and a hereditary appointment for a descendant of Confucius to conduct rites there. Demolished by the Red Guards as a “relic of feudalism” in 1966, Kongzhai has not been rebuilt, unlike many temples damaged or destroyed during the Cultural Revolution. Despite contemporary China’s promotion of Confucianism, Kongzhai’s fantastic legends make it problematic, and its extensive documentary record has been ignored or even suppressed. Besides recovering a lost monument, Julia’s book highlights the importance of material artifacts and visual representations in Confucian religious expression.

Jenifer Neils *80 completed her five-year term as director of the American School of Classical Studies at Athens (ASCUSA) and moved to Capitol Hill in Washington. During the COVID shutdown, she supervised a $10 million renovation of the school’s residence hall, and, most recently, mounted an exhibit on the ancient Athenian horse, Hippos: The Horse in Ancient Athens, which included the Medici-Riccardi bronze horse head, a masterpiece of Hellenistic art. For that show she edited a catalogue written by ASCSA fellows, and she published a children’s book titled Avra: An Amazing Greek Horse (Melissa, 2022). During her tenure in Athens, Jenifer also produced The Cambridge Companion to Ancient Athens (Cambridge University Press, 2019) and, with Olga Palagia, coedited a volume of conference papers on Athenian art of the later 5th century B.C.E., From Kallias to Kritias: Art in Athens in the Second Half of the Fifth Century B.C. (De Gruyter, 2021). She was awarded the 2022 Frank and Dorothy Humel Hvorka Prize by Case Western Reserve University for “outstanding contributions to the university, the nation, and the world.”

Abigail D. Newman *16 lives in Antwerp, Belgium, where she works at the Rubens House and the Rubenianum, while also teaching art history courses in the History Department of the Universiteit Antwerpen. With her friend and colleague Lieneke Nijkamp, she recently edited the volume Many Antwerp Hands: Collaborations in Netherlandish Art (Brepol/Harvey Miller Publishers, 2021), and her book, Painting Flanders Abroad: Flemish Art and Artists in Seventeenth-Century Madrid (Brill, 2022) which derives from her Princeton dissertation, has just been published.

Roberta J. M. Olson *76’s latest book is the exhibition catalogue Scenes of New York City: The Elie and Sarah Hirschlrd Collection (D Giles, 2022), for which she edited the catalogue and also wrote the majority of its entries. The volume accompanies an exhibition at the New-York Historical Society, on view until July 23, 2023. One of her tours of the exhibition was featured in Master Drawings New York in January 2022. During the pandemic, Roberta became curator of drawings emerita at the New-York Historical Society. She received the Greater Hudson Heritage Network Award in Excellence for a lifetime of achievement as a curator, scholar, and advocate for New York art and history. She continues to curate installations there in the dedicated Audubon Gallery, which has been endowed and renamed the Audubon Birds of America: Krystyna Doerfler Focus Gallery. Roberta also published several articles, among them “New Evidence about the Patron, Date, and Original Location of Giovanni della Robbia’s Antinori Resurrection,” in Mitteilungen des Kunsthistorischen Institutes in Florenz 63 (2021), and “Hiding in Plain

Steven F. Ostrow *87 is professor in the Department of Art History at the University of Minnesota-Twin Cities. His most recent publications include: “Collecting Copies of ‘the most charming fountain in Rome’: Taddeo Landini’s Fontana delle Tartarughe,” in Artibus et Historiae 84 (2021); “Bernini and the Poetics of Sculpture: The Capitoline Medusa,” in Arion 29.1 (2021); and book reviews in Renaissance Quarterly and Bollettino d’Arte. He presented the keynote lecture “Pietro Tacca’s Fountain of the Marine Monsters at the Cosmos Club: A Marvelous Restoration” at the Cosmos Club in Washington in May 2022 (to celebrate the fountain’s restoration, for which he served as a consultant), as well as two conference papers: “Paolo V, la Lavanda dei piedi, e la Cappella Paolina al Palazzo del Quirinale,” at the symposium “Paolo V Borghese 1605–1621: Arte e Politica a Roma, in Europa e nel Mondo,” held at the Galleria Borghese in Rome in December 2021; and “Termini tombali: From Buonarroti to the Baroque” at the Ninth Quadrennial Italian Renaissance Sculpture Conference, at the University of Vermont-Burlington, in October 2021. He continues to work on a number of Rome-based projects; he married Kristin Makholm in December 2021; and he is planning to retire within the next year or two.

