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Professor Rachael DeLue and students examine John James Audubon (engraved and colored by Robert Havell), "Great Blue Heron," The Birds of America, vol. 3 (London, 1834), plate 211, in Princeton University Library Special Collections as part of ART 562 “Seminar in American Art: Science and Its Fictions in the Long Nineteenth Century”
Dear Students, Colleagues, Alumni, and Friends

Welcome to the second edition of the Department of Art & Archaeology's *Ampersand*, an annual review that provides a snapshot of the department's activities and accomplishments over the previous year. Selected for its connotations of connecting, gathering, embracing, and bridging, the ampersand symbol fittingly describes what members of the A&A community have been up to in the last twelve months. We have had a great year, filled with exciting classes, distinguished visitors, trips to collections and sites around the world, discoveries in the field, breakthroughs in the studio, new research collaborations, important publications, honors and awards, and contributions to global public discourse on the arts and humanities.

Much good news came our way this year. The department celebrated the promotion of Nathan Arrington to the rank of full professor. A scholar of Greek art and archaeology, Professor Arrington founded the Program in Archaeology at Princeton and codirects the Molyvoti, Thrace, Archaeological Project. During the 2023–2024 academic year, he will serve as the department's acting chair. In addition, A&A is thrilled to welcome Monica Bravo to the department as our new historian of photography. The breadth of Professor Bravo's expertise and the depth of her experience will ensure that Princeton remains a vital center for the study of the history of photography and will augment the department's already strong partnership with the Princeton University Art Museum.

Designers and typographers describe the ampersand as unique, adventurous, bold, playful, infinitely variable, a shapeshifter, and a site of experimentation. These words describe Art & Archaeology at Princeton equally well. As chair, I know that the department will continue to thrive as it grows and transforms, and I am grateful to be a part of the A&A community. Please enjoy this issue of *Ampersand*.

Sincerely,

Rachael Z. DeLue

*Christopher Binyon Sarofim '86 Professor in American Art*
*Faculty, Effron Center for the Study of America*
Faculty

Eket artist, *Headdress with Female Figure*, wood, metal, cloth (probably wool), raffia, cane, paint, and kaolin, 74.9 × 18.4 × 21 centimeters, before 1968, Museum Acquisition from the Holly and David Ross Collection, with the support of the Fowler McCormick Fund.
Permanent Faculty

Bridget Alsdorf gave a number of talks promoting her book *Gawkers: Art and Audience in Late Nineteenth-Century France* (Princeton University Press, 2022). She particularly enjoyed public conversations with the art historian Thomas Crow and the artist James Welling. She also enjoyed her second year as a Faculty Fellow in the Princeton Society of Fellows in the Liberal Arts. Her article “Painting in Common” was published in English, Danish, and Swedish editions in the exhibition catalog *Marie Krøyer* (Skagen and Copenhagen, 2023). She also published a review essay on Florine Stettheimer in the *London Review of Books* and another, “Poussin and the Dance,” in *The Seventeenth Century*. For her fall undergraduate seminar, “Impressionism and Post-Impressionism—New Approaches,” she invited a series of guest speakers—curators, postdocs, and professors—to share their research, publications, acquisition programs, and exhibition projects with students. In the spring, she was fortunate to coteach a graduate seminar, *Before and After Gender,* with Irene Small. She also served as acting director of undergraduate studies. Finally, Alsdorf received three fellowships in support of her new book project on modern Scandinavian art: a 2023 Guggenheim Fellowship, a 2023–2024 Old Dominion Research Professorship from the Princeton Humanities Council, and an American-Scandinavian Foundation Fellowship to support research travel in Denmark, Sweden, and Norway in the coming year.

Anna Arabindan-Kesson had the privilege of being a Terra Foundation Rome Prize Fellow at the American Academy in Rome in 2023. She moved there with her family at the beginning of the year and spent the spring working on a project called “Dream Italy: Black Communities in 19th-Century Rome.” She has been tracing the journeys and experiences of Black writers and artists in the Eternal City during the mid- to late 19th century and hopes to create an audio map that will add another layer to this city’s deep historical time. Arabindan-Kesson was recently elected to the American Antiquarian Society and also joined the international advisory board for *Art History*, the flagship journal for the Association for Art History. Her monograph *Black Bodies, White Gold* was the winner of the 2023 Historians of British Art Award for a single-authored book. Arabindan-Kesson is currently finishing a book on 19th-century African American artists with Mia Bagneris for Routledge, along with a second monograph on the plantation for Duke University Press. She has had articles and essays published over the last year and had the opportunity to give several talks in the United States and internationally. Arabindan-Kesson’s digital humanities project Art Hx: Visual and Medical Legacies of British Colonialism continues to support artists, writers, and programming focused on the intersections of art, medicine, and colonialism with online talks and artist events held over the course of the year. As always, Arabindan-Kesson is grateful to the Departments of Art & Archaeology and African American Studies, the Humanities Council, and the Center for Health and Wellbeing for their generous support of her research and teaching.

Nathan Arrington spent the academic year based in Munich, Germany, with a fellowship from the Alexander von Humboldt Foundation. Residence in Europe facilitated an active lecturing schedule, with talks delivered in Berlin, Bonn, Frankfurt, Freiburg, Munich, Münster, Paris-Nanterre, Paris-Sorbonne, and Pisa, as well as participation in conferences in Athens and Berlin. His current research topics are: objects as extensions of bodily practice at the tomb; the depiction of hands and sensation in painting; early Greek ceramics in the western Aegean; and the excavation of a trading port in Aegean Thrace. He published an article, “The Persistence of Orientalizing,” in *Surveying Aegean Thrace in the Digital Era*.
Faculty

Ancient West and East, an entry on inscriptions on war monuments in the New Pauly encyclopedia; and a chapter on survey in Surveying Aegean Thrace in the Digital Era (Democratis University of Thrace, 2023). The archaeological project he leads, which is also a course for Princeton undergraduates, resumed in summer 2022 following the pandemic-imposed hiatus. Students and volunteers from across the globe completed the excavation of the second 4th-century B.C.E. house at the archaeological site of Molyvoti, while on survey they found the edges of the active hinterland. In spring 2023, he co-organized the first installation of Princeton-Ioannina-Thessaly On-Site Seminars (PITHOS), a collaboration bringing together faculty and graduate students from three universities in Greece and in the United States.

Basile Baudez was on sabbatical leave to work on his next book project, Fabricating the City: Textiles in Eighteenth-Century Venice. He presented part of the results of his research at the Prado Museum in Madrid under the title “Selling Venetian Life: Animating the City in Eighteenth-Century Vedute.” In January, he traveled to London to receive the Alice Davis Hitchcock Medallion awarded by the Society of Architectural Historians of Great Britain for his latest book, Inessential Colors: Architecture on Paper in Early Modern Europe (Princeton University Press, 2021). Building on his expertise in color, he was asked to write the essay “Color in European Art and Architecture” for Oxford Bibliographies. This year, three of his chapters came out in edited volumes: “La Bastilla, ante y después de 1789” in Madrid 1800–1833: Ideales y proyectos para una capital de la época de las revoluciones, edited by Adrián Almoguera (Ayuntamiento de Madrid); “Louis XV, Madame de Pompadour, Racine de Montville” in Royalty and Architecture: Visions and Ambitions of European Monarchs and Nobility, edited by Clive Aslet and Frank Salmon (Bokförlaget Stolpe, Stockholm); and finally, “Conventional Signs in Early Modern Architectural Plans” in Approaches to Drawing in Architectural and Urban Design, edited by Fabio Colonnese, Nuno Grancho, and Robin Schaeverbeke (Cambridge Scholars Publishing). In April, he gave a paper at the annual Society of Architectural Historians in Montreal titled “Adapting Beaux-Arts Teaching Methods: Despradelle at MIT” in the “French Beaux-Arts Migrations to the Americas” session chaired by Isabelle Gournay. The Clark Art Institute invited him in January to discuss French architectural drawings presented in their exhibition Promenades on Paper: Eighteenth-Century Drawings from the Bibliothèque nationale de France. Finally, he coedited with Patricia Blessing and Didem Ekici a volume of 11 scholarly essays titled Textile in Architecture from the Middle Ages to Modernism (Routledge, 2023). The book addresses the role of textiles in articulating ritual spaces, defining private and public interiors, and blurring material boundaries.

Patricia Blessing spent fall 2022 as Senior Fellow at ANAMED Research Center for Anatolian Civilizations in Istanbul, conducting research for her current book project on interior spaces and the environment in 12th- to 15th-century monuments in Turkey. Blessing published Medieval Textiles across Eurasia, c. 300–1400 (Cambridge University Press, 2023), coauthored with Eiren L. Shea and Elizabeth Dospel Williams, which considers the textiles made, traded, and exchanged across Eurasia from late antiquity to the late Middle Ages with special attention to the sociopolitical and cultural aspects of this universal medium. She also published the volume Textile in Architecture: From the Middle Ages to Modernism (Routledge, 2023), coedited with Didem Ekici and Basile Baudez, which investigates the interconnections between textile and architecture via a variety of case studies from the Middle Ages through the 20th century and from diverse geographic contexts. With Richard P. McClary, she published an article in Medieval Textiles across Eurasia, c. 300–1400
on their ongoing project about the 12th-century Kiosk of Qilij Arslan II 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*.

**Tina Campt** helped organize the “Loophole of Retreat” conference in Venice together with Rashida Bumbray and Saidiya Hartman in fall 2022 on the occasion of Simone Leigh’s United States Pavilion at the Venice Biennale. In spring 2023 she launched the Princeton Collaboratorium for Radical Aesthetics. The Collaboratorium hosted four collaborators-in-residence: poets Dionne Brand and Canisia Lubrin, scholar Christina Sharpe, and artist Torkwase Dyson, who shared their collaborative compositional practice in a public event. The Collaboratorium held two linked events together with members of the Practicing Refusal Collective related to their forthcoming collaborative publication *Thinking from Black: A Lexicon*. “Think from Black: A Lexicon” took place January 26–28, 2023, in Johannesburg, South Africa. Cosponsored by the Centre for the Study of Race, Gender & Class at the University of Johannesburg and the Columbia University Institute for Research on Women and Gender Studies, the event was a three-day convening where artists, thinkers, writers, curators, and practitioners were encouraged to develop a lexicon of terms that “think from Black” in ways that animate the intricate textures of Black life. Two days of workshops were hosted by the Library of Things We Forgot to Remember and LAPA followed by a public program of sonic, performative, and poetic responses at the Johannesburg Art Gallery. At a second event at Princeton in April, “Thinking from Black Part II—The Practicing Refusal Collective,” Campt was joined by the collaborators-in-residence who presented draft excerpts from the publication. Alongside the Collaboratorium, Campt also taught a collaborative graduate seminar, “Frequencies of Black Life.” The course was an interinstitutional collaboration with the Brown Arts Initiative, team-taught with Brown University Professor of Modern Culture and Media Alexander Weheliye.

