Dear Students, Colleagues, Alumni, and Friends,

Warm greetings from the Department of Art & Archaeology! We have had a great year, filled with exciting classes, trips to collections and sites around the world, new discoveries in the field, faculty awards, and distinguished visitors. As always, there is good news to share. I am pleased to report that Nathan Arrington has been promoted to the rank of full professor, and I am delighted to welcome Assistant Professor Monica Bravo, a specialist in the history of photography, to the department.

For more department news, I invite you to read Ampersand, an annual review made available on the A&A website in the fall, providing a snapshot of A&A’s activities and accomplishments over the previous year.

It is a pleasure every year to read the news submitted by the department’s alumni. You have pursued so many different things and accomplished so much since your time at Princeton. As chair, I can say with confidence that the Art & Archaeology community is thriving.

—Rachael Z. DeLue, chair
Christopher Binyon Sarofim ’86 Professor in American Art

Visit the Department of Art & Archaeology website: artandarchaeology.princeton.edu
News from Alumni

Undergraduate Alumni

Joel Babb ’69’s landscape paintings have been acquired and displayed by two museums in Maine: the Portland Museum of Art and the Farnsworth Art Museum in Rockland. The Farnsworth acquired Bernd Heinrich’s Brook in Autumn, depicting the land of Babb’s friend Bernd Heinrich, biologist and author of many books about the forest in which he lives. Heinrich’s discovery of universal principles of biology through careful observation has influenced Babb to search nature through painting and try to manifest a “neo-Ruskinian” wonder at what is there to be seen: cosmic forces operating on a microcosmic scale. The painting in the Portland Museum, Gulf Hagas, represents a canyon in a more remote area of central Maine through which a river runs in a series of waterfalls.

Louis Borgenicht ’64 worked as a pediatrician for 43 years. He made one of the most interesting connections between art history and pediatrics while writing his thesis “The Element of Chance in Modern Art,” concluding that the purest aesthetic experience is viewing an object without biographical or social information. Similarly, he found that approaching a patient without preconceptions or prejudice permitted him to relate to them in a pure state. Borgenicht was able to have an unencumbered encounter and was able to deal with the medical problem and its meaning for the patient.

Holly Borham ’97 *19 has news in the graduate section.

Bill Botzow ’68 has returned full-time to visual art since retiring in 2018 from the Vermont Legislature where he served for 16 years, half of them as chair of the House Committee on Commerce and Economic Development. Botzow’s recent work has focused on forest improvement by extracting invasive species and using the removed material for sculpture. He posts images on Instagram @billbotzow.

Daniel Bracho ’21’s passion for history and the environment compelled him to launch a start-up company called Roberti Ventures which he leads as president and CEO. His vision for the company is to implement historical preservation, environmental sustainability, and responsible urban revitalization and design. Among his recent initiatives, Bracho selected a cross-functional, inclusive, and diverse team ranging from college interns to 20-year industry veterans to work on monument preservation and building design in Willemstad, a UNESCO World Heritage Site and the capital city of the Dutch Caribbean island of Curacao. His business model demonstrates that historical preservation, sustainability, and profitability are not mutually exclusive. By incorporating these central tenets into a solid business plan, Bracho seeks to be the market leader in this type of initiative in any area of operation. His belief that action must be taken now to responsibly preserve the past and prevent further cultural and historical losses keeps Bracho working tirelessly to ensure the successful completion of his projects. To learn more about Roberti Ventures, visit robertiventures.com.

Hovey Brock ’80 will be featured in the solo exhibition Invasive Species in fall 2024 at Mann Library, the life sciences library at Cornell. Brock will collaborate with Mark Whitmore, Cornell’s expert on the aphid-like woolly adelgid insect that is wiping out the hemlock population in the United States.
States. The exhibition showcases work from Brock’s Crazy River project, which combines paintings, writing, salons, and installation to give an autobiographical account of climate change in his home in the Catskills. As part of that project, in April 2023, Brock moderated a symposium on art and the climate crisis at the Catskill Art Space called “Envisioning Adaptation.” In September 2023, he will exhibit an installation in conjunction with painter Christie Scheele at 1053 Gallery in Fleischmanns, NY. In January 2023, Brock became a contributing editor of Hot Air, a column on the art website artspiel.org, devoted to artists whose practices address the climate crisis. Brock continues to be a contributing writer to the Brooklyn Rail’s Artseen section.

Elliot Davis ’84 was guest curator of Illuminating an American Landscape at the Cape Ann Museum (July 22–October 16, 2023) and authored the catalogue Edward Hopper & Cape Ann: Illuminating an American Landscape (Rizzoli Electa, 2023). As part of her work as a 2022 fellow in Harvard’s Advanced Leadership Initiative, Davis has developed an open-source online resource, the Art Museum IDEA (Inclusion, Diversity, Equity, Accessibility) Tool Kit, available via her new website, elliotbostwickdavis.art. Other recent arts initiatives are also available there, including a new series of prompts for using art to enhance well-being and short articles that highlight art and social impact, such as the most recent for Harvard’s Social Impact Review, “Embracing the Embrace,” (April, 2023).

Douglas Dunn ’64 presented his new work, Garden Party, a series of vignettes, each with its own elegant and playful interaction of movement, visual art, music, and language. Dunn partnered with longtime collaborator Mimi Gross to transform his loft space into a verdant haven. In the piece, ten members of Douglas Dunn + Dancers, including Dunn himself, frolic within this lush garden landscape while lighting and projections by Lauren Parrish illuminate each scene and its interruptions. In this hour-long work, Dunn’s steps are interwoven with poetry (John Keats, Anne Waldman, and others) and music (Robert de Visée and John Lennon, to name a few). Dunn has been working as a New York-based dancer and choreographer since 1971. He was a member of the Merce Cunningham Dance Company from 1969 to 1973, and a founding member of Grand Union from 1970 to 1976. Following duet, solo, and film work in the 1970s, he formed Douglas Dunn + Dancers in 1978, and in 1980 set Stravinsky’s Pulcinella on the Paris Opera Ballet. He is board member emeritus of the New York City presenting organization, Danspace Project. He likes to collaborate with poets, painters, sculptors, musicians, composers, and playwrights to offer a multifaceted theatrical experience. In 1998 he was awarded a NY Dance and Performance Award (a “Bessie”) for Sustained Achievement, and in 2008 was honored by the French government as Chevalier in the Ordre des Arts et des Lettres. While continuing to lead Douglas Dunn + Dancers, he teaches Open Structures at New York University’s Steinhardt School of Culture, Education, and Human Development, and presents salons at his studio at 541 Broadway in Manhattan. Dunn’s book of collected writings, Dancer Out of Sight, is available at Amazon.com.