Nassos Papalexandrou *98’s book Bronze Monsters and the Cultures of Wonder: Griffin Cauldrons in the Preclassical Mediterranean was published by the University of Texas Press in October 2021. The idea for the book, which uncovers the origins of illusionism in Greek art and explores the social significance of a changing visual culture, was generated in graduate seminars taught by Professor Emeritus Willy Childs, Nassos’s dissertation adviser, in the early 1990s. In early 2022, Nassos published “Sight as Ecstatic Experience in the Ancient Mediterranean,” in The Routledge Companion to Ecstatic Experience in the Ancient World (Routledge). After a long hiatus, he returned to Polis tis Chrysochou (ancient Marion) on Cyprus in summer 2022 to undertake final study of the large monumental building adjacent to the Archaic sanctuary of Peristeres (currently being studied by Joanna Smith ’87) that he excavated as a member of the Princeton Cyprus Expedition in the early 2000s. In spring 2022, Nassos was promoted to full professor in the Department of Art and Art History at the University of Texas at Austin. He has been awarded a Margo Tytus Visiting Scholars Fellowship at the University of Cincinnati for spring 2023. At Cincinnati, he will continue work on his current book project focusing on Greek antiquities as diplomatic gifts in Greek-U.S. relations after World War II.

Sheryl Reiss *92 had three long-delayed articles published in the academic year 2021–22: “A Word-Portrait of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) as Patron of Art,” in Sebastiano del Piombo and Michelangelo: The Compass and the Mirror, edited by Matthias Wivel (Brepols, 2021); “A Note on Raphael and Gendered Viewing,” in Maraviglia: Rezeptionsgeschichte(n) von der Antike bis in die Moderne; Festschrift für Ingo Herklotz, edited by Peter Bell et al. (Böhlau Verlag, 2022); and “Clementine Portraits, Patronage, and Politics in the Sala di Costantino,” in Revisiting Raphael’s Vatican Stanze, edited by Tracy Cosgriff and Kim Butler (Harvey Miller, 2022). In spring 2022, she presented papers (via Zoom) on the historiography of women patrons in early modern Italy, at the Museo del Prado in Madrid; and on Raphael and gendered reception, at the University of Murcia. Sheryl is presently working on her book project titled A Portrait of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) and the Visual Arts; on an essay titled “Parmigianino,
Sergio Sanabria *84, after 42 years teaching architectural history, theory, geometry, and studios in the Department of Architecture and Interior Design at Miami University in Oxford, Ohio, is retiring from academia (but keeping all of his roughly 8,000 books). He plans to continue to pursue his longtime alternative interest in painting, based on deep dives into post-surreal mythology, history, poetry, and mathematics, eschewing stylistic categorizations.

Jakob Schillinger *21 joined the ICI Berlin Institute for Cultural Inquiry in fall 2021 as research coordinator of a new interdisciplinary research project on the functioning of models across art, science, technology, and the humanities. He is also coediting an anthology on practices of reduction and co-organizing the institute’s many public lectures and discussions, for example, with Ana Teixeira Pinto, Sybille Krämer, Helmut Draxler, Francesca Raimondi, Regine Pранge, and others. Also in 2021–22, he took up a position as lecturer at the University of Applied Arts Vienna and gave a guest lecture on post-conceptual painting at the Institute for Image and Art History at the Humboldt University of Berlin. Jakob’s 2021 dissertation, “Painting Machines: Martin Kippenberger, Michael Krebber, Oswald Wiener and the Cybernetics of Living Media,” won the department’s Jane Faggen, Ph.D. Dissertation Prize, and he gave lectures on his current book project, based on his dissertation, at the Academy of Fine Arts Vienna, the University of Applied Arts Vienna, and the Berlin University of the Arts.

Mira Xenia Schwerda *14 (M.A.) has been awarded a research fellowship at the Institute for Advanced Studies in the Humanities at the University of Edinburgh to work on her forthcoming book Between Art and Propaganda: Photographing Revolution in Modern Iran (1905–1911). The book, which is based on her 2020 Harvard dissertation, includes unpublished photographic material from archives in Iran and Turkey. It focuses on Iran’s first revolution and presents a new history of the visual narratives of political violence brought about by the triad of the telegraph, the printing press, and photography. In the last year, she has also been made coeditor of the journal Art in Translation, taught courses on the global history of photography and the Islamic arts of the book in the Department of Art History at the University of Edinburgh, and continued her significant involvement in successful digital art-history initiatives: she is a founding member of Khamseen: Islamic Art History Online (sites.isa.umich.edu/khamseen), a project funded by the Andrew W. Mellon Foundation, and a cofounder and co-convenor of the Virtual Islamic Art History Seminar Series.