**Rachael DeLue** published essays on intermedia, art and collective action, and Andrew Wyeth’s self-portraits. She delivered a talk titled “New Visualities: Landscape Vision and Things That Do Not See” at the “Landscape and General Ecology” conference at the University of Vienna. In the fall semester, she taught a graduate seminar, “Science and Its Fictions in the Long Nineteenth Century,” that explored the intersection of scientific inquiry and fiction in image-making in the arts and sciences in Europe and North America, ca. 1750–1915. DeLue continued to serve as editor in chief of the Terra Foundation Essays published by the Terra Foundation for American Art, and she completed her first year of a three-year term on the advisory board of the journal *Archives of American Art*. DeLue was appointed affiliated faculty in Princeton’s High Meadows Environmental Institute and she joined the Climate and Colonialism Working Group at the Paul Mellon Centre for Studies in British Art, London. In addition, she continued her tenure as a member of the Dove Block Project, an organization that rescued and restored the historic Geneva, New York, studio and residence of the modern American artist Arthur Dove and transformed it into a community arts center. In her spare time, DeLue stewarded her son’s first year of high school and her daughter’s final year of elementary school.

**Samuel Holzman** continued fieldwork as part of the American Excavations Samothrace project in summer 2022, focusing fieldwork on an architectural study of the ancient Greek city’s fortification wall; he presented results in talks at Oxford, Cambridge, Athens,
Philadelphia, and New Orleans, with new findings to appear in the September 2023 issue of the Journal of the Society of Architectural Historians. In his fall 2022 course ART 504: "Studies in Greek Architecture: Pytheos and His World," Holzman invited Renee Magnanti, an encaustic painter based in New York City, to present a hands-on demonstration of the encaustic painting technique, which was used in antiquity to embellish marble architecture. Joined by students from A&A and the Visual Arts Program, everyone made their own encaustic panel painting. Holzman participated in the Getty Connecting Art Histories traveling seminar "Beyond the Northern Aegean," which brought together scholars from many countries to study Hellenistic and Roman architecture around the Black Sea. Postponed because of the pandemic and the war in Ukraine, the program concluded with an international conference in Athens in February and a tour of archaeological sites in Romania and Bulgaria in June 2023. Holzman will be a sabbatical fellow at Harvard University’s Center for Hellenic Studies in Washington, D.C., in spring 2024, where he will be developing a new book project on ancient Greek stone masons.

Thomas DaCosta Kaufmann received from the ambassador of Poland to the United States a diploma signed by the president of Poland confirming his membership in the Polish Academy of Arts and Sciences in a ceremony held in Washington, D.C., in December 2022. Kaufmann has subsequently met in Princeton and Washington with the cultural attachés of the embassy to discuss possibilities for future collaboration. Kaufmann led the cohort of doctoral candidates in the early modern field to the Czech Republic and Austria during spring 2023. Scholars from institutions in Prague and Brno facilitated entrance to museums, monasteries, and castles, including some that were closed, and led the group on excursions in northwestern Bohemia and central Moravia. On the excursion in Bohemia they were joined by students from Prague, Pardubice, Leiden, and Ukraine. In Vienna, curators in the Kunsthistorisches Museum conferred with students and examined objects together. Jonathan Fine ’20, director of the Weltmuseum, talked to the group about issues of restitution and display. A literal high point was the inspection of ceiling frescoes by Franz Anton Maulbertsch in a church undergoing restoration in southern Moravia. Besides his service on numerous boards of publications and fellowship committees, and as editor in chief of the Oxford Bibliographies in Art History, Kaufmann served as an adviser to the reinstallation of the Northern Renaissance sculpture and decorative arts galleries in the Metropolitan Museum of Art, and as trustee and adviser to the Friends of the Bargello Museum, Florence. Having previously consulted on a canceled exhibition to celebrate the Belvedere, Vienna, he published "Mäzenatentum und Sammeltätigkeit in Habsburgerreich um 1700," in Das Belvedere: 300 Jahre Ort der Kunst, edited by Christian Huemer (Stella Rolli, 2023), which was also translated into English as “Patronage and Collecting in the Habsburg Empire c. 1700,” in The Belvedere: 300 Years a Venue for Art (Stella Rolli, 2023). In addition, he published a letter to the editor on Claes Oldenburg’s Lipstick (Ascending) on Caterpillar Tracks and a review of a book on the global history of art. In connection with the preparation...
of his own world art survey, coauthored with Elizabeth Pilliod (Rutgers), he traveled to Cambodia in January 2023. A preliminary presentation of their book was made at the annual meeting of the College Art Association in New York in February 2023; the book is now in production.

Beatrice Kitzinger particularly enjoyed stewarding the department’s junior majors in ART 400 as director of undergraduate studies in the fall, and inaugurating the Majors’ Colloquia with the combined junior, senior, History of Art, and Practice of Art student cohorts. She taught for the Western Humanities Sequence (HUM 216–217), a highlight of which was developing a new excursion to the Barnes Foundation and the Philadelphia Museum of Art. Kitzinger has been appointed to a three-year Behrman Professorship in the Humanities from fall 2023 and will teach and coordinate the Sequence in this capacity next year. Kitzinger delivered papers at three international workshops: on Breton manuscript culture at the National University of Ireland, Galway, on a famous but still enigmatic 8th-century liturgical manuscript at the Israel Institute for Advanced Studies (remotely); and concluding the meetings of a Deutsche Forschungsgemeinschaft International Research Network on the imitation of materials in medieval art. Kitzinger’s travel this year included visits to manuscript libraries in Switzerland and Germany; together with Charlie Barber, she accompanied Society of Fellows member Matthew Delvaux’s class HUM 402: “Making the Viking Age” on a spring break excursion to Denmark, where she learned to use an ax.

Michael Koortbojian gave lectures at the Scuola Normale Superiore di Pisa, the University of Pisa, and the Archaeological Institute at the Ludwig Maximillian University in Munich. His next book, The Representation of Space in Graeco-Roman Art: Relief Sculpture, Problems of Form, and Modern Historiography, will appear in fall 2023 from De Gruyter Verlag. An article on the Constantinian Frieze on the Arch of Constantine, written with Noel Lenski (Yale), will be published in the next installment of the Deutsches Archaeologisches Institut’s Roemische Mitteilungen.

Carolina Mangone is immersed in her book project on the many sculptures left unfinished by Michelangelo and the various ways in which early modern viewers grappled with the indeterminate character of these works. Aspects of this research were the subject of lectures she delivered at the Renaissance Society of America conference in New York (“Model,
Marble, Finish”). She is organizing a related conference scheduled for October 2023 that will bring together an international group of scholars to explore the obstinate presence of things imperfect in the arts of early modernity and to consider the implications of interpreting the period from the vantage of the unfinished, the open-ended, and the deferred. In fall 2022, Mangone taught a new course, “Monsters Beware! Otherness and Order in Premodern Art and Literature,” with Simone Marchesi (French and Italian). Over the fall recess she also led a group of Western Humanities Sequence students to Rome with Moulie Vidas (religion). Mangone looks forward to the coming year when she will take up the directorship of the Program in Italian Studies and serve on the Executive Committee of the Humanities Council.

Chika Okeke-Agulu’s exhibition, Samuel Fosso: Affirmative Acts, organized with four students at Princeton University Art Museum’s Art on Hulfish last fall, was reviewed by the New Yorker and the New York Times. In March 2023, Okeke-Agulu co-organized March Meeting: Postcolonial Constellation: Art, Culture, and Politics After 1960 at the Sharjah Art Foundation in Sharjah, United Arab Emirates. He was appointed senior adviser for the Nigerian pavilion at the 60th Venice Biennale (2024) and serves as chair of the jury for the Decolonial Memorial, in Berlin, Germany. While on leave from Princeton in spring 2023, he gave six public lectures on the theme “African Artists in the Age of the Big Man” during his tenure as Slade Professor of Fine Art at the University of Oxford. At Princeton, he was appointed director of the new center, Africa World Initiative, and continues to serve as director of the Program in African Studies. He was recently named Robert Schirmer Professor of Art and Archaeology and African American Studies.

Irene Small was pleased to act as codirector of the Program in Media & Modernity during the 2022–2023 year. Among the illuminating presentations the program hosted were those of fellow colleagues Tina Campt and Bridget Alsdorf, department alum Emmelyn Butterfield-Rosen, and scholars, filmmakers, and architects including Michelle Kuo, Neferti X. M. Tadiar, Shambhavi Kaul, David Gissen, Joan Kee, and Alexander Galloway. Small participated in the conference “Surrogates: Embodied History of Sculpture in the Short Twentieth Century” at Yale University. She also contributed two texts on the Puerto Rican–based artists Allora y Calzadilla to a retrospective at the Museu Serralves in Porto, Portugal, and to a forthcoming scholarly anthology from the Museum of Modern Art, New York, titled Art and the Environment in Contemporary Latin America. In the fall, she cotaught the proseminar for incoming graduate students with Anna Arabindan-Kesson, as well as a new, post-Zoom iteration of the “Modern and Contemporary Latin American Art” survey. In the spring, she cotaught the graduate seminar “Before and After Gender” with Bridget Alsdorf, which included trips to the Princeton University Art Museum collection as well as to the Museum of Modern Art. Other highlights of the year include attending “Loophole of Retreat,” organized by Campt, Saidiya Hartman, Rashida Bumbray, and Simone Leigh in Venice, watching flowers bloom on Allory y Calzadilla’s photosensitive catalogue cover, and perhaps most importantly, finishing her book The Organic Line: Toward a Topology of Modernism (Zone Books, 2024).
Cheng-hua Wang completed her book manuscript Up the River of Time: The Original, Forgeries, and the Qingming Shanghe Painting Tradition in China. This book tackles the complicated interrelationship between a primordial version and the later “reproductions” from a long historical perspective. It also examines the cultural imagining that the name Qingming shanghe could evoke and the artistic, political, and sociocultural realms with which the Qingming paintings were associated and that they helped shape from the late Northern Song (960–1127) to the High Qing period (ca. 1680s–1795). Qingming shanghe is a household name in China, and the earliest version that was made in the early 12th century has been dubbed as “China’s Mona Lisa.” Even though there is already a substantial body of scholarship on this version, Wang’s book will be the first monograph in any language that treats the entire cultural constellation of Qingming shanghe as a painting tradition. Wang gave several talks regarding this book project to different institutions over the past three years. In summer 2022, she was invited to give a talk at National Taiwan Normal University, allowing her to convey her book ideas to colleagues in Taiwan. In November 2022, a variation of the talk was offered to colleagues and students at Princeton when she took advantage of the venue of the East Asian lunch colloquium. Through these talks, she received constructive feedback. In addition, she presented the paper “The Route to Imperial Theatricality: Architectural Installations in Images of the Qianlong Emperor’s Eightieth Birthday Celebration” at the annual meeting of the Association for Asian Studies in March 2023. This paper is part of her next book project that explores the sense of territoriality and the transformation of landscape painting at the Qianlong court (1736–1795). Wang enjoyed coteaching the seminar “Narrative and Visuality in China” at the annual meeting of the Association for Asian Studies in March 2023. This seminar helped Wang hone her teaching skills and proffered new ideas for her own research.