Richard Dupont ’91’s monumental bronze Badende has been acquired by the Perez Art Museum Miami; this is the first work of Dupont’s to enter the PAMM collection. For Badende, Dupont created a digital scan of a live model which he altered over many months of drawing and digital manipulations, pushing the form towards the architectonic and abstract. Dupont used the traditional lost-wax method to cast the virtual shape in bronze, finishing it with a matte black patina. In a 2015 review, New York Times critic Martha Schwendener wrote, “every era needs its representations of the human
Laura Ann Trimble Elbogen ’07 reports an exciting year of growth for Laura Ann Studio. A San Francisco-based artist, illustrator, and author, Elbogen completed her first public art project in December 2022 with a “Window to The Bay”, blue and white life-size holiday ornament commission for San Francisco’s Union Square. The inaugural “Ornament Trail” and “Winter Wanderland” holiday market activated public space to welcome tourists and locals back to downtown San Francisco. December also saw the launch of a “Nutcracker” pajama print design collaboration with New York-based retailer Sammy + Nat inspired by San Francisco Ballet’s Nutcracker and available for purchase at the San Francisco Ballet Store. Elbogen’s focus on children’s art has continued into 2023 with the release of a print design onesie collaboration with San Francisco-based children’s clothing retailer Paper Cape to benefit Help a Mother Out. With purchase of the limited-edition pima cotton onesie, 100 percent of the proceeds go toward supplying one month of diapers for a family in need (papercape.com). Laura Ann Studio is excited about the forthcoming publication of a debut picture book, Latte’s Broadway Boogie Woogie (October 2023). Inspired by Dutch-New York artist Mondrian’s painting of the same name, the rhythmic ode to NYC brings boogie woogie jazz and dance to life along the public squares of Broadway, encouraging kids to “lead their own parade” and follow their dreams. lauraannstudio.com
Christopher Green ’12 completed the first of a two-year appointment as visiting assistant professor of art history at Swarthmore College. He recently contributed the eponymous essay to the volume Kimowan Metc Hawai’s: A Kind of Prayer (Aperture, 2023), the first-ever survey dedicated to the late Cree artist, alongside a contribution by Professor Jeffrey Whetstone, director of the Program in Visual Arts. For 2024 Green is curating two exhibitions. The first, for Crystal Bridges Museum of American Art, will investigate the relationship between historic and modern Native American art and the mid-century New York-based abstract painting movement known as the Indian Space Painters (opening April 2024). The second, titled The sky loves to hear me sing: Woodland Art in Transmotion, will bring together Indigenous art of the Eastern Woodlands across time that exemplifies Anishinaabe literary theorist Gerald Vizenor’s concept of “transmotion”; the exhibition opens at Swarthmore’s List Gallery on September 12, 2024 with a panel featuring Vizenor and the contributing artists.
Victor Guan ’21 is an incoming assistant art editor at the New Yorker, directing illustrations and managing the art in the print magazine. This year, he illustrated the first-ever Lunar New Year spot illustrations to be published in the New Yorker, printed in the January 30, 2023 issue. Small drawings scattered throughout the magazine, spot illustrations are meant to break up text-heavy articles and represent a common theme each week. Since it was the Year of the Rabbit, Guan drew a series of bunnies interacting with classic New Year symbols and motifs. Like other annual holidays, Guan is grateful and proud to have Lunar New Year represented in the publication in this new way.
Lisa Hahn ’78 started her business Art Horizons International in 1985. Art Horizons leads art museum patron groups to cities all over the world. Trips visit sites with compelling art and architecture and venture into private collections, artists’ studios, and other private access events. The trips are led by art and architectural historians. [art-horizons.com](http://art-horizons.com)

Christian Haub ’76 participated in the exhibition Pascale BAS, Carol-Ann BRAUN, Christian HAUB in Paris at Galerie Abstract Project with Carol-Ann Holzberger Braun ’76 in November 2022. Haub dedicated one of the works in the exhibition to Stephen Guild ’76.

John Hutton ’82 has taught art history at Salem College in Winston-Salem, North Carolina, since 1990. Hutton has illustrated nine historical children’s books—his way of combining art and history—in the past five years for the White House Historical Association (WHHA). He has enjoyed the special assignment of drawing for children on behalf of the WHHA for the past four White House Easter Egg Rolls, illustrating activities in real time.

Katherine L. Kerr ’91 paints Arabian horses using ink, watercolor, and acrylic. She is inspired by her own Arabians and those of her friends.

Deborah Krohn ’83 *87 has news in the graduate section.

Robert Lafond ’71 received three awards for his paintings last year: the Best Landscape award at the 158th Annual Exhibition of Small Oil Paintings at the Philadelphia Sketch Club in Philadelphia for the painting Monhegan Clothesline; the Excellence in Any Medium award in the Exhibit New England 2022 show at the North Shore Arts Association in Gloucester, Maine, for Monhegan Fish Shack; and the Paul Goodnow Memorial Award For Traditional Landscape in Oil in the Rockport Art Association & Museum in Rockport, Maine, for Narragansett Fishing Boat.

Cary Liu ’78 *97 has news in the graduate section.

Mifflin Lowe ’70’s recent book, Forgotten Founders: Black Patriots, Women Soldiers, and Other Thinkers and Heroes Who Shaped Early America (Bushel & Peck Books, 2022) earned the 2022 Junior Library Guild Gold (JLG) selection, a designation awarded to the top three percent of the thousands of manuscripts reviewed. “Readers will come away with a firmer understanding that, as the introduction has it, the story of this country’s founding is ‘everyone’s story,’” said Booklist about this inspiring book of stories featuring the heroic women, African Americans, Native Americans, immigrants, and others who played pivotal roles in America’s birth.

Robert Lafond ’71, Narragansett Fishing Boat, oil on panel, 16 × 20 inches, 2021

Mifflin Lowe ’70, Forgotten Founders: Black Patriots, Women Soldiers, and Other Thinkers and Heroes Who Shaped Early America
Rachel Lyon ’05’s sophomore novel, FRUIT OF THE DEAD, a contemporary reimagining of the Persephone myth, following a teenage girl’s dangerously seductive summer on a pharmaceutical CEO’s private island, will be released by Scribner in March 2024.

Amy Madden ’75 released her fifth published poetry collection My Shadow on Your Street (Belpid Books, Sweden, 2023). Madden takes on grief and mourning in the familiar intimacy of her signature urban poetic landscape. Available at select independent bookstores or directly by contacting amymaddenmusic.com.

Anthony Mastromatteo ’92 feels indebted to A&A for leading him to making art. His work will be exhibited at Grenning Gallery in Sag Harbor, New York, in September 2023.

Dana McGinnis ’73 is happy to have majored in art and archaeology fifty years ago, though he has never worked a day in the discipline. Some knowledge of art that he learned entirely at Princeton has given him a lifetime of interest and enjoyment outside his chosen profession in finance. Because of that interest, McGinnis has served for years on the board of the Institute of Nautical Archaeology, a leader in underwater archaeology all over the world. In addition, McGinnis serves on the antiquities committee of the San Antonio Museum of Art, which recently opened, to national acclaim, the exhibition Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii, curated by Jessica Powers ’97.

Jim Melchert ’52 has worked with ceramic tile as his major medium for the past four decades, inspired by a trip to Cairo and later visits to Istanbul and Lisbon. A chance conversation with a physicist alerted Melchert to the interior structures of tiles that cracks can expose. That revelation opened an entirely new field of research and discovery for him exemplified by Flight, a mural-like work that the San Francisco Museum of Modern Art has recently acquired. It measures 71 × 71 inches and consists of broken and glazed porcelain tiles. It had its first viewing five years ago in New York at the American Academy of Arts and Letters.