David Ake Sensabaugh *90 retired as the Ruth and Bruce Dayton Curator of Asian Art and head of the Department of Asian Art at the University of Edinburgh to work on her forthcoming book Between Art and Propaganda: Photographing Revolution in Modern Iran (1905–1911). The book, which is based on her 2020 Harvard dissertation, includes unpublished photographic material from archives in Iran and Turkey. It focuses on Iran’s first revolution and presents a new history of the visual narratives of political violence brought about by the triad of the telegraph, the printing press, and photography. In the last year, she has also been made coeditor of the journal Art in Translation, taught courses on the global history of photography and the Islamic arts of the book in the Department of Art History at the University of Edinburgh, and continued her significant involvement in successful digital art-history initiatives: she is a founding member of Khamseen: Islamic Art History Online (sites.isa.umich.edu/khamseen), a project funded by the Andrew W. Mellon Foundation, and a cofounder and co-convenor of the Virtual Islamic Art History Seminar Series.

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David Ake Sensabaugh *90 et al., The Making of Masterpieces: Chinese Painting and Calligraphy from the Palace Museum; and on a collection of essays, coedited with Yvonne Elet (Vassar College) and Linda Wolk-Simmon (Institute of Fine Arts, NYU), titled Reconsidering Raphael.

Sergio Sanabria *84, Rubaiyat 68, triptych, acrylic on plywood, 20.9 × 50.5 inches, begun December 2006, last direct interventions 2017 (unfinished); its resolution of a five-dimensional investigation remains in active process.

Destroyed Palace in Rasht, postcard published in Tehran after 1909, with a poem by the revolutionary poet Husayn Kasmai inscribed in the torn void, one of the objects being studied by Mira Xenia Schwerda *14 (M.A.) for her forthcoming book.
the Yale University Art Gallery in 2017, and from teaching in the Department of the History of Art at Yale in 2018. Since retiring, he has been working on a number of projects, including serving as an editor and author for a catalogue of Chinese calligraphy and painting being loaned from the Palace Museum, Beijing, to the Hong Kong Palace Museum. The catalogue accompanies an exhibition entitled *The Making of Masterpieces: Chinese Painting and Calligraphy from the Palace Museum* that celebrated the opening of the Hong Kong Palace Museum in the summer of 2022.

**Andy Shanken** *’99’s* book *The Everyday Life of Memorials* was published by Zone Books in September 2022. The book explores how memorials end up where they are, grow invisible, fight with traffic, get moved, are assembled into memorial zones, and are drawn anew into commemorations and political maelstroms that their original sponsors never could have imagined. His close examination of how people behave at memorials and what memorials ask of people reveals just how strange the commemorative infrastructure of modernity is. Andy is professor of architecture at the University of California-Berkeley.

**Emily L. Spratt** *’20 joined Sotheby’s Institute of Art as the art tech lead and a full faculty member in July; she will help guide the international development of emerging technologies in the arts and the art market. During the past academic year, she held a visiting assistant professorship at Masaryk University and taught at The Cooper Union. In 2021, she served as an expert consultant for *Fellini Forward*, a film on the uses of AI to examine the corpus of Fellini films, which premiered at the 78th Venice International Film Festival, was featured at the 59th New York Film Festival, and is available on Amazon Prime Video. During her 2019–21 postdoctoral fellowship at Columbia University, she conducted research on high technology in the arts. One of her recent publications in this area is “Gastronomic Algorithms: Artistic and Sensory Exploration of Alain Passard’s Michelin Plates in the Manner of Giuseppe Arcimboldo with GANs,” in *Leonardo* 54 (2021) published by MIT Press. In 2021–22, Emily delivered presentations for the German Federal Ministry of Education, the Czech Ministry of Culture, Columbia University, Masaryk University, Brno University, Dumbarton Oaks, the International Congress of Byzantine Studies, the Renaissance Society of America, and the Save Venice Foundation. Emily also curated the exhibition *Au-delà du Terroir, Beyond AI Art* at the Institut de France in Paris for the Global Forum on AI for Humanity upon the invitation of the office of President Macron. In 2021, she received the community-nominated research award from the Montreal AI Ethics Institute.