Andrew Watsky was thrilled this past year to be back in the classroom with few restrictions and to be able to travel to Japan for an extended research trip, the first in over three years. The graduate seminar in fall 2022 focused on Japanese painting and, as always, centered on the study of actual works of art in the collection of the Princeton University Art Museum. With the museum in the midst of rebuilding, the seminar traveled each week to the museum’s off-site classroom to study paintings in the ideal conditions offered by the site: the requested paintings were hung—on a wall, but not behind glass—for the seminar to view and discuss at length. Japan was still mostly closed to visitors, but museums, galleries, and archives were open and it was wonderful and productive to again—at long last—meet face-to-face with colleagues there. As director of the Tang Center for East Asian Art, Watsky hosted Dr. Christine Guth for three lectures on Japanese art in the Tang Center Lecture Series. Titled “Meibutsu and the Formation of Japan’s Artistic Canon,” this was the first installment in the series since the pandemic began and...
Faculty

Carolyn Yerkes continues to serve as the department’s director of graduate studies and is the newly appointed director of the Committee on Renaissance and Early Modern Studies (CREMS), beginning in the fall. This year she collaborated with her colleague Samuel Holzman on a project about the Renaissance architect Antonio da Sangallo’s drawings of machines for lifting heavy stones. They will publish their findings in the next issue of Architectural History, after presenting them in spring 2023 in “The Lure of the Machine in Medieval and Early Modern Europe,” the conference that Dr. Pamela O. Long organized at Princeton. Yerkes and Holzman also co-taught ART 102: “An Introduction to the History of Architecture” and spent their spare moments discussing lewises, column capitals, and stone cuttings. Yerkes continues to think and write about Piranesi: her essay “Piranesi Slices” comes out in Grey Room any minute, and she took a group of graduate students on a field trip to the Morgan Library and Museum to tour Sublime Ideas: Drawings by Giovanni Battista Piranesi and meet with its curator, John Marciari. To develop her project on architectural squeezes and experimental printmaking, she presented at the Yale University Art Gallery and at the University of Ghent. Yerkes’s new spring seminar, “Siegecraft: Architecture, Warfare, and Media,” was the subject of a course highlight on the A&A department’s website, and she gave the annual A&A Reunions lecture on this topic in June 2023.

New Faculty

Monica Bravo joins the faculty at Princeton in September 2023. No stranger to campus, she visited in October 2022 to speak about her first book, Greater American Camera: Making Modernism in Mexico (Yale University Press, 2021), as part of the “Photo History’s Futures” lecture series cosponsored by the department and the Princeton University Art Museum. She also gave invited lectures in 2022–23 at the Sorbonne, at Cambridge University (online), and at the Art Institute of Chicago, the latter in relation to the launch of The Art Institute of Chicago Field Guide to Photography and Media (Yale University Press, 2023), to which she contributed a keyword essay on “survey.” After co-organizing a successful symposium at Howard University titled “Intersecting Photographies,” Bravo completed her term as the inaugural cochair of Photography Network, a global organization that fosters discussion, research, and new approaches to the study and practice of photography. At her previous institution, University of Southern California, Bravo taught such courses as “Greater American Imperialism and Extraction,” “Photography and Identity,” “Introduction to Visual Studies,” and “The History of Photography,” which she looks forward to reconfiguring for Princeton. Finally, coming off a yearlong Getty/American Council of Learned Societies Postdoctoral Fellowship in the History of Art in Andy Watsky, Christine Guth (head of Asian Specialism, Victoria and Albert Museum/Royal College of Art, History of Design Programme, emerita), and Tang Center Deputy Director Dora Ching

From left: Sharifa Lookman, Sasha Whittaker, Samuel Shapiro, Carolyn Yerkes, Ashton Fancy, Sofia Hernandez, and Alexandra Germer at the Piranesi exhibition at the Morgan Library and Museum (Photo/John White)

**Emeriti**

*Patricia Fortini Brown*, a trustee of Save Venice, co-organized and chaired two panels titled “Eyewitnesses, Poets, and Orators: Narrative Painting in Renaissance Venice” at the annual meeting of the Renaissance Society of America in San Juan, Puerto Rico, in March 2023. She continues to work on her book in progress, tentatively titled *Venice Outside Venice: A Multicultural Empire*.

**Lecturers**

*Dora Ching* resumed traveling after a three-year hiatus and was the study leader for a Princeton Journeys trip to Japan in October. The group visited Kyoto, the Iya Valley in Shikoku, Naoshima, and Tokyo, and Ching presented lectures on the art of tea, spirituality in Japan (sites, temples, and deities), and contemporary Japanese art. Naoshima, a small island in Japan’s Seto Inland Sea, features numerous contemporary art museums, innovative art-house projects, and outdoor sculpture installations, creating an environment where art and nature blend into one. In March, Ching traveled to Boston to attend the annual meeting of the Association for Asian Studies, where she was awarded the 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). Though in-person experiences cannot be replicated online, Zoom lectures continue to be efficacious. She presented the Zoom lecture “Dunhuang: A Fresh View Through the Lens of James and Lucy Lo” to a large audience of the Royal Asiatic Society in Beijing and taught a two-part online course, “Constructing Buddhist Caves at Dunhuang: Art and Patronage at the Mogao Caves,” for the 92nd Street Y. As deputy director of the Tang Center, Ching organized a public-speaking workshop for East Asian art graduate students and looks forward to creating more such programs.

*Chao-Hui Jenny Liu* enjoyed coteaching “The Arts and Archaeology of the Chinese Court” during the fall semester with Cheng-hua Wang. The seminar class took field trips to the off-site classroom of the Princeton University Art Museum and storeroom of the Metropolitan Museum of Art to examine important imperial artifacts. The class added to Liu’s long-term project on how objects from the western terminus of the Silk Road changed ideas of womanly virtue, power, and decorum in early 17th-century China. Liu is also working on a publication about Chinese bronzes: their discovery, archaeological excavation, collection, and provenance, as well as how they have been exhibited in the West in the 1920s and ’30s.

*Lucy Partman* led the second iteration of the “Looking Lab” course in fall 2022. This iteration of the lab and incubator was composed largely of junior and senior computer science and engineering majors. After working together to investigate human perception from different disciplinary perspectives, students collaborated in teams to design new tools and practices to help people engage with the visual world and each other. Throughout their experiences in the lab, students learned and practiced the skills of looking from multiple perspectives, connecting, and systems thinking, which Partman believes are at the core of art history, an intrinsically interdisciplinary discipline. Partman is developing new programs and experiences, rooted in arts and humanities practices, to cultivate systems thinkers who can navigate the discomfort of the unknown to better understand problems, derive insights from across domains, and continuously experiment with innovative solutions. In the strategic
innovation practice Partman is building, working with and within organizations, she integrates techniques and insights from the arts, humanities, social sciences, and natural sciences and applies them to critical organizational decisions.

Pamela Patton taught ART 431: “Art, Culture, and Identity in Medieval Spain” in spring 2023. The course included work with Hebrew, Latin/Romance, and Arabic manuscripts and facsimiles at Firestone and Marquand Libraries and a study trip to the Metropolitan Museum of Art, where the students met with curator Julia Perratorre to examine a pair of 11th-century ivory plaques at close range and discuss other works of art on display in the galleries. Patton recently published two articles, “What Did Medieval Slavery Look Like? Color, Race, and Unfreedom in Later Medieval Iberia” (Speculum 97.3 [July 2022]) and “Iconography and Evolution at the Index of Medieval Art” (Chinese World 3 [2022]), and contributed a biographical essay on the medieval female artist En to the online Diccionario biográfico español of the Real Academia Española. She continues to speak and write about medieval depictions of race on the Iberian Peninsula but has recently begun work on a new project, which examines the tension between observation and invention in the manuscripts of King Alfonso X of Castile-León. She serves as editor of the Index of Medieval Art Signa book series and coeditor, with Diliana Angelova (University of California-Berkeley), of the journal Studies in Iconography.

Jessica Stark published an essay on Else and Helmuth Hausmann’s denizen photography in Urban Exile: Theories, Methods, Research Practices (Intellect, 2023) and delivered a talk on the Bauhaus-trained photographer Etel Mittag-Fodor at the Photography Network’s annual conference in Washington, D.C. Her research on Mittag-Fodor’s South African photography has since been expanded into an article and submitted as part of a proposed special issue of History of Photography. In January 2023, Stark joined the board of the Photography Network (PN) as the organization’s outreach and membership coordinator. Over the course of the spring semester, she worked with Katherine Bussard, Josie Johnson, and Caroline Riley to organize PN’s next virtual symposium (October 2023) in partnership with the University of Western Cape in South Africa. In the spring, Stark taught Fascist Aesthetics: Women and Photography Between the World Wars, an undergraduate seminar that examined the rise of fascism through the lens of female photographers in the interwar period. In April, she presented a work in progress talk to A&A drawing on her current book project on the exilic photographer Anne Fischer and made progress on her manuscript. While teaching and working on her first book, Stark also served as the curatorial assistant for I Am Seen... Therefore, I Am: Isaac Julien and Frederick Douglass, an exhibition cocurated by Henry Lewis Gates Jr. and Sarah Elizabeth Lewis at the Wadsworth Atheneum, and continued her contributions as a research assistant to the ongoing Vision & Justice Project.
Cheng-hua Wang and Chao-Hui Jenny Liu with ART 369 students in front of *Buddha of Medicine Bhaishajyaguru* (Yaoshi fo), ca. 1319 (Photo/Yichin Chen)
Spring 2023 Janson-La Palme Scholar-in-Residence Pamela O. Long led an interdisciplinary workshop on “Text and the Image in the Early Modern World” together with graduate students Anna Speyart (history) and John White, contributed to Professor Carolyn Yerkes’ course “Siegecraft: Architecture, Warcraft, and Media,” and is pictured here presenting the keynote address at the two-day international conference that she organized titled “The Lure of the Machine in Medieval and Early Modern Europe.”