Tom Meyer ’81 is drawing and painting in Pembroke, Massachusetts. His work can be seen at tommeysterart.com.

Sasha Nicholas ’00 successfully defended her dissertation titled “Creative Figures: Portraiture and the Making of the Modern American Artist, 1918–1930” and received a Ph.D. in art history from the Graduate Center, City University of New York in spring 2023.

Alison Poe ’94, who earned her Ph.D. in art history at Rutgers, is the book reviews editor for Woman’s Art Journal, womansartjournal.org.

Carly Pope ’16 is currently a Ph.D. candidate in archaeology at UCLA. Her research focuses on networks of cultural interaction evident in the collection of Pre-Columbian ceramics from Isla Colón, Bocas del Toro, Panama. The province of Bocas del Toro covers part of the mainland Caribbean coast and an archipelago with nine main islands. Isla Colón, the largest island in the archipelago, is unique in the region with respect to its density of archaeological features, including ceremonial and settlement mounds that contained a diverse and sizable collection of cultural materials. Pope has received a Fulbright-Hays Fellowship and is living in Panama for a year to conduct her dissertation research. She works in laboratories at the Smithsonian Tropical Research Institute in both Bocas del Toro and Panama City to perform macroscopic, geochemical, and petrographic analyses of the ceramics from Isla Colón. Sourcing pottery is integral to assessing which material culture was moving across Central America in the past. Petrographic and geochemical analyses are complementary techniques in the examination of provenance. Likewise, stylistic and modal analyses may
indicate the strength and nature of the connections between disparate communities.

Jessica Powers ’97’s exhibition Roman Landscapes: Visions of Nature and Myth from Rome and Pompeii opened in February 2023 at the San Antonio Museum of Art after many years’ gestation. The exhibition was the first to focus on landscapes in ancient Roman art, and included several works lent by museums and archaeological sites in Italy. Powers also edited the accompanying catalogue, which includes an essay by Timothy O’Sullivan ’96. Professor Michael Koortbojian and Lisa Çakmak ’00 served on the exhibition’s advisory committee. Powers also recently curated 40 Years, 40 Stories: Treasures and New Discoveries from SAMA’s Collection (2021) and published “Sex on Display in Pompeii’s Tavern VII.7.18” in Women’s Lives, Women’s Voices: Roman Material Culture and Female Agency in the Bay of Naples, edited by Brenda Longfellow and Molly Swetnam-Burland (University of Texas Press, 2021).

Susannah Ray ’94, was selected as one of three winners of the inaugural Mid-career, Lens-based Artists initiative at Baxter Street Camera Club of New York. Her ensuing solo exhibition Susannah Ray: Down for the Day ran from June 28–August 26, 2023. Ray currently teaches at the International Center of Photography and will join the faculty of the Little Red Schoolhouse and Elisabeth Irwin High School (LREI) in New York in September 2023.

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

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

Mark Sheinkman ’85 had a solo exhibition at Steven Zevitas Gallery in Boston in spring 2023 and has a solo exhibition on view until September 2023 at _2B space to be (spacetobe.art) in Madrid. His artwork was recently on view at the Museum of Fine Arts Houston in Connecting Currents: Contemporary Art at the Museum of Fine Arts, Houston. Los Angeles County Museum of Art (LACMA) and the Hammer Museum in Los Angeles recently acquired Sheinkman’s work for their permanent collections. His work is also included 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 Gegenstandsreifer Kunst in Otternndorf, Germany.

Accra Shepp ’84 was awarded a Cullman Scholars Fellowship in visual art in April 2023. He will be working on his project, The Islands of New York in which he is exploring the 43 islands that make up New York City. He was honored at the Museum of Modern Art by the Black Arts Council along with 32 other artists at the 2023 Gala. The Bowdoin College Art Museum commissioned him to make photographs for its upcoming exhibition in 2025 titled The Monhegan Wildlands. The show will be a historical survey including Edward Hopper, Rockwell Kent, and others, with Shepp’s work bringing the survey into the present day. Shepp has a solo photography exhibition at the Spencer Museum of Art at Kansas University, titled Dissent, Discontent and Action: Pictures of US by Accra Shepp. The exhibition is based on Shepp’s new book, Radical Justice: Lifting Every Voice (Convolve, 2022) with a forward by Pulitzer Prize winner Salamishah Tillet. The book was praised by Cornel West, Hilton Als, Dawoud Bey, and Makeda Best. Shepp participated in a group exhibition titled Trace at Haus der Kunst in Munich (April 14–July 23, 2023).
David Van Zanten '65, who spent most of his time in McCormick Hall studying first to be an architect and ending up an archaeological historian, finished a dissertation at Harvard in 1970 about the discovery that the ancient Greek temples had been brightly painted and thus also about its reconstruction and imitation in 19th-century architecture. Van Zanten went on to teach at McGill University, the University of Pennsylvania, and Northwestern in Evanston, Illinois where he still lives. He enjoyed visitations at Cornell and Columbia Universities as well as the University of California at Berkeley and, of greatest importance to him, worked as an archaeological architect in Turkey. Aside from various articles and essays, his tenure produced the books Designing Paris: The Architecture of Duban, Labrouste Duc, and Vaudoyer (MIT Press, 1987), Building Paris: Architectural Institutions and the Transformation of the French Capital 1830–1870 (Cambridge University Press, 1994) and Sullivan’s City: The Meaning of Ornament for Louis Sullivan (W. W. Norton & Company, 2000) as well as contributing to an exhibition and catalogue at the Museum of Modern Art, The Architecture of the Ecole des Beaux-Arts, in 1975. Van Zanten continues to contribute to various projects, especially since polychromy has become a “hot topic.” He returned from Canberra, Australia, before the lock-down (that city having been designed in 1913). Another project on the history of the fascinating Gare du Nord in Paris is now warming up. Van Zanten is married to Martha Wolff, recently-retired curator of Northern Renaissance art at the Art Institute of Chicago. Daughter Clara teaches English at The Bishop’s School in La Jolla, and son Nicholas is an artist in New York City. Reflecting on his career, Van Zanten sees considerable changes: in the present day, access to Greek temples and European archives has become too complicated and flying around the world to judge city plans like those of Canberra and Buenos Aires is getting dangerous. He sees today as a time to sit and think.

Abbie Bagley-Young Vandivere ’01 reports that the Netherlands has been swept by “Vermeer fever,” thanks to the largest-ever exhibition of paintings by Johannes Vermeer (1632–75). This mania has provided unique opportunities for Vandivere, who has worked as a paintings conservator at the Mauritshuis since 2015. In 2018, she led an international team of scientists who examined Vermeer’s Girl with a Pearl Earring using state-of-the-art techniques. A 3-D print of Girl at 100 times life size (more than 13 feet tall), and a digital reconstruction of its original appearance will be presented at the Mauritshuis from June–December 2023. Earlier in 2023, Vandivere put her fascination for reality television to good use as a judge and expert in the creative competition show De Nieuwe Vermeer (The New Vermeer). More than 1.3 million people—almost 10 percent of the Dutch population—watched this six-episode series each week! Vandivere’s next project is the restoration of De Stier (The Young Bull, 1647) by Paulus Potter, which will take place in front of the public at the Mauritshuis in 2024. For more information, visit fromthegroundup.nl.