**Nebojša Stanković** *’17 teaches various courses on the art and architecture of the Middle Ages as assistant professor of art history at the University of Priština in Kosovska Mitrovica. In the past year, he welcomed and instructed the university’s first-ever cohort of M.A. students in art history. He was invited to participate in the scholarly symposium “825 Years since the Tonsure of St. Anastasia of Serbia” (November 2021), where he spoke on “The Architecture of the Church of the Mother of God in Toplica in the Context of Its Erection/Rebuilding in the Time of Stefan Nemanja.” In August 2022, he presented a paper titled “The Narthex Unseparated from the Naos in Late Byzantine and Serbian Churches” at the 24th International Congress of Byzantine Studies in Venice and Padua. In addition, he has appeared in three seasons of a documentary series on Serbian ecclesiastic arts, music, and literature titled “I Love the Beauty of Thy House” on Hram Television (Belgrade), in which he talked about Serbian church architecture of the 13th and 14th centuries. Two of his publications appeared at the end of 2021: “Devotional Practices and the Development of the Church Building,” in *The Oxford Handbook of Byzantine Art and Architecture*, edited by Ellen C. Schwartz (Oxford University Press, 2021); and “Phialai on Mount Athos: The Middle Byzantine Origins of Their Use, Form, and Location,” in *Hilandarski zbornik* 15 (2021).

**Hans Bjarne Thomsen** *’05 was the co-curator of the exhibition Surimono at the Musée d’art et d’histoire in Geneva. The show presented 100 of the museum’s opulently...
produced large-format prints that were offered at meetings and holidays or meant to mark important occasions. Produced in Kyoto and Osaka, they depict theater kabuki, bunraku, shamisen players, and geishas, among other subjects. Hans also co-curated *Lines from East Asia: Japanese and Chinese Art on Paper*, an exhibition on display at the Graphische Sammlung ETH Zurich through November 13, 2022. It features a first-class collection of Japanese woodblock prints that have not been shown in more than a century, in combination with late-19th- and early-20th-century European master prints. The catalogue, which he coedited with Susanne Pollack, curator at the Graphische Sammlung ETH Zurich, includes contributions from his students. Hans also coedited and contributed to a volume on contemporary Japanese calligraphy, *The Breath of Japan: Written and Painted Poetry* (Hirmer Verlag, 2022), which presents large-format works created between the 1950s and the present day that fuse poetry, penmanship, and painting. In addition, he wrote the first article in a Western language on the little-known traditions of Japanese reverse glass paintings for the forthcoming volume *China and the West: Reconsidering Chinese Reverse Glass Painting* (De Gruyter, 2022). Otherwise, he was busy this year with reports, presentations, conferences, excursions with students, and surveying collections in Europe, most recently in Italy.

Gary Vikan ’76 participated in a May 2022 Oxford Union debate titled “This House Would Repatriate Contested Artefacts.” The debate was stimulated by the increasing scrutiny of symbols of Europe’s colonial past, resulting in multiple states and the U.N. calling for the return of contested cultural property, from the Elgin Marbles to the Benin Bronzes. The debate posed the questions: Can any country ever legitimately own artifacts of collective historic significance? Can modern states lay claim to their countries’ history? The department’s Professor Chika Okeke-Agulu was among the participants speaking in favor of repatriation. Gary summed up the “opposition,” which favored (among other things) the retention of the Elgin Marbles in London. The English actor, broadcaster, comedian, director, and writer Stephen Fry summed up the arguments for their return. Gary’s side lost.

Gary Walters ’64 (Romance Languages and Literature) ’76 has been poking about the small town of Barranco, Peru, once a fishing village, then a balneario for the wealthy of Lima, then a funky art location, and now, with high-rises springing up, a very desirable place for a residence in Greater Lima. All these phases have left their mark on the town’s art, architecture, and town planning. Gary has written two books on the area. The first, *Summer Houses and Graffiti in Barranco Peru* (2019) is a survey of these developments and an explanation of the particular characteristics of the Peruvian coast and the rivers that start in the Andes and created the valleys where most agriculture and building took place. In these riverine valleys some of the oldest civilizations in the New World and the Old World, such as Caral-Supe, began. His second book, *Decorative Wrought Iron in Barranco, Peru* (2019), is a presentation of the remarkable wrought-iron grilles over windows and doors in the town. The third will be a treatment of the splendid stucco decorations that adorn the older structures and, once again, why the evolution of Barranco and its site created a desire and need for this type of adornment.

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Members of the network may be contacted by current graduate students and department alumni for informational interviews.