Professor Bert Smith, the 2022–23 Stanley Kelley, Jr. Visiting Professor for Distinguished Teaching in the Department of Art & Archaeology and Classics, taught ART 414/CLA 414/HLS 414 “Hellenistic Art: Visual Cultures of the Greater Greek World, East and West, 330–30 B.C.E.” He is pictured here with graduate students Will Pednick and Eirini Spyropoulou on a visit to the Princeton University Numismatic Collection. He also organized the two-day colloquium “News from Aphrodisias: Greek Urban Culture Under the Roman Empire.”

Josephine Meckseper, Belknap Visiting Fellow in the Humanities Council and the Department of Art & Archaeology, in conversation with guest lecturer and artist Josiah McElheny in the course she co-taught with Professor Brigid Doherty, HUM 434/VIS 434/ECS 434/ART 404 “Counterworlds: Innovation and Rupture in Communities of Artistic Practice.”
In Memoriam: T. Leslie Shear Jr. (1938–2022)

T. Leslie Shear Jr., professor of classical archaeology, emeritus, passed away on September 28, 2022, in Princeton after a brief illness. Known as “Bucky,” he spent his life between Princeton and Athens, Greece, where he was born in 1938. Shear received his B.A. summa cum laude from Princeton’s Department of Classics in 1959 and his Ph.D. from the Department of Art & Archaeology in 1966. He began his academic career as an instructor and then assistant professor of Greek and Latin at Bryn Mawr College, returning to Princeton in 1967, where he taught for more than four decades, transferring to emeritus status in 2009.

“Bucky devoted his career as an archaeologist and historian of art to the excavation and study of some of the most important monuments in Athens,” said Rachael DeLue.

Nathan Arrington said, “His discoveries continue to serve as a source of inspiration for travelers and research for scholars. At Princeton, he advised many dissertations that have become landmarks in the field. His own research and writing brought together epigraphy and architecture to provide new insights on ancient Athens, its topography, and its history.”

DeLue recalls Shear’s hospitality when she first came to Princeton: “He will also be remembered for the lovely holiday party he hosted annually at his home in Princeton, and for the perennial and always welcome appearance of an overflowing tray of shrimp. I attended my first Bucky party as a new assistant professor, and he made me feel right at home.”

“He was so many things: a rigorous scholar and fine administrator while being shy, wryly humorous, demanding, and generous, and even occasionally difficult,” said Willy Childs. “But Bucky’s triumph was clearly his dissertation, which, much expanded, was finally published in 2016 as Trophies of Victory: Public Building in Periklean Athens. This is a meticulous and wide-ranging treatise that is indispensable for the study of Athenian architecture of the classical period.”

Shear’s scholarly contributions also include the book Kallias of Sphettos and the Revolt of Athens in 286 B.C. (American School of Classical Studies at Athens, 1978)—a major study that continues to be cited regularly, as well as many articles.

Shear’s father, T. Leslie Shear, was a professor of classical archaeology at Princeton, who was directing the excavations at the Athenian Agora when Shear was born. His mother, Josephine, was on the Agora staff. When Shear became field director of the American excavations in the Athenian Agora in 1968, at the foothill of the Acropolis, he returned to the site his father had opened up in 1931 and where work had continued with only a break during World War II. In 1980, Shear made the momentous decision to institute the Agora Volunteer Program: for the first time in Greece, the actual work of excavation would be done by student volunteers. The program was an instant success and paved the way in Greece for the field schools that are now common.

“He always had the rapt attention of his students who could see his growing excitement and we did not want to miss a thing. Among many of us, he seemed immortal.”

—Andrew Sherwood ’00

His graduate students also spent time at the Agora. Carla Antonaccio ’87 (professor emerita of archaeology at Duke University) was one of the Agora volunteers in the early 1980s. “He was famous for his stone-by-stone tours of the excavations in the Agora, where he lectured for hours without notes,” she said. “He was very formal but had quite a wit.”

Andrew Sherwood ’00 (associate professor, University of Guelph) first met Shear at Agora on a baking-hot 117-degree day in 1977, during a site visit when he was attending the summer session of the American School of Classical Studies at Athens. “He always had the rapt attention of his students who could see his growing excitement and we did not want to miss a thing. Among many of us, he seemed immortal.”

Shear is predeceased by his wife, Ione Mylonas Shear, daughter of the notable archaeologist George Mylonas, whom he met in 1956 when they both excavated for Ione’s father at Eleusis. He is survived by his daughters, Julia, a senior associate member of the American School of Classical Studies at Athens, and Alexandra Shear; and a grandchild, Briar Shear.
A spectacular mélange of objects representing four generations who migrated across as many countries, *The Sassoons exhibition* evolved partly from a course cotaught by Professor Emerita Esther da Costa Meyer and recently retired Princeton University Art Museum Curator of Asian Art Cary Liu. Victoria Sassoon ’16 (civil engineering) was enrolled in the course. “When we took the students to Shanghai over fall break,” recalled da Costa Meyer, “Victoria’s father, Lord Sassoon, spent a day with us and facilitated our visit to a famous landmark, the former Sassoon House on the waterfront.” Once the Jewish Museum accepted the idea of this exhibition, da Costa Meyer and Claudia Nahson, the Morris & Eva Feld Senior Curator at the Jewish Museum, began in earnest in 2018 with an email to Victoria, asking for contact information for her father—the first thread in an extensive web connecting family members and owners of Sassoon-infused objects. Their efforts brought together 120 works including Judaica, illuminated manuscripts, paintings, decorative arts, Chinese ivories, porcelain, and scrolls.

Da Costa Meyer and Nahson had a complex story to tell. A prominent Baghdadi-Jewish family, the Sassoons were uprooted from their ancestral home in the 1830s by religious persecution. Patriarch David Sassoon re-established the family in Mumbai, creating an opium trade empire that he expanded, via his eight sons, to Shanghai, Hong Kong, and London. “The Sassoons lived with contradictions: persecution and diaspora but also complicity with colonialism; devout religion and generous philanthropy but also traffic in opium. Known for their architectural patronage, the Sassoons left hundreds of residential and commercial buildings but also synagogues, schools, libraries, cultural institutions, hospitals, and working-class housing,” said da Costa Meyer. Professor Basile Baudez commented: “I thought that the exhibition did a fantastic job retracing the multicultural and cosmopolitan story of this family without shying away from their deep implication in what was one of the most violent enterprises of the European colonial projects in Asia.”

The story of David Sassoon’s eight sons and six daughters was always presented as a “heroic male story,” said da Costa Meyer, featuring Philip Sassoon, Member of Parliament and tastemaker in Britain between the wars; Siegfried Sassoon, a celebrated poet during World War I; and Victor Sassoon, the swashbuckling playboy of the Eastern world. *The Sassoons* revealed the roles of the Sassoons women as major collectors, connoisseurs, journalists, and philanthropists. Rachel Sassoon Beer, for example, was the first woman to publish two major newspapers in England and collected works by Corot, Courbet, Constable, and Rubens.

By the time the exhibition opened on March 3, 2023, da Costa Meyer and Nahson had amassed a database of hundreds of objects. “We went through catalogues and catalogues and catalogues,” said da Costa Meyer. Ultimately, numerous private and public collections loaned works to the exhibition including His Majesty King Charles III, the British Museum, the National Gallery of London, the National Trust of Britain, the Tate, the Victoria & Albert Museum, the British Library, the Houghton Hall Collection, the Cambridge University Library, the Fitzwilliam Museum, the National Gallery of Ireland, the Israel Museum, the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, and the Yale Center for British Art.

“Esther and Claudia worked tirelessly to communicate many stories and observations through the objects and bring to life so much of my family history, lots of which was brand-new research,” said Victoria Sassoon. Two elaborate silver Torah cases, for example, beautifully encapsulate the family’s trajectory, commissioned by Flora Sassoon in the late 19th century, the scrolls were written in Baghdad, the cases made in China, and the finished pieces traveled with the family first to Mumbai and later to London. They are part of an astounding collection of Judaica that also includes ceremonial art from Iraq and Hebrew manuscripts, one dating to the 12th century. Representations of the family’s impressive Chinese objects include examples of the 500 ivory carvings from Victor Sassoon’s collection that he donated to the British Museum and of the 1,500 pieces of Chinese porcelain that belonged to...
Percival David, gifted to the same institution. Even more impressive were Percival David’s Chinese hand scrolls, which are now housed in the Metropolitan Museum of Art. King Charles loaned the exhibition a collection of snuffboxes presented to Queen Mary by the family. The queen’s taste overlapped with that of the Sassoon family—so much so that the family had to hide favorite items when the queen came for tea for fear of her absconding with them. Philip Sassoon collected paintings by Thomas Gainsborough as well as John Singer Sargent, who was a close family friend. Sargent took a particular interest in Philip Sassoon’s sister, Sybil, featured in several portraits included in the exhibition along with those of other family members. There are also several paintings of Philip Sassoon’s homes, including two by family friend Sir Winston Churchill, depicting Philip’s estate in Kent, Port Lympne.