Tom von Kuster ’68 purchased two constructions in 1968 from classmate and fellow A&A major, Bill Botzow ’68. One was titled Blue on Yellow, the other, Yellow on Blue. Von Kuster still considers both great works.

Rick Wright ’87 continues creating and exhibiting his fine art and architectural photography. His new exhibition at Foley Gallery in New York City opened on July 6, 2023. He is also working on a photo book based on French writer Georges Perec. Recent exhibitions took place at the Zagreb Biennale, the Griffin Museum in Boston, and Camerawork Gallery in Portland, Oregon. 2023 marks his 15th year teaching darkroom printing at Fleisher Art Memorial. He also teaches film photography (and repairs cameras) at The Halide Project, a non-profit focused on historical film processes. During COVID, Wright created a series titled The Corona Altarpieces: Kitchen Countertop Disasters (with a nod to Hollis Frampton). He also photographed a series of the inventive outdoor eating spaces that opened during the pandemic, titled Extra Architecture. He has sold several prints from both series. For more of his photographic work, visit rickwrightstudio.com or Instagram @rickwrightphoto.

Rick Wright '87, Sauvignon Blanc, from photo series Corona Altarpieces, film photograph (Photo © 2020 Rick Wright)

Tom von Kuster '68 remains the proud owner of Bill Botzow '68’s Blue on Yellow, acrylic on canvas, 8 × 8 feet, 1968

Abbie Vandivere '01 presents technical information as expert and judge for the competitive reality television show De Nieuwe Vermeer
the interconnections between textile and architecture via a variety of case studies from the Middle Ages through the twentieth century and from diverse geographic contexts. With Richard P. McClary, she published an article on their ongoing project about the 12th-century Qilij Arslan II Kiosk in Konya, Turkey in *Journal of the Ottoman and Turkish Studies Association*. Blessing continues her work as the managing editor of the *International Journal of Islamic Architecture*.


**Holly Borham** *97 *19 has held the position of associate curator of prints, drawings, and European art at the Blanton Museum of Art at the University of Texas, Austin, for five years. Her 2022 exhibitions of works on paper include *Fantastically French: Design and Architecture in 16th- to 18th-Century Prints*, with a special Zoom presentation by Jamie Kwan *19, and *Medieval X Modern*, which featured 19th- and 20th-century artists who derived inspiration from medieval models. Borham’s recently published catalogue, *The Circulating Lifeblood of Ideas: Leo Steinberg’s Library of Prints* (Blanton Museum of Art, 2023), examines the development of art historian Leo Steinberg’s remarkable print collection and its role in his scholarship on artists from the fifteenth through
twentieth centuries. It serves as a detailed guide to the collection, now housed at the Blanton Museum, and as an introduction to the history of Western printmaking that it broadly encompasses. The catalogue includes an essay by former curator of old master prints at the National Gallery of Art in Washington, D.C. and 2020 Robert Janson-LaPalme *76 lecturer at Princeton, Peter Parshall.

Emmelyn Butterfield-Rosen *15 will begin a new position as assistant professor of 19th-century European art at the Institute of Fine Arts in New York in September 2023. Among the highlights of her final academic year as associate director of the Williams Graduate Program in the History of Art at Williams College—where she has taught since 2016—were a study trip to Kyoto with John Lansdowne *19 and the Williams master’s class of ’24, and co-launching a new Williams College undergraduate lecture course, “Art and Enlightenment,” with Caroline Fowler *12.

Kaira Cabañas *07 was appointed as associate dean of academic programs and publications for the Center for Advanced Study in the Visual Arts by the National Gallery of Art. Cabañas’s role, which began on March 27, 2023, includes managing the research institute’s many annual symposia, lectures, meetings, and other academic gatherings as well as overseeing their academic and commissioned research publications. She will direct various long-term research projects within the Center and serve as an academic administrator with Dean Steven Nelson and other leadership within the department.

Dora C. Y. Ching *11, deputy director of the Tang Center for East Asian Art at Princeton, traveled to Japan in October 2022 as study leader for a Princeton journeys trip. Visiting Kyoto, the Iya Valley in Shikoku, Naoshima, and Tokyo, she presented lectures on the art of tea, sacred sites, and contemporary Japanese art. Ching especially recommends visiting the “art island” of Naoshima, home to innovative art house projects and numerous outdoor installations of sculpture. In March 2023, she was awarded the Association for Asian Studies Bei Shan Tang Catalogue Prize for her nine-volume publication, Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves (Princeton University Press, 2021).

Robert Conway *82 (M.A.) is in his 14th year of managing the estate of the late artist and experimental filmmaker, Bruce Conner, the Conner Family Trust. In summer 2022, Bruce Conner’s 89-year-old widow, Jean Conner, held her first solo exhibitions, Jean Conner: Collage at the San José Museum of Art and Jean Conner: Inner Gardens at the Marin Museum of Contemporary Art. Conway contributed to the catalogue for each exhibition. He is pleased to bring long-overdue attention to this artist.

Tracy Cooper *90 continues as director of the research track of the Women Artists of Venice (WAV) program launched in June 2021 for Save Venice Inc., where she serves on the board of directors. An update she wrote on the program, “Finding the Women Artists of Venice,” was published in the Save Venice Boston Chapter Newsletter in November 2022. The singer portrayed on the newsletter’s cover was the focus of Cooper’s discussion with Professor Jamie Reuland’s “Venice, Theater of the World” class in the Princeton Music Department. Cooper is currently editing the contributed volume, Women Artists and Artisans in Venice and the Veneto, 1400–1750: Uncovering the Female Presence, for Amsterdam University Press. In spring 2023, she participated in several sessions and panels at the Renaissance Society of America annual meeting, in San Juan, Puerto Rico, which also included fellow Princetonians. Cooper continues to collaborate on the development of the WAV Research Portal database.

Margaret D’Evelyn *94 transferred to professor emerita in art history at Principia College, Elsah, Illinois, in June, 2022.
Eva Díaz *09 is associate professor of contemporary art at Pratt Institute in Brooklyn and will soon begin her 2023–2024 residence as a senior fellow at the Getty Research Institute in Los Angeles. Her new book After Spaceship Earth, to be released in 2024 by Yale University Press, takes up artists’ challenges to a privatized and highly-surveilled future in outer space, considering how the space “race” and colonization can be reformulated as powerful means to readdress economic, gender, and racial inequity and ecological injustice. The book develops topics on architect R. Buckminster Fuller that Díaz explored in her first book The Experimenters: Chance and Design at Black Mountain College (University of Chicago Press, 2014). She is currently at work on a book that explores non-visual experiences, such as olfaction, topological procedures, and haptics, by examining the overvaluation of certain experiences in culture like vision and cognition or distance and analysis and the devaluation of others including smell and sensuality or proximity and the body. Díaz is also the commissioning editor of a forthcoming monographic study of artist Dorothea Rockburne to be published by the Dia Art Foundation. For more information visit evadiaz.net.