To include your name in the network, please submit your current contact details at:
art-info.princeton.edu/graduate-alumni-information
### 2022–2023 Lectures

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Event Title</th>
<th>Speaker</th>
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</thead>
<tbody>
<tr>
<td>Thursday, September 22, 2022</td>
<td>4:30 p.m.</td>
<td>Returning to Ambrogio Lorenzetti’s Government Frescoes</td>
<td>Karl Whittington (The Ohio State University)</td>
<td>Thursday, September 22, 2022 ∙ 4:30 p.m. ∙ 10 Minutes Later</td>
</tr>
<tr>
<td>Monday, September 26, 2022</td>
<td>4:30 p.m.</td>
<td>Life at Berkou: a Newly Discovered Roman Fortress in Egypt</td>
<td>Jennifer Gates-Foster (The University of North Carolina at Chapel Hill)</td>
<td>Thursday, September 26, 2022 ∙ 4:30 p.m. ∙ 10 Minutes Later</td>
</tr>
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<td>Monday, October 3, 2022</td>
<td>4:30 p.m.</td>
<td>HOWARD CROSBY BUTLER MEMORIAL LECTURE</td>
<td>Howard Crosby Butler: The Man Who Went to Wake the Dead, 1872–1922</td>
<td>Thursday, October 3, 2022 ∙ 4:30 p.m.</td>
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<td>Thursday, October 27, 2022</td>
<td>4:30 p.m.</td>
<td>Chryselephantine Couches, Feasting, and Royal Opulence in Hellenistic Macedonia</td>
<td>Rachel Kousser (CUNY Graduate Center)</td>
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<td>Friday, November 4, 2022</td>
<td>4:30 p.m.</td>
<td>Paying Attention: Images of Monuments on Roman Imperial Coins</td>
<td>Francesco de Angelis (Columbia University)</td>
<td>Friday, November 4, 2022 ∙ 4:30 p.m.</td>
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<td>Thursday, December 1, 2022</td>
<td>4:30 p.m.</td>
<td>Rubens’s Saltcellar: On the Generative Power of Nature and (Antwerp’s) Art</td>
<td>Christine Göttler (Universität Bern)</td>
<td>Thursday, December 1, 2022 ∙ 4:30 p.m.</td>
</tr>
<tr>
<td>Tuesday, December 6, 2022</td>
<td>5:00 p.m.</td>
<td>10 Minutes Later</td>
<td>Josephine Meckseper (Artist and Belknap Visiting Fellow, Princeton University)</td>
<td>Tuesday, December 6, 2022 ∙ 5:00 p.m.</td>
</tr>
<tr>
<td>Thursday, March 2, 2023</td>
<td>4:30 p.m.</td>
<td>Worlding (from) the Ethnographic Museum</td>
<td>Josephine Meckseper (Vrije Universiteit, Amsterdam)</td>
<td>Thursday, March 2, 2023 ∙ 4:30 p.m.</td>
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<td>Thursday, March 30, 2023</td>
<td>4:30 p.m.</td>
<td>Ut ekphrasis pictura: When Words Take Shape in Sir John Chardin’s Drawings of Muhammad’s Tomb in Mecca</td>
<td>Avinoam Shalem (Columbia University)</td>
<td>Thursday, March 30, 2023 ∙ 4:30 p.m.</td>
</tr>
<tr>
<td>Thursday, April 6, 2023</td>
<td>4:30 p.m.</td>
<td>Trading with the Enemy: Greek Pottery in the Persian World</td>
<td>Kathleen Lynch (University of Cincinnati)</td>
<td>Thursday, April 6, 2023 ∙ 4:30 p.m.</td>
</tr>
<tr>
<td>Thursday, April 27, 2023</td>
<td>4:30 p.m.</td>
<td>Maritime Buddhist Art of the East Asian “Mediterranean,” ca. 900–1200</td>
<td>Hsueh-Man Shen (Institute of Fine Arts, NYU)</td>
<td>Thursday, April 27, 2023 ∙ 4:30 p.m.</td>
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<tr>
<td>Tuesday, May 9, 2023</td>
<td>5:00 p.m.</td>
<td>KURT WEITZMANN LECTURE</td>
<td>Christine Kondoleon (Museum of Fine Arts, Boston)</td>
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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, 2022, and April 15, 2023. More detailed information and the online application form are available at: barrferree.princeton.edu.

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Elbogen ’07, The Princeton
University Department of Art and
Archaeology at McCormick Hall,
1922–2021, watercolor and ink,
11 × 15 inches, 2022. Commissioned
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Left: Interior glulam ceilings, part of
the on-going construction of the new
Princeton University Art Museum
(photo: Ricardo Barros)

Right: Construction continues under
the gaze of the tiger (photo: Julie
Angarone)

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