The exhibition concludes with a gallery dedicated to the younger generation of the Sassoons’ experiences of World War I. Fourteen grandsons and great-grandsons of David Sassoon fought in World War I. Among them, most famously, was war hero and poet Siegfried Sassoon, whose diaries and sketches are on display. Louise and Sybil Sassoon also supported the war effort. Sybil Sassoon, for example, ordered miniature Qur’ans to be distributed among Muslim troops serving with the Allied forces. During World War II, Victor Sassoon was instrumental in helping support 20,000 Jewish refugees fleeing Nazism who relocated to Shanghai, and the family members in Mumbai and Kolkata did their best to help the 2,000 that managed to arrive in India. The exhibition and family story are commemorated in a richly illustrated catalogue supported by the Barr Ferree Foundation Fund of the Department of Art & Archaeology. In a conversation between co-curators da Costa Meyer and Nahson with Lord Sassoon, Lord Cholmondeley, and Edwina Sassoon, Lord Sassoon remarked, “It’s so wonderful that you’ve brought it all together in the way that you have. We’re incredibly grateful. What you’ve done is really breaking new ground and establishes in a way that’s marvelous for us this artistic legacy.”
02.

Graduate Students

Professor Thomas DaCosta Kaufmann and graduate students atop scaffolding under the frescoes by Franz Anton Maulbertsch at St. John’s church in Mikulov, Czechia (Photo/John White)
Community building, both within the department and across institutions, was a key theme this year in the A&A graduate program. The department welcomed eight new graduate students in fall 2022, approved 10 dissertation proposals, and celebrated eight dissertation defenses. Among their pivotal tasks as liaisons between students and the department, graduate student representatives facilitated the selection of a speaker in the graduate seminar lecture series. They also instituted monthly happy hours and semesterly dinners to bring graduate students together. Jenica Brown organized a weekly writing group to provide a space for A&A graduate students to work independently while, as Brown put it, “enjoying a sense of community and the productivity that comes from working alongside colleagues.” Recognizing the importance of community, organizers of a fall 2022 graduate conference were determined to hold the event in person. Titled “How Did They Teach? How Did They Learn? Exploring Knowledge Transmission from Late Antiquity to the Early Modern,” the conference was a success in terms of the scholarship it progressed and the (re)connections it facilitated.

In spring, Director of Graduate Studies Carolyn Yerkes hosted a trip to see Sublime Ideas: Drawings by Giovanni Battista Piranesi at the Morgan Library and Museum. Several students were awarded fellowships and opportunities, including the Metropolitan Museum of Art’s Alexis Gregory Curatorial Practice Program, new this year. With an enthusiastic following, the undergraduate mentorship program marked its first full year.
**New Dissertation Topics**

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<td>Mai Yamaguchi</td>
<td>“Paintings, Bound: Printed Books of Pictures in Nineteenth-Century Japan” (Andrew Watsky)</td>
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**Dissertations Defended**

- Niels Henriksen, “Figure as Cultural Form: The Art and ‘Archaeology’ of Asger Jorn, 1947–1973” (Hal Foster)
- Erene Morcos, “Mirroring the Reflections of the Soul: The Greco-Latin Psalter” (Charlie Barber and Beatrice Kitzinger)
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- Mai Yamaguchi, “Paintings, Bound: Printed Books of Pictures in Nineteenth-Century Japan” (Andrew Watsky)

**2022–23 Fellowships**

- **William Austin** Ione Mylonas Shear Fellowship at the American School of Classical Studies at Athens
- **Molly Eckel** Smithsonian American Art Museum (SAAM) and National Museum of American History (NMAH) Fellowship
- **Ariel Kline** Harold W. Dodds Fellowship
- **James Miller** Chester Dale Dissertation Fellowship
- **Isabela Muci-Barradas** Charlotte W. Newcombe Doctoral Dissertation Fellowship and Harold W. Dodds Fellowship
- **Aleksander (Olek) Musial** Center for Advanced Study in the Visual Arts (CASVA) Paul Mellon Predoctoral Dissertation Fellowship
- **Wenjie Su** Samuel H. Kress Fellowship, Center for Advanced Study in Visual Arts
- **Sasha Whittaker** Whitney Fellowship at the Metropolitan Museum of Art

**Faggen Prize**

- Benjamin Murphy *21 was awarded the 2023 Jane Faggen, Ph.D., Dissertation Prize. “Second-Order Images: Reflexive Strategies in Early Latin American Video Art,” supervised by Irene Small, investigates the emergence of video as an artistic medium among a group of artists and institutions from Argentina, Brazil, Chile, Colombia, and Uruguay during the 1970s. These diverse actors used video to adopt, engage, and critique the research methods of the social sciences, employing the novel recording technology to conduct surveys, ethnographic fieldwork, and other forms of social documentation and data collection. Murphy explores how video art intervened within key questions animating social analysis in Latin America during the period, namely the region’s economic dependency under U.S. hegemony, and the rise of new forms of authoritarianism and their relation to emergent systems of mass media. Video furnished artists with strategies for expressing and acting upon these political circumstances while serving as a platform for reflexive questions about how politics could be represented, and about whether such representational practices might in turn perform political functions of their own.

**Benjamin Murphy *21 (Photo/Benjamin Murphy *21)**
From the earliest stages of conference planning, the question of whether the event would be in person, entirely on Zoom, or hybrid was at the forefront of our minds. Although we had come to appreciate the wide access and flexible format offered by an online venue—and even as we feared a potential third winter of virus recrudescence causing campus closures and travel restrictions—the three of us were equally committed to the idea of students and faculty engaging with each other in the same room.

By the eve of the conference, when participants met for dinner, that decision was resolutely validated. Everyone was excited and instantly reminded of the joy and verve made possible by the social and interpersonal interactions that used to represent such an essential part of our academic lives. Janna Israel, who joined the Princeton University Art Museum as the Mellon Curator of Academic Engagement amid the pandemic and served as one of three faculty respondents, expressed how much she valued this opportunity to get to know graduate students and hear about their ongoing research—something the health crisis and the simultaneous museum closure have not made easy.

The conference also celebrated the interinstitutional exchanges that make the tristate region such an attractive destination for graduate students and faculty alike. The themes of knowledge transmission and education in the premodern period attracted contributions from speakers at six different institutions in the area, hailing from eight different disciplinary backgrounds, who might not have been aware of each other’s work otherwise. Faiza Masood, a graduate student in Princeton’s religion department, was thrilled to see the many connections that could be made between her paper on censorship in medieval Arabic literature and the paper delivered just before her by Daniel Berardino, from the medieval studies M.A. program at Fordham University, on legal argumentation in Byzantine canon law. Jennifer Ruth Hoyden, a graduate student in the Art and Art Education program at Teachers College, Columbia, welcomed this chance to hear from colleagues from other disciplines:

“It was really a stellar experience and interesting for me from so many different angles.”

Our own Princeton community was well represented, from faculty members to graduate student colleagues in many different departments. Professor Marina Brownlee, from the comparative literature department, commented on the quality of the student contributions she heard: “The papers were of such a high caliber.”

Over coffee, after the second-morning panel, another faculty member could hardly suppress his excitement: “I think this might be the best graduate conference I’ve attended in the last 10 years!”

Another highlight of the day was the undergraduate poster session that took place over lunch. Three undergraduate students presented robust and creative research projects that piqued the interest of the many people who attended the session.

We sincerely thank the diverse academic communities who made the event such a success. Keynote speaker, Professor Paula Findlen from Stanford University, found it “a very intellectually stimulating day. I so enjoyed the community of students and faculty you put together.” We are so pleased that the conference was an inviting venue for graduate students from different stages to share their work in progress and exchange ideas.
Graduate Students

The Arts of the Islamic Middle East Book Club Reconvenes

Following a successful introduction by Professor Patricia Blessing and graduate student Fatih Tarhan in spring 2022, the Arts of the Islamic Middle East Book Club returned in 2023. Hosted by Tarhan, the group continued to forge bridges to other fields and periods across departments. The chosen books covered a geographical span from Spain to India, and from the early medieval period to the present. The group first discussed Blessing’s new book *Architecture and Material Politics in the Fifteenth-century Ottoman Empire* (Cambridge University Press, 2022). In March, NYU students joined the group to discuss *The Art of Cloth in Mughal India* (Princeton University Press, 2022) by Sylvia Houghteling. And in April, sponsored by A&A, the Department of History, the Department of Near Eastern Studies, and Medieval Studies, the author Umberto Bongianino spoke via Zoom with the group about his book *The Manuscript Tradition of the Islamic West: Maghribi Round Scripts and the Andalusi Identity* (Edinburgh University Press, 2022).

Art Hx: Amplifying the Intersection of Colonialism, Medicine, Art, and Race

Formed in 2020, Art Hx is a collaborative research project, led by Professor Anna Arabindan-Kesson and doctoral candidate Jessica Womack, that addresses the relationship of colonialism, medicine, art, and race. Art Hx is generously sponsored by the Princeton Center for Health and Wellbeing, the Department of Art & Archaeology, the Humanities Council, and the Dean for Research Innovation Fund for New Ideas in the Humanities. In 2022–23, Art Hx welcomed Nate Lewis as the artist-in-residence. Lewis began his career as a critical-care nurse; he now creates artworks exploring history, movement, and healing using his signature technique of carving paper, which emerged from his experience with surgical instruments. In the spring semester, he gave a public conversation with Womack about his work, paired with a visit to Princeton University Library Special Collections. Lewis was also commissioned to create a digital work for the Art Hx site.

In the fall semester, doctoral candidate Joseph Litts and Benjamin Roberts ’22 (sociology) hosted the panel “Politics of Contamination: Nuclear Impacts on Community Health” with activist Arieann Harrison and artist Mallory Quetawki, as well as Jessica Lambert ’22 (anthropology), who spoke on the student-directed project “Nuclear Princeton: Indigenous Students’ Exploration of Princeton’s Nuclear Legacies.” In the spring semester, graduate student Dennis Schaefer (German) and master’s student Nancy Ai (architecture) hosted the conversation “Collectives in Crisis: Healing Through Storytelling” with Neil Bardhan of First Person Arts. Bardhan discussed the role personal narratives can play in behavioral health, community building, and human connection.