Pierre du Prey *73 and coauthor Anatole Tchikine received the Elisabeth Blair MacDougall Book Award from the Society of Architectural Historians for “the most distinguished work of scholarship in the history of landscape architecture and garden design” in 2023. Their book, Francesco Ignazio Lazzari’s Discrizione della villa pliniana: Visions of Antiquity in the Landscape of Umbria (Dumbarton Oaks Research Library and Collections, 2021) was praised in the award committee’s citation “as an exemplary contribution to Italian garden and landscape history,” which “reads seamlessly as if written by a single hand.”

Sabine Eiche *83 continues to work as a freelance writer, translator, and editor. She has translated an essay on the 18th-century Italian painter Giacomo Ceruti for the catalogue of the exhibition Giacomo Ceruti: A Compassionate Eye (Gtyett, 2023), to be held at the J. Paul Getty Museum from July 18 to October 29, 2023. She is currently translating an article about jurisprudence and notaries in 16th- to 17th-century Rome for the National Gallery of Art’s website titled “The History of the Accademia di San Luca, c.1590–1635: Documents from the Archivio di Stato di Roma,” (nga.gov/accademia).

Nika Elder *13 is associate professor of art history at American University, having been tenured and promoted this spring. In October 2022, with support from the Barr Ferree Publication Fund, she published William Harnett’s Curious Objects: Still-Life Painting after the American Civil War (University of California Press, 2022). Next year, during her sabbatical, Elder will complete a draft of her next manuscript, which is currently titled John Singleton Copley’s Taste for Flesh. This year, she delivered invited lectures on this project as part of the Paul Mellon Centre “Georgian Provocations” series and as the keynote speaker for the University of Georgia’s “Emerging Scholars Symposium.” Elder is serving as field editor for art of the United States and Canada for caa.reviews and as chair of the 2023 Feminist Art History Conference at American University.

Marcy B. Freedman *81 (M.A.) has continued working as an artist and an art historian. In collaboration with her colleague Carla Rae Johnson, Freedman continues to write and publish a monthly newsletter called The Artistic License. Regional art news often appears side by side with articles about social justice issues. Photography, poetry, and cartoons are contributed by local talents, while Freedman usually presents an art historical analysis of some sort. In April 2023, Freedman was invited to present a slide lecture at Hudson Valley MOCA. The agenda called for her to compare her own socially engaged art with that of Marie Watt. Freedman titled her talk “A Tale of Two Artists.” Freedman resumed the presentation of live, one-on-one, face-to-face interactive performances in spring 2023. “When hell freezes over, who will you blame?” was presented at BAU Gallery in Beacon, NY. She also created a three-part, multi-media performance event called “Frank and the Women of Oz,” which was presented at the Paramount Hudson Valley Theater in Peekskill, NY in May 2023. For this project, she collaborated with a diverse cast of actors, dancers, and musicians—ranging in age from 8 to 75. In writing this piece, Freedman’s goal was to demonstrate that author L. Frank Baum was a feminist. In the final act of the show, it was revealed that the suffragist Matilda Joslyn Gage,
Baum’s mother-in-law, was the source of his progressive ideas about women. In the realm of digital art, Freedman is creating a new body of work that engages with domestic imagery. The series has yet to be named or exhibited.

Deborah Krohn ’83 *87 published Staging the Table in Europe 1500–1800 (University of Chicago Press, 2023) and curated the accompanying exhibition at the Bard Graduate Center, New York (February 17–July 9, 2023). Representing the first book-length study of 16th- and 17th-century illustrated handbooks for cooking and dining, Staging the Table explores a world of culinary spectacle and sheds light on what became a pan-European culture of elaborate performance surrounding the preparation and presentation of food. The exhibition displayed elaborately illustrated books instructing servants in the wealthiest households how to carve meats, for example, or fold napkins into elaborate sculptural forms, alongside the material culture of the table, including sets of carving tools, linens, and a set of didactic playing cards for the teaching of carving.

Zoe Kwok *13 spent the 2022–23 year planning the Asian galleries for the new Princeton University Art Museum building with Cary Liu, ’78 *80, *97, then writing labels for the new displays and working on gallery design. She also edited a volume and contributed an article to the Record of the Princeton University Art Museum 79–80 (spring 2023) that was devoted to Chinese painting and calligraphy in the collection. In March 2023, upon Liu’s retirement, she became the Nancy and Peter Lee Associate Curator of Asian Art.

John Lansdowne *19 is in his third year at Villa I Tatti in Florence, where he is postdoctoral fellow and assistant to the director. He first came to I Tatti as a Berenson Fellow in spring 2021, after spending 2019–2020 as the Andrew W. Mellon Fellow in Byzantine studies at Boğaziçi University in Istanbul. This spring, Lansdowne’s article “Compounding Greekness” in Gesta 60.2 (2021) was awarded the 2023 Van Courtlandt Elliott Prize from the Medieval Academy of America. His translation and commentary of a sermon by the Tuscan theologian Giordano da Pisa was published in Sources for Byzantine Art History: Volume 3. The Visual Culture of Later Byzantium (c.1081–c. 1350), edited by Foteini Spingou, (Cambridge University Press, 2022). In May, Lansdowne and art historian Ivan Drpić organized “Piece by Piece: Mosaic Artifacts in Byzantium and the Ancient Americas,” a multi-day colloquium and conservation workshop at Dumbarton Oaks Museum. In January 2024, Lansdowne will take up a new position as assistant professor of medieval art at Boston College.

Ashley Lazevnick *18 published her first book, Fantasies of Precision: American Modern Art, 1908–1947 (University of Minnesota Press) in July 2023. The publication, which received support from the Barr Ferree Publication Fund, emerged from her dissertation on American precisionism and reconsiders the work of Charles Sheeler, Georgia O’Keeffe, and Charles Demuth. Built on a theoretical framework of the writing of modernist poets Marianne Moore and William Carlos Williams, Fantasies of Precision outlines an “ethos of precision” that runs through the diverse practices of these artists, articulating how the broad range of enigmatic imagery they produced was underpinned by shared strategies of restraint, humility, and slowness.

Cary Liu ’78 *97 transferred to emeritus status at the end of February after over thirty years at the Princeton University Art Museum as curator of Asian art. He will remain in the Princeton area and hopes to devote his energy to independent research and publication. His Princeton journey, Liu says, is not yet over.

Robert S. Mattison *85 wrote and directed the catalogue raisonné Franz Kline Paintings, 1950–1962 (Hauser & Wirth Institute), completed December 2022 and available at franzkline.hauserwithstitute.org. Mattison has written a series of essays on Roberto Matta that will be published by Galerie Gmurzynska, Zurich. Most recently, he finished an exhibition catalogue based on the time he spent at Robert Motherwell’s studio, 1979–1980, researching his Princeton

At the end of 2023, Mattison is retiring from forty-two years of teaching at Lafayette College to have more time to research and write, travel, race his sailboat, and ski.

**Shane McCausland** *00 has been on a long-awaited sabbatical in 2022–23, having completed four years as head of School of Arts at SOAS University of London. He is collaborating on an exhibition to be mounted in 2026–27 at the Royal Academy of Arts in London. *Arts of the Mongol World* adopts a post-nationalist mindset to assess the arts associated with the Great Mongol State across Eurasia in the thirteenth to fourteenth centuries. He is giving related lectures in Berlin and Oxford and cohosted a panel at the Association for Art History (AAH) conference in 2023 titled “Mongol Bling: From Xanadu to Tabriz to Venice.” A new monograph, *The Art of the Chinese Picture-Scroll*, penned in the pandemic and now in press, will be released in November 2023 by Reaktion Books.

**Tine Luk Meganck** *03 now teaches early modern visual culture at the Vrije Universiteit Brussels, after more than a decade as a researcher at the Royal Museums of Fine Art of Belgium. Together with Sabine van Sprang, she has edited *Bruegel & l’Italia/Bruegel and Italy*, a volume in the newly-released series *Studia Academiae Belgicae*, 3 (Peeters, 2023).

**Matthew Milliner** *11 attained the rank of full professor and won the 2023 Senior Faculty Teaching Award at Wheaton College. Following his book *Mother of the Lamb: The Story of a Global Icon* (Fortress Press, 2022), he has written two chapters: “Cities of Light: Phillip K. Smith III and the Light & Space Movement” in *Religion and Contemporary Art: A Curious Accord* (Routledge, 2023), edited by Ronald R. Bernier and Rachel Hostetter Smith, and “Missionary Position: Kent Monkman and Christianity” in *Theology, Modernity, and the Visual Arts* (Brepols, forthcoming), edited by Ben Quash and Chloë Reddaway. He also authored “Evagrius in Florence: The Baptistery of San Giovanni, the Anthropomorphite Controversy, and the Renewal of Art History” in *Spiritus: A Journal of Christian Spirituality* (October 2023) and will be a keynote speaker at the Patristic, Medieval, and Renaissance conference at Villanova University this fall under the theme “‘And We Have Beheld…’ The Visible Sacred in Theology, Art, and Culture.” He continues to be a member of the United States Senate Curatorial Advisory Board.

**Kevin Moore** *02 published three books in 2022: *Ian Strange: Disturbed Home* (Damiani), accompanied by an exhibition at the Art Academy of Cincinnati; *On the Line: Documents of Risk and Faith* (Gnomicon Book), coproduced with Makeda Best, accompanied by an exhibition at the Contemporary Arts Center, Cincinnati; and *Elaine Mayes: Haight-Ashbury Portraits 1967–1968* (Damiani), which was selected by Vince Aletti and the International Center of Photography (ICP) as one of ten best photo books of 2022 (*icp.org/news/vince-aletti-top-ten-photobooks-of-2022-icp-staff-picks*).

**Alfreda Murck** *95 served as the Franklin D. Murphy Lecturer at the University of Kansas in spring 2022. With Professor Amy McNair, Murck collaborated on a graduate seminar on Chinese-Japanese-Korean cross-cultural painting and presented two public lectures. One of those lectures is the subject of a book project on the literary metaphors concealed in an early 12th-century handscroll illustrating Su Shi’s *Latter Ode on the Red Cliff*. In 2022, her essay “War and Diplomacy in Chinese Visual Culture” was published in W. W. Norton’s college-level critical translation series *Sun Tzu: The Art of War*, edited and translated by Michael Nylan. In spring 2023, her article on a missionary collection of Chinese paintings was included in the *Record of the Princeton University Museum*, 79–80, edited by Zoe Kwok *15. “Reconsidering the Dubois Schanck Morris Collection of Chinese Paintings” highlighted twelve little-known
paintings in the large collection donated to the Museum in the 1940s by Morris, Princeton Class of 1893.

Abigail D. Newman *16 has been living in Antwerp, Belgium for the past ten years, where she works at the Rubens House and the Rubenianum. She teaches art history courses in the history department of the Universiteit Antwerpen and served again this year (as she has twice before) as a guest professor at the Universiteit Gent. In the spring her book *Painting Flanders Abroad: Flemish Art and Artists in Seventeenth-Century Madrid* (Brill, 2022) was celebrated in a joint book launch at the Rubenianum.

Jess Paga 12* (M.A.), associate professor of classical studies and Coco Faculty Fellow at William & Mary, is pleased to announce the release of her first book, *Building Democracy in Late Archaic Athens*, in paperback (Oxford University Press, 2023; hardcover 2020). She recently launched her next major research project, “The Ancient Kinesthetics Project,” which explores the role of embodiment and movement in the ancient Greco-Roman built environment to gain traction on issues of (in)accessibility, (dis)orientation, and viewshed orchestration. As part of this project, she was selected as a participant in “Networking Archaeological Data and Communities,” an NEH Institute for Advanced Topics in the Digital Humanities program, headed by Leigh Lieberman 18*.

Ying Sze Pek *22 began a postdoctoral research position at the Ruhr University Bochum in 2023. Based at the German Research Foundation (DFG) Research Training Group on “Documentary Practices: Excess and Privation,” she is developing a second book-length project that explores the media histories of film pedagogy and exhibition in postwar Germany. She completed her dissertation, “Reality Expanded: The Work of Hito Steyerl, 1998–2015,” in 2022, and taught seminars in contemporary art and migration as well as global art history at the Humboldt University Berlin and Leuphana University Lüneburg in 2022–23. She was awarded a postdoctoral fellowship by the Berlin Program for Advanced German and European Studies at the Free University Berlin.


Sheryl Reiss *92 continues to serve as scholar-in-residence at the Newberry Library in Chicago, where she also teaches for the University of Chicago’s Graham School. In fall 2022, she co-organized a workshop titled “Performing Gender in The Visual Arts: Women Artists/Female Patrons, Collectors, and Viewers” for the conference “Attending to Women, 1100–1800: Performance” held at the Newberry Library. She also presented an in-person paper at the annual meeting of the Sixteenth Century Society and Conference in Minneapolis titled “‘De mano sua propria’: Raphael, the Workshop, and Patrons’ Expectations, 1505–1525.” Reiss presented several webinars on Raphael and gendered reception and on a 16th-century woman’s tomb in Rome she is currently studying. She is presently working on a book titled *A Portrait of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) and the Visual Arts* and on a coedited collection of essays (with Yvonne Elet and Linda Wolk-Simon) titled *Reconsidering Raphael*, under contract with Brepols. In addition, she is completing two articles titled “‘Si come piacque a quelle semplici e venerande donne’: Raphael and Gendered Viewing” (which will appear in *Reconsidering Raphael*) and “Taxonomies of Women’s Patronage in Early Modern Italy: Historiographic Reflections and New Directions,” to be published by the Museo del Prado.

Chris Reitz *15 published his first book, *Martin Kippenberger: Everything is Everywhere* (MIT Press), in May 2023. The book is the first...
scholarly account in English of this influential and challenging artist’s work. Everything is Everywhere was generously supported by the Barr Ferree Publication Fund. The book, along with Reitz’s essay for Martin Kippenberger: Catalogue Raisonné of the Paintings, Volume Two: 1983–86, also released in May, is based on research conducted as part of his Princeton dissertation. Reitz is currently director of the University of Louisville’s Hite Institute of Art and Design, where he serves as assistant professor of critical and curatorial studies.