This marked the second year of the Art Hx Interpretive Fellows Program, which invites fellows to contribute original research to the project website based on one of the three frameworks: Pathologies of Difference, Cultivating Care, and Medicalized Space. The four scholars, all doctoral candidates, were Michaela Clark (University of Manchester), Sadie Levy Gale (Cardiff University), Chimwemwe Phiri (Durham University), and Shelley Angelie Saggar (University of Kent). With the assistance of Art Hx publications coordinator and graduate student Nicole-Ann Lobo, Interpretive Fellows wrote essays contextualizing objects in the Art Hx database. For example, Saggar investigates the legacy of eugenics in Marie Stopes’s cervical cap design. Art Hx’s research assistants Nancy Ai and doctoral candidate Aliya Ram (comparative literature) also contributed texts for the website. In her visual analysis of a lithograph of an opium factory, Ai argues that the commoditization of opium was central to British colonial operations in India. To read these contributions and more, visit artandcolonialmedicine.com.
From Nursing Major to Byzantinist and Life Changer

Megan Coates enrolled at Stockton University as a nursing major in 2017; “The Worlds of Homer” taught by Princeton alum David Roessel ’97 filled a humanities course requirement—and became the gateway to the rest of her life. Roessel invited her on a fully funded trip to Cyprus and Greece to perform a piece he had translated. She had never been on an airplane, nor did she possess a passport, but she reluctantly agreed. Visits to ancient sites, museums, and especially Byzantine churches and universities impacted her. The universities were filled with Greek students who studied African American culture but had never met an African American and she ended up speaking mostly about her own life. “These very generative but casual conversations were validating and enlightening,” she said. The experience prompted her not only to switch to the field of classics (and take up icon painting!) but to find a way to offer other black and brown students the same life-changing opportunity.

With Roessel, she established the OpenGate Scholarship, which funds trips for minority students to Greek universities to diversify all branches of Hellenic Studies through studying abroad.

“I had been told since childhood that someone who looked like me could never be an archaeologist or medievalist,” said Coates, “and I knew I didn’t have the kind of money or polished education that comes to mind when one thinks of Princeton. I also knew,” she continued, “that Charlie Barber was here, and his work on Iconoclasm was exactly the kind of work I wanted to do.” So, with Roessel’s encouragement and support, she applied.

Since entering the graduate program, she has continued to work on the OpenGate Scholarship as the coexecutive director of Diversity Travel in Hellenic Studies at Stockton University.

Studies at Stockton University.

The program caught the attention of Niki Kerameus, the minister of education in Greece, who invited Coates to strengthen educational ties with the United States. Her trip in November 2022 has paved the way for OpenGate to become a national program. In gratitude for hosting her, Coates presented President Katerina Sakellaropoulou and Ambassador George Tsunis with two icons she painted herself. “It has become my mission that there will be an OpenGate program at every university in the United States to ensure that all students acquire the confidence to pursue their dreams,” said Coates. “It is this confidence that has allowed me to explore my own thoughts and ideas freely and fearlessly. Confidence has helped me grow as a student and teacher who can be open to new modes of thinking and understanding.”
Sara Green spent several months in the summer of 2022 examining rare materials held in the collections of Yale University’s Beinecke Library. Throughout the academic year, she continued work on her dissertation project studying the post–World War II French avant-garde movement Lettrism. Other highlights from the year include continued collaborative work with Nathan Stobaugh in relation to a digital humanities project titled “Languages of Art Writing” and presenting research on the 1951 film *Traité de bave et d’éternité* by Isidore Isou.

Suzie Hermán spent 2022–23 working on her dissertation, “The Art World of the Hanse: Traces, Places, and Institutions (1517–1648),” as a guest researcher at the Leiden University Center for the Arts in Society (LUCAS). She presented her work on institutional portraiture of Hanse merchants during the “LUCAS Ph.D. Symposium.” Together with her fellow students, Hermán undertook a study trip to the Czech Republic and to Austria guided by Thomas DaCosta Kaufmann. During the 2023 Renaissance Society of America conference in San Juan, Hermán organized a panel together with Laura Tillery (Hamilton College) sponsored by the Network of the Hanseatic Cities’ Art and Culture (Netzwerk Kunst und Kultur der Hansestädte). During summer 2022–23, she will be at the Rubenianum Research Institute for Flemish Art of the 16th and 17th Centuries in Antwerp as a research fellow to work on a dissertation chapter focusing on architecture and mobility.

Nathan Stobaugh returned to Linz, Austria, where he has been conducting research on the feminist multimedia artist Valie Export (b. 1940). He presented work from his dissertation at a conference commemorating the five-year anniversary of the VALIE EXPORT Center and also completed archival work in Vienna. Stobaugh presented further research related to his dissertation project at the annual College Art Association conference, participating in the panel “Women Artists in Postwar Europe: Technology, Media, Intermedia.” He also coauthored with fellow Art & Archaeology graduate student Sara Green an article on “Languages of Art Writing”, a digital humanities project, which was featured in Thresholds journal, published by MIT Press.

Fatih Tarhan continued to investigate Mamluk mosque lamps and their use of sensorium to enact God and His light. The topic originated from a paper he wrote in Professor Patricia Blessing’s spring 2022 course “Sensory Spaces, Tactile Objects.” Of lingering interest, the topic prompted him to apply for the annual meeting of the Middle East Studies Association (MESA) in Denver, Colorado—the biggest annual gathering dedicated to the study of the Middle East. Of 300 panels, the conference offers only one dedicated to the arts of the Middle East, which is titled—as one would expect—“Art, Artifacts, Iconography.” Tarhan had the pleasure of not only presenting a paper on the mosque lamp topic, titled “Enacting the Divine Through Nūr (Light), or How to See the Mosque Lamp in a Modern-Day Museum,” but also chairing the panel, which included presentations by Professor Bernard O’Kane from the American University in Cairo, a leading and senior scholar in the field of Islamic art, as well as Professor Sadegh Ansari from SUNY-Geneseo, Caroline Angle Maguire, Ph.D. candidate at the University of Maryland-College Park, and Michael Lally, Ph.D. candidate at Temple University. Under the broad umbrella of art and iconography, panelists represented vastly different methods and topics ranging from epigraphy to the use of digital tools for the study of manuscript marginalia to 19th-century museum practices. The richness of the panel attracted a wide audience that filled the room and provoked an engaging discussion. To see mosque lamps of the Mamluk period in action and pursue answers to open questions, Tarhan decided to travel to Cairo after the MESA conference with the support of PIIRS.
Seeking Out Mamluk Mosque Lamps in Cairo

Fatih Tarhan investigates the sense-scapes of art objects from the Islamic Middle East within their architectural context, and for six days in December 2022 he followed his specific interest in Mamluk mosque lamps to Cairo. Right from the start, his plans went awry. His trip hinged on seeing the lamps of the 14th-century Mamluk Mosque of Sultan Ḥasan, the largest Mamluk mosque, which he was frustrated to learn was only open for evening prayer, when he could see the full effect of the lit lamps, during the month of Ramadan. “While I now knew where I’d be during Ramadan in 2024 [God permitting],” said Tarhan, “I needed a plan to salvage this research trip.”

At the Mosque of Sultan Mu’ayyad, dated to 1421, Tarhan discovered replicas of Mamluk mosque lamps that were convincing approximations of the originals. “I almost fell over my own feet!” he exclaimed. Unfortunately, the harsh white light of LED bulbs has replaced the warm amber glow of the traditional burning wick. When Tarhan visited the mosque of the last Mamluk sultan, Al-Ghūrī, whose ca. 1503 complex is the finest example of Mamluk architecture, LED bulbs had, again, stolen the spotlight. At the Al-Ashraf Mosque from 1424, Tarhan found more replicas, but the lighting was even more problematic. “They only use LED tubes and additional stadium lights which shoot with brute force light beams into each corner of the mosque, giving the mosque a clinical feeling,” said Tarhan. “Or, simply, as if the soul left the body,” he added.

The unexpected didn’t just hold disappointments for Tarhan, though. “I followed my curiosity to the complex of Sulayman Agha al-Silahdar from 1839,” Tarhan recounted. “I stepped in and found myself in a completely abandoned complex, devoid of a single human soul. ... It was so quiet inside the mosque, that one could almost hear the floating dust.” “I recapitulated my journey,” he went on, “and I realized that I gained so much more than I missed. Had everything gone to plan, I wouldn’t have visited so many other Mamluk mosques important to my research, wouldn’t have encountered mosque lamps within different architectural concepts, wouldn’t have found all these special places and moments that in/formed me, my thinking, perception, and my research as a whole.” The trip left him with more work—along with an abundance of new fuel to see it through. Tarhan is grateful to PIIRS for funding his travel as well as Professors Rachael DeLue, Carolyn Yerkes, and Patricia Blessing for their encouragement.
Museumverse: A Dynamic Debut Merges Art and Technology to Further Research and Community Engagement

Museumverse, a graduate student startup founded by Mengge Cao, Michael Zhang, Iheanyi Onwuegbucha, and Shruti Sharma, had a successful inaugural year. Applying emerging virtual reality technologies to curatorial, pedagogical, and research strategies in art history, Museumverse utilizes tools such as digital asset management, 2-D/3-D data capturing and processing, and mixed reality technologies to explore new research questions and engage with the wider community. Their work is supported by the Humanities Council, Princeton Histories Fund, and the Keller Center.

Community building and public engagement are central pillars for Museumverse. The team worked with students and museum professionals to apply augmented and virtual reality to art history. Collaborating with the Princeton University Art Museum (PUAM), Historical Society of Princeton (HSP), Morven Museum & Garden, and Drumthwacket Foundation, Museumverse turned ideas into action. In addition, Museumverse participated in events such as TigerTalks, discussing accessibility in the arts, as well as the PUAM’s Museum for All Ball and the New Jersey History and Historic Preservation Conference, where the team shared their work with the public.

Museumverse demonstrated how immersive technologies can contribute to object-based research. The team scanned, reconstructed, and preserved objects from local collections, and curated virtual exhibitions to showcase New Jersey’s cultural heritage. Combining photogrammetry, LiDAR, and structured-light 3-D scanning, the team captured intricate details of these objects.

To translate research to larger social impacts, Museumverse completed a program with the NSF I-Corps Hub Northeast Region, which fosters advancements toward technologies and services benefiting society. Currently, Museumverse is collaborating with HSP on a project that critically examines the displacement of the African American community in Princeton during the urban renewal scheme in the mid-20th century. By combining archival research and oral histories within a 360° photosphere, Museumverse aims to re-center this history by emphasizing the experiences of the individuals and families who were displaced. The project’s engagement with overlooked narratives is underscored by a grant from the Princeton Histories Fund for inclusive histories.

Museumverse provided opportunities to undergraduate students to learn about digital humanities. Two interns, Evan Haley ‘24 and Katherine Accetta ‘24 (astrophysical sciences), joined the team as part of the ProCES Derian Summer Internship program. The interns will focus on archival research, participate in designing a digital exhibition prototype, and reach out to community members to facilitate conversations about the elided aspects of Princeton’s history.