William B. Rhoads ’66 *75 notes that his book, Elverhoj; The Arts and Crafts Colony at Milton on-Hudson (Black Dome Press, 2022) coauthored with Leslie Melvin, reflects the influence of the late Robert Judson Clark *74, the pioneering scholar of the American Arts and Crafts movement. Clark, as an older grad student and friend, passed along his enthusiasm for the movement to Rhoads and his late wife, Sally.

Jakob Schillinger *21 took up a temporary position as professor of cultural theory at the Academy of Fine Arts in Nuremberg, Germany in fall 2022. His inaugural lecture at Nuremberg, titled “Internet of Trees,” situated recent blockchain and AI-based ecological art within a larger history of knowledge. He is currently working on a new research project on ecological aesthetics. In the past academic year, Schillinger co-organized the lecture series “The Artist’s Space: Situating the Studio Today” at ICI Berlin and Kunsthau Dahlem and moderated a roundtable discussion with Jutta Koether, Julie Mehretu, and Avery Singer on the current infrastructural and socioeconomic transformations of the art world for Texte zur Kunst 127.

Charles Scribner III ’73 *77 published his latest (and shortest) book Sacred Muse: A Preface to Christian Art & Music (Rowman & Littlefield) in June 2023. A personal, introductory, and proteptive survey of sacred currents in art and music from the early Christian era to the present, with Kenneth Clark’s Civilisation as the model, the book focuses on those Scribner refers to as his “Baroque trinity”: Rubens, Bernini, and Caravaggio. It also represents Scribner’s tribute to the three teachers and mentors to whom it is dedicated: Irving Lavin, Julius Held, and former Department of Art and Archaeology Chair, John Rupert Martin.

David Ake Sensabaugh *90, after the opening of the Hong Kong Palace Museum in July 2022, spent the rest of the year working with the coeditors on the English language version of the catalogue, The Making of Masterpieces, Chinese Painting and Calligraphy from the Palace Museum (The Forbidden City Publishing House, 2022). Another exhibition and catalogue that he contributed to as a co-curator and author, Flowers on a River: The Art of Chinese Flower-and-Bird Painting, 1368–1911, Masterworks from Tianjin Museum and Changzhou Museum, opened at the China Institute Gallery in New York City in March 2023. Sensabaugh’s essay for the catalogue was on the early history of flower-and-bird painting in China.

Andrew M. Shanken *99 published The Everyday Life of Memorials (Zone Books, 2022) with the support of the Barr Ferree Publication Fund. The book explores the relationship of memorials to the pulses of daily life and 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.

Ida Sinkević *94 coedited the volume Type and Archetype in Late Antique and Byzantine Art and Architecture (Brill, 2023) with Jelena Bogdanović *08, Marina Mihaljević *10, and Čedomila Marinković. Neboja Stanković *17, assistant professor of art history at the University of Priština in Kosovska Mitrovica, taught, by invitation, at Lomonosov State University of Moscow in spring 2023. He gave an online graduate course titled “Architecture of Byzantine Monasticism (9th–16th Centuries): Monastic Life and Organization through Their Material
Expressions and Spatial Solutions." As a member of an interdisciplinary team, Stanković has been awarded a prestigious two-year research grant within the program "Identities," sponsored by the Science Fund of the Republic of Serbia. Their research project is "Assessing Neoplatonism in the 14th- and 15th-Century Balkans." In June 2023, the team presented their research at the 20th annual conference of the International Society of Neoplatonic Studies in Catania, Italy, in the panel titled “The One and Many: The Reception of Neoplatonic Notion of Hierarchy in the Religious Traditions of the 14th- and 15th-Century Balkans” and Stanković presented the paper “Hierarchy in the Grave: The Multi-Compartment Layout of Byzantine Monastic Ossuaries.”


**Gennifer Weisenfeld *97** published *Gas Mask Nation: Visualizing Civil Air Defense in Wartime Japan* (University of Chicago Press, 2023), which explores the multilayered construction of an anxious yet pervasively pleasurable visual culture of Japanese civil air defense—or bōkū—through a diverse range of artworks, photographs, films and newsreels, magazine illustrations, postcards, cartoons, advertising, fashion, everyday goods, government posters, and state propaganda. Weisenfeld was named the Walter H. Annenberg Distinguished Professor of Art and Art History at Duke University in spring 2023.

**Justin Willson *21** spent summer 2022 conducting fieldwork in North Macedonia and Greece. His travels took him to Skopje, Staro Nagorčino, Lesnovo, Lake Tikves, Prilep, Ohrid, and Kastoria, where he examined murals, icons, and manuscripts at monasteries and museums. In September, Willson began work as the Mellon Postdoctoral Fellow in Art History Leadership in the Joint Program in Art History at the Cleveland Museum of Art and Case Western Reserve University. In this role he is running professional development workshops, hosting short-term fellows, and helping to redesign the Museum Studies program. In spring 2023, Willson received a book contract for a multi-year edited volume in the series *Sources for Byzantine Art History*, Volume 4, which is tentatively titled: *The Visual Culture of Late Byzantium and the Early Modern Orthodox World (c.1350–c.1669)* (Cambridge University Press, forthcoming). This project will provide new editions of texts and translations of primary sources, showcasing the deep archive of Orthodox art and expanding the field in new, more global directions. Willson also made progress on his monograph, *The Moods of Early Russian Art*, for which he received an Olivia Remie Constable Award from the Medieval Academy of America. He and a colleague, Merih Danali (Wake Forest), received a grant from the Mary Jaharis Center for Byzantine Art and Culture for a panel on diagrams at the Byzantine Studies Conference in 2022. Willson published two articles, including a coauthored study with Ashley Morse, “Transferring Jerusalem to Moscow: Maksim Grek’s Letter and Its Afterlife,” in *Russian Review*, 82.2 (2023) and “The Terminus in Late Byzantine Literature and Aesthetics,” in *Word & Image* 38.4 (2022).

**Kristen Windmuller-Luna *16**, curator of African arts at the Cleveland Museum of Art (CMA), has continued her study of Ethiopian arts through recent publications, acquisitions, and exhibitions. Three recent articles include “Reassessing the Many Failures—and Few Successes—of Catholic Imagery in Ethiopia During the Jesuit Mission Era (1557–1632)” in *Rassegna di Studi Etiopici*, 3.7 (2023); “Ethiopian architecture during the reign of Emperor Susanyos (1607–1632): Combating the myth of Jesuit style,” in *Res: Anthropology and Aesthetics* 77/78 (2022); and “Talismanic Imagery in an Ethiopian Christian Manuscript Illuminated by the Night-Heron Master,” in *Metropolitan Museum Journal*, 56 (2021). Windmuller-Luna also helped the CMA successfully acquire its first Ethiopian Christian painting, a diptych by the circle or workshop of Wäldä Maryam. The...
work will make its debut in the Cleveland presentation of the exhibition Africa and Byzantium (April 14–July 21, 2024).