Through a dedication to innovative research, community engagement, and addressing social issues, Museumverse bridges the gap between art and technology. Moving forward, Museumverse envisions a future where immersive technologies play a central role in art history. To learn more, visit museumverse.princeton.edu.
An All-Access Pass to Central European Culture
Professor Thomas DaCosta Kaufmann Leads Graduate Students on an Unforgettable Tour

Graduate students accompanying Professor Thomas DaCosta Kaufmann on a tour of Central Europe over spring break 2023 couldn’t have imagined what awaited them. Kaufmann’s carefully designed itinerary exposed students to important works, beyond expectations. “Our experiences were as varied as they were exhilarating,” said Sharifa Lookman.

“Many of the places we visited are not represented or represented poorly in U.S. collections, especially for the period (c. 1450–1800) on which we concentrated,” said Kaufmann. “We took an excursion from Prague to Kladruby, Plzeň, Plasy, Kralovice, and Marianský Tyniec; from Brno to a castle in Bučovice, a castle garden at Slavkov, and the churches, palace with collections, grotto, frescoes, and town center of Kroměříž; and on the way to Vienna from Brno we stopped at Rajhrad’s monastery church and library as well as Mikulov’s frescoes.”

Students marveled at magnificent material with exceptional access. At the Bishop’s Palace in Kroměříž, the galleries were closed to the public for renovations, but the group was admitted. Sofia Hernandez recounts, “Removing the protective plastic to see Titian’s Flaying of Marsyas was a highlight.”

The near-legendary experience happened on the way to Vienna from Brno when Kaufmann brought the group to Mikulov. “There were many highlights,” said Kaufmann, “but being on the scaffolding with the restorer at Mikulov was for many the highest light. We were able to see the Maulbertsch fresco from inches away, and this was extremely revealing, indicating hitherto unknown aspects of the artist’s technique that the conservator pointed out to us.”

John White described the value of finally seeing objects in person after having taken Kaufmann’s related course via Zoom during Covid. “The chance to discuss art and architecture in-depth and in person with scholars who have all different relationships to the material was invaluable in shaping both my individual thinking and our early modern family.”

The importance of community and the exchange of ideas resonated with all participants. The group came away enriched by their memorable shared experience and fueled by, as Lookman put it, “the return to the kinds of objects and experiences that drew us to the field in the first place.”

The group peeks under protective plastic to see Titian’s Flaying of Marsyas (Photo/John White)
Inaugural Year of the Undergraduate Mentorship Program

By Katy Knortz, Mentorship Program coordinator

For the 2022–23 academic year (our first full year of the program), the A&A Undergraduate Mentorship Program was excited to welcome eight undergraduate participants and two graduate mentors. Samuel Shapiro and Will Pedrick led their mentees on a series of exciting trips over the course of the year. Notable program highlights include a visit to a series of art galleries in Chelsea, a trip to the Metropolitan Museum of Art, and a tour and hands-on bronze pour at the Seward Johnson Atelier Bronze Foundry in Trenton, New Jersey. The mentorship groups also gathered together each semester for group dinners as well as one-on-one meetings with their respective mentors. We spent a wonderful year together experiencing art and archaeology as both history and practice!

New York Gallery Visit

By Drew Pugliese ’24

As part of the Undergraduate Mentorship Program, Drew Pugliese ’24, Cary Moore ’24, Lucy Gutman ’24, Benjy Jude ’23, and graduate student Sam Shapiro traveled to New York City to visit Chelsea Galleries and the private collection of Tom Tuttle ’88. Regarding Violence, an exhibition of recent works by Los Angeles–based artist Rodney McMillian at Petzel Gallery, was particularly memorable. With Beacon: Comrades, Don’t Be Fooled, one of the exhibition’s most striking installations, McMillian organized decoy ducks around a totemic taxidermized deer head-cum-lamppost. On our viewing, McMillian’s work, despite its immediate absurdity, surfaced systems of violence and consumption.

The group also enjoyed seeing Ragnar Kjartansson’s nine-screen video installation, No Tomorrow, on view at the Luhring Augustine Gallery. In No Tomorrow, eight dancers—all women dressed in blue jeans and white T-shirts—perform an original composition on a variegated stage beset by a turquoise, curtained backdrop. The video’s disorienting seriality and immersive soundscape entranced the entire group.

It was also a delight to visit Tom Tuttle’s Chelsea home and learn about his private collection. Tuttle has amassed an impressive collection of modern and contemporary art—Frankenthaler, Motherwell, Kusama, Serra, and Anatsui were a few of the artists represented. Tuttle’s installations invited unexpected dialogues between temporally and formally distinct works. Tuttle was also able to instruct the group on some of the inner workings of the art market; these conversations nicely followed the day of gallery visits.
Undergraduate Students

Emma Mohrmann ’24 making paper from jeans
Undergraduate Students

Undergraduate Program

Director of Undergraduate Studies
Professor Beatrice Kitzinger

The undergraduate program enjoyed a full and dynamic year. Underscoring the excitement for our field, the demand for introductory courses ART 100 and ART 102 was exceedingly high this year. The inaugural Majors’ Colloquia convened as part of revamped requirements for the concentration. In the fall, History and Practice students met by year cohort to present their independent work in progress to one another. In the spring all cohorts combined for discussion focused on the juniors’ plans for thesis work next year. Writing workshops met regularly, and students participated in a breadth of excursions through the Undergraduate Mentorship Program. At the close of the year, 10 students completed degrees in the History of Art, on topics ranging from ancient stelae to contemporary installation practice. Five students completed degrees in the Practice of Art, working in a wide variety of media.

Program in Archaeology

Director of the Program in Archaeology Professor Branko Glišić

Four students completed the necessary requirements and received the Certificate in Archaeology in 2023. In addition, 12 rising seniors are enrolled in the program, which demonstrates increased interest in the program among the students across the campus. This is also reflected through high enrollment in ART 401: “Introduction to Archaeology,” the required methods course, and through the number of approved field trips for summer 2023. Given the broad range of concentrations pursued by the students enrolled in the program, a change in the requirements was made to allow one approved ancient course to be taken outside of A&A. In total, 36 courses that fulfill the program requirements were offered during the academic year from all four of Princeton’s divisions. This year, the program cosponsored with PIIRS a Fung Program Talk: “Sustainability of Traditional Architecture (‘STARCH’): Guttu Traditional Courtyard Housing in India,” given by Professor John Odhiambo Onyango from the School of Architecture at the University of Notre Dame.

Practice of Art Track

Director of the Program in Visual Arts Professor Jeffrey Whetstone

The 2022–23 academic year initiated new writing and thesis requirements for students concentrating in the Practice of Art. Requirements incorporated a 20-page writing portfolio, and a senior thesis critique that included both A&A and Program in Visual Arts faculty. Collaborative advising and team critiques are designed to challenge Practice of Art concentrators’ skills of analysis and depth of imagination as well as foster broader connection between VIS and A&A faculty.

The Program in Visual Arts is a component of the Lewis Center for the Arts. Many of the Lewis Center’s spring awards went to A&A Practice of Art concentrators. The top prize for artistic achievement, the Sudler Prize, was awarded to Lane Marsh ’23. Practice of Art concentrators from the Class of 2024 were the recipients of several Lewis Center awards for summer scholarship: Lauren Olson ’24 was awarded the Mary Quaintence Award, Emma Mohrmann ’24 received the E. Ennalls Berl 1912 and Charles Waggaman Berl 1917 Senior Thesis Award, and filmmaker Daniel Drake ’24 received the Lawrence P. Wolfen ’87 Senior Thesis Award.

In the first year of a collaboration between the Program in Visual Arts and the prestigious Anderson Ranch Arts Center in Colorado, Practice of Art concentrator Kapili Naehu-Ramos ’24 was awarded a scholarship for painting and printmaking.
Independent Work

History of Art Senior Theses

**Annabelle Berghof** ‘23, “The Bookkeeper-Magician”: Paul Klee and His Catalogue Raisonné (Brigid Doherty)


**Kelsey Franklin** ‘23, “That Perfect Girl Is Gone”: Walt Disney Studios’ Post-Princess Era and the Evolving Representation of Animated Disney Heroines (Rachael DeLue)

**Alison Hirsch** ‘23, Monsanto as Image Maker: Feeding the World Lies (Rachael DeLue)

**Benjy Jude** ‘23, Across Types: A Reexamination of the Sculpture of Charles Cordier (Bridget Alsdorf)

**Maia Julis** ‘23, The Exposures of Francesca Woodman (AnnMarie Perl)

**Anika Khakoo** ‘23, Lenses of Partition: Remembrance and the Photograph (Katherine Bussard)

**Lulu Meissner** ‘23, “There Is Nothing New Except in Recollection”: “How Kiefer’s Searing Holocaust Reflections in His Palazzo Ducale Installation Reinterpret Venetian History (Carolina Mangone)

**Eloise Schrier** ‘23, Dompas as Symbolic Object: The Passbook in Contemporary South African Art (Irene Small)

**Lane Marsh** ‘23, Petty Saint (Pamela Lins, Brigid Doherty)

**Nemo Newman** ‘23, Ego Death in Two Battles: 988 (1,800,273; TALK) and Living in the GAP (Troy Michie, Beatrice Kitzinger)

**Titi Sodimu** ‘23, Boxes and Building Blocks (Tim Szetela, Charlie Barber)

Program in Archaeology Senior Independent Work

**Grant Bruner** ‘23, Prepared with Plumbum: The Socioeconomics of Lead Production in Pompeii (Caroline Cheung)

**Shaun Cason** ‘23, The Rebellion of Ali B. Muhammad: Reexamining the Zanj Revolt and Its Place in Abbasid History (Helmut Reimitz)

**Megan Specht** ‘23, First Impressions Matter: A New Behavioral Strategy to Model the Evolution of Cooperation in Everyday Trade in Ancient Pompeii and Viking Age Scandinavia (Corina Tarnita)

**Sea Yoon** ‘23, MOTHER, HEALER, BARBARIC WARRIOR: The Multifaceted Role of Female Representation in Romano-British Religion and the Political Significance of Britannia Under Imperial Rome (Helmut Reimitz)
## Senior Thesis Prizes