Mai Yamaguchi *22, Andrew W. Mellon assistant curator of Japanese and Korean Art at the Minneapolis Institute of Art (Mia), curated two special exhibitions: The Art of Literacy in Early Modern Japan (March 25–August 6, 2023) and Azechi Umetarō: Call of the Mountains (April 22, 2023–January 21, 2024). As the first exhibition at Mia to highlight the museum’s collection of Japanese printed illustrated books, The Art of Literacy explores how visual and textual literacy allowed people in early modern Japan to understand the world around them. Azechi Umetarō follows the print artist’s trajectory from traditional subjects such as figures and landscapes to his signature “Mountain Men” and his forays into abstraction. In February 2023, Yamaguchi presented a paper titled “Picturing Knowledge: Cultivating Visual Literacy in Nineteenth-Century Japan” at CAA. Throughout the year, she also participated in the inaugural Curatorial Digital Leadership program hosted by the AAMC Foundation. In addition to preparing rotations for 16 galleries, Yamaguchi is currently working on her next show on contemporary Japanese painter Matsubara Ken scheduled for September 2023, and developing an idea for a major exhibition.

Kristen Windmuller-Luna *16 helped The Cleveland Museum of Art acquire Wäldä Maryam (workshop or circle of), Diptych with Twelve Apostles & St. Paul, Ethiopia (presumably Gondär), tempera, wood, and textile, 15 3/8 x 20 1/16 inches, c. 1700, The Cleveland Museum of Art, Severance and Greta Millikin Purchase Fund 2023.4

Mai Yamaguchi *22 curated The Art of Literacy in Early Modern Japan at the Minneapolis Institute of Art (Photo/Mai Yamaguchi)

In her new role as curator of V&A East, Madeleine Haddon *21 has the riveting and crucial task of establishing the museum of the future. Scheduled to open in spring 2025 in East London, V&A East is the new campus of the acclaimed Victoria & Albert Museum. The new museum aims to engage the transformative power of art and design to inspire the creatives of tomorrow, says Haddon. “Our mission is to elevate diverse, transhistorical artists and objects that speak to the most pressing issues of our past, present and future.” At the heart of this mission is the imperative to create a museum that welcomes the broadest possible racial and socioeconomic population. Haddon envisions a space that gives visitors a sense of belonging—and that allows them to have transformative experiences with works of art. “As one of the first Black people to occupy many of the curatorial roles I have had within the museum world, it is of the utmost importance to me to pave the way for future generations of people of color to know that they belong within museums,” she said, “not only as visitors but as directors, curators, educators and more.”

Before joining V&A East, Haddon was the first Black curator at the Hispanic Society of America, where she organized the exhibition Nuestra Casa: Rediscovering Treasures of the Hispanic Society Museum & Library, which was featured on CBS News and earned praise from the New York Times. She also worked on Matisse: The Red Studio at the Museum of Modern Art, which also received critical praise from the New York Times, New Yorker Magazine and many other major news outlets.

Haddon credits many female mentors for shaping her career, several of whom she encountered at Princeton. “I am so lucky and grateful to have had Bridget Alsdorf as my dissertation advisor, whose career and work are a model for every aspiring art historian, most especially for the time that she dedicates to her students,” she said. “She was by my side every step of the way, from coursework to my proposal, to teach me, challenge me and inspire me, and still continues to do so today.” She also received exceptional support from Professors Rachael DeLue and Anna Arabindan-Kesson, who served on her dissertation committee, and from Professor Basile Baudez, “whose generosity of spirit and time knows no bounds.”

“In addition to the incredible Princeton faculty, it was a privilege to study among the next generation of art historians,” she said, “many of whom have become lifelong friends and to all of whom I am so grateful for their compassion and inspiring brilliance.”
From A&A to Vogue

His B.A. in art & archaeology has paved a glamorous career path for Mark Guiducci ’10, who is, today, the creative editorial director at Vogue. Guiducci draws a direct line between his current position and its roots in A&A: “My thesis advisor Bridget Alsdorf encouraged us to analyze clothes as much as any other part of an artwork. And she introduced me to [fashion and art historian] Anne Hollander, whose work still informs how I think about fashion.” His thesis is titled “Monophobia: Self and Sitter in the Art of Giovanni Boldini.” No day is typical in Guiducci’s role, for which he is grateful. He dedicates his day to helping editors “tell stories in ways that make sense for contemporary audiences around the world,” adding, “these days, that takes more than strong fashion imagery.” While time zones represent his greatest hurdles, the global nature and impact of his role drive him. “I get to help imagine what Vogue could be in the future, globally,” he said. Guiducci’s decision to major in A&A was quite straightforward: “I studied Art History because I loved it, and knew I’d regret any other choice.” Following graduation, he initially worked at Condé Nast, expecting eventually to pursue a career as a curator or gallerist. But when he resigned from Vogue in 2015 to begin his M.A. at the Courtauld Institute in London, his path unexpectedly refused to turn. “In my exit interview, I said that I’d welcome the chance to write about art for the magazine someday,” he said. “That was a Tuesday. On Wednesday, I became Vogue’s arts reporter.” “My Art & Archaeology education still shapes the way I approach anything visual, professionally or otherwise,” Guiducci said.

From A&A to Spotify

Louisa Ferguson ’12, head of Global Marketing Experience at Spotify, exemplifies the limitless opportunities a degree in art and archaeology provides. She now holds a dream job, merging her love of music and music culture with the captivating task of building new digital experiences for Spotify users. Ferguson knew when she chose to concentrate in art and archaeology that she would pursue an MBA. “I was very intentional about studying something that wouldn’t be duplicative to graduate school,” she said. “I knew I was going to go to business school, but I never would have thought I would get to work in music and tech.” Ferguson currently leads a team that manages Spotify Wrapped, which presents over 300 million users with their audio consumption data at the end of the year. “Each year we are trying to outdo ourselves in terms of creativity, scale and personalization,” she said. “It’s very special (and rare!) to be able to work on something that is so visible in both internet culture and the technology marketplace at large.” Between earning her B.A. from Princeton and business school, Ferguson worked in a brand strategy agency, of which she said “I wouldn’t trade it for the world. It taught me everything I know—the pace is so, so fast.” In business school she focused on finance. “I’ve always tried to be a horizontal thinker,” she said, “and having such diverse academic and career experience has led me to interesting places and differentiated me.” With Professor Rachael DeLue as her advisor, Ferguson wrote her senior thesis on English surrealism and traveled to the UK for primary research. She credits her A&A education with providing the skill to see the world more acutely and recognize how images influence people. This enables her to engage with designers tasked with creating those images. “My A&A education has had a very direct influence on my career,” Ferguson said. “Art history teaches you how to see and how images influence people. I use these skills to give feedback on creative work every single day, and the overall sensibility allows me to connect with the creative teams who design.”
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, 2023, and April 15, 2024. More detailed information and the online application form are available at barrferree.princeton.edu.

Selected publications supported by the Barr Ferree Publication Fund


Trueman, Dan and Raghallaigh, Caoimhín Ó. The Fate of Bones. IrishMusic.net, 2022.

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