### The Grace May Tilton Prize in Fine Arts
The prize is awarded for an outstanding thesis by a senior in any of the departments collaborating in the Effron Center for the Study of America. The thesis must deal wholly or principally with some aspect of the fine arts or crafts, past or present, within the territory now embraced by the United States, or elsewhere in the Americas. The prize is a gift of Robert Schirmer of the Class of 1921 in memory of his mother. **Awarded to Alison Hirsch ’23.**

### The Asher Hinds Prize in European Cultural Studies
This prize was established in memory of Asher Hinds, professor of English and one of the leaders of the Special Program in the Humanities, which later became the programs in American studies and European cultural studies. Hinds was remembered with particular affection by his students and colleagues, who established this prize. It is awarded to the student who does the most outstanding work in the humanities. **Awarded to Annabelle Berghof ’23.**

### The Herbert L. Lucas Prize in Visual Arts
This prize was established in 1998 by Herbert L. Lucas, Class of 1950, and was amended in 2004 to recognize excellence and the quality of a body of work by graduating seniors in painting, sculpture, photography, film, and media. **Awarded to Lola Constantino ’23, Tai Jeffers ’23, Lane Marsh ’23, Nemo Newman ’23, and Titi Sodimu ’23.**

### The Louis B. Sudler Prize in the Arts
The prize is presented annually to a graduating senior who has demonstrated excellence in performance, execution, or composition in one of the arts. **Awarded to Lane Marsh ’23.**

### The Stella and Rensselaer W. Lee Prize
This prize is awarded to the student who has written an outstanding senior thesis on a subject involving the theory of art and architecture or their relationship to literature. **Awarded to David Timm ’23.**

### The Irma S. Seitz Prize in the Field of Modern Art
This prize was established by Irma S. Seitz after the death of her husband, William, in 1974. It is awarded annually to a Princeton senior in acknowledgment of their contribution to scholarship in the area of modern art. **Awarded to Benjy Jude ’23.**

### The Frederick Barnard White Prize in Architectural History
Established in 2001 in memory of Frederick Barnard White, Class of 1883, this prize is awarded to the student who has written an outstanding senior thesis on any art historical topic. **Awarded to Anika Khakoo ’23.**

### The Department of Art and Archaeology Senior Thesis Prize
Established by the Irvine Foundation, this prize is awarded annually for the most outstanding senior thesis in the Department of Art & Archaeology. **Awarded to Annabelle Berghof ’23.**

### Honors
- Alison Hirsch
- Tai Jeffers
- Eloise Schnier
- David Timm

### High Honors
- Lola Constantino
- Anika Khakoo

### Highest Honors
- Annabelle Berghof
- Benjy Jude
Tai Jeffers ’23, Suspension (Photo/Jon Sweeney)

Titi Sodimu ’23, Boxes and Building Blocks (Photo/Jon Sweeney)

Lane Marsh ’23, Petty Saint (Photo/Lauren Fedorchak)

Lola Constantino ’23, Telemeditations_01

Eloise Schrier ’23, What am I supposed to do now?

Maggie Chamberlain ’23, Collage (Photo/Jaclyn Sweet)

Nemo Newman ’23, Living in the GAP (Photo/Jon Sweeney)
Undergraduate Student News

Archaeology Certificate Student Shaun Cason Awarded Sachs Scholarship

Shaun Cason ’23 was named the Sachs Scholar at Worcester College at the University of Oxford; he is the first decorated military veteran and the first Princeton transfer student to receive the Sachs award. Before attending Princeton, he served for 15 years in Special Operations in the United States Marine Corps. Cason was deployed in Iraq and Afghanistan and received numerous commendations, including the Purple Heart.

Cason transferred to Princeton after earning an associate’s degree from Coastal Carolina Community College. A history major earning an archaeology certificate, Cason is particularly interested in tracing the medieval history of Byzantium and the Middle East in modern social and political climates. At Oxford, he plans to pursue a master’s degree in Late Antique and Byzantine Studies. Ultimately, Cason hopes to complete a Ph.D. and become a professor who can also serve as a mentor for veterans and nontraditional students.

Lucy Gutman ’24 Visits London Gallery for Junior Paper Research

By Lucy Gutman ’24

With the support of the Department of Art & Archaeology, I traveled to London in April 2023 to visit an exhibition at the Whitechapel Gallery related to my independent work. Titled Action, Gesture, Paint, the exhibition included the work of more than 50 abstract artists working in the 20th century—all women and from all around the world. My independent work is focused on Helen Frankenthaler (1928–2011), and the exhibition provided an unparalleled opportunity to see her work contextualized with that of so many of her female peers. Gathering such a diverse and international cast of artists as this exhibition did is an impressive and rare undertaking, so I was eager to see the show before the works returned to their home collections and institutions.

As a result of my visit, I was able to develop a better appreciation for Frankenthaler’s signature soak-stain technique, seeing it juxtaposed with other works of collage and heavy gesture. Gender as the curatorial angle of the exhibition was also of interest to me as I think through Frankenthaler’s role in a
mid-century New York art world known for its machismo culture. For my junior paper, I considered the implications of Morris Louis’s claim that Frankenthaler was “a bridge between [Jackson] Pollock and what was possible,” critiquing the metaphor for the way it allows Frankenthaler to be marginalized and unappreciated as an innovative artist in her own right. While in London, I also managed to visit a handful of galleries and stop by the Tate Modern where I saw, among other things, Jackson Pollock’s Number 14 (1951), a painting of the sort Louis had in mind when he described Frankenthaler as “a bridge.” I concluded my junior paper by attending to the indexical, idiosyncratic marks in her paintings, an approach I attribute to my visit to the exhibition where long-looking at and careful scrutinizing of her paintings keyed me into this special feature, particularly as compared to some of her peers. I appreciate the department’s support of my independent research; the trip was pivotal for the direction of my project, and I look forward to building on this work next year for my senior thesis.

**Practice of Art Student**

**Emma Mohrmann ’24 on the Art of Papermaking**

**By Emma Mohrmann ’24**

I loved the process of papermaking that Kyoko Ibe and Daniel Heyman demonstrated in the **spring papermaking workshop**. I appreciate how much patience it takes and all of the effort that goes into the preparation of the fiber (harvesting, peeling, beating, soaking, mixing it with the okra, etc.) before it even gets to be sieved into paper.

**Sowing** is a papermaking piece I made in summer 2022. I wanted the process and material to match the subject. I used only recycled materials and made the paper out of random papers and magazines in our recycling bin. I also included old weeds from our yard and lots of cottonwood fiber from a bike ride. I purposefully left the seeds in the cottonwood fiber to add texture and show the materiality. The prints were made on a block of wood I dumpster dived for, all to make us think of how we use natural resources and our waste. Subject wise, I experienced a lot of life cycles this summer: so much plant growth around me, rain bringing mushrooms and vegetables (and weeds), chicks hatching and goat milking and death (of animals I picked up by their feet, as well as human death that ripples through many layers of people)... thinking about life as a gift from seeds and thinking about the (woman positive!) creation story of sky woman who brought seeds and created the earth. I was trying to see more things as life-giving gifts like seeds. On that note, I think of the sieve that the paper pulp goes through as a meditative process, to catch and let go, to take less, reuse more. Plant and leave seeds for the future. Exchange instead of use. Notice small beauties, like intricate tree bark patterns.
Showcasing Just How Much Paper Has to Say

Kyoko Ibe: An Exhibition, Papermaking Workshop, and Theatrical Performance

Visual artist Kyoko Ibe and writer, performer, activist, and lawyer Reginald Dwayne Betts placed paper at center stage in March 2023 with the Lewis Center for the Arts’ production of Betts’s Felon: An American Washi Tale at McCarter’s Berlind Theatre. Paper became the leitmotif for a constellation of events and community outreach that surrounded the performance, including the Washitales exhibition of Ibe’s work and a papermaking workshop sponsored by A&A. Why paper? In his solo performance, Betts recounts the experience of his nine-year incarceration as a washi tale, or a paper saga. Paper brackets a prison sentence in its legal capacity and provides reading material, and, as a letter, or “kite,” as it’s known in prison, paper is a lifeline. From paper made of inmates’ clothing and legal correspondence, Ibe conjured a stunning representation of these kites for the set of Betts’s play.

Ibe’s career spans more than five decades creating art with paper as her medium, including set design and an extraordinary body of artwork, some of which she brought to Princeton for the Washitales exhibition at the Lewis Center’s Hurley Gallery, on view from January 30 through March 5, 2023. “This exhibition—which interweaves history, art history, theater, and the fine arts—is an example of the exciting interdisciplinary collaborations that are possible at Princeton,” said Professor Rachael DeLue.

In a special workshop, Princeton’s Visual Arts students were invited to experience papermaking firsthand, hosted by Visual Arts Lecturer Daniel Heyman with Ibe and New York–based papermaking artist Hiro Odaira. First, Odaira and Heyman performed the traditional technique step-by-step, a method which originated in China in the 2nd or 3rd century BC. Kyoko Ibe adds a layer of pulp mixed with smoked pine to her paper mold

“Kyoko Ibe’s work draws on a centuries-long tradition of papermaking while transforming the practice in extraordinary ways through constant experimentation with the medium and its limits. In the case of her designs for Felon: An American Washi Tale, paper becomes an eloquent part of an urgent conversation about incarceration, justice, and human dignity. Likewise, the work on view in the exhibition illuminates just how much paper has to say.”

—Rachael DeLue

Visual Arts Lecturer Daniel Heyman and Kyoko Ibe in conversation about Ibe’s Washitales exhibition at Hurley Gallery
century and was elaborated into the washi method in 7th-century Japan.

Students took the opportunity to step into the papermaking tradition, each making a sheet of their own washi paper. They took turns dipping a wooden mold into a vat of pulp floating in cold water and sieving the water away several times until a thin film of pulp remained. The drenched film was then slapped against a vertical wooden board, where it would stay until the corners began to peel away, signaling its completion.

Pushing the boundaries of the tradition, Ibe has developed a distinct method to create the works she is famous for. Unlike the traditional method, which she describes as taming the paper’s fibers, Ibe aims to release the power she so admires in fiber. Referring to traditional makers, Ibe said, “They shake their mold like this and tell the fiber ‘sleep, sleep, be quiet’ [for it to] be flat, to be easy for the people to use—so this way [they] just keep the power sealed in paper.” “But fiber itself has a strong power,” she continued. “I would like to show how to show the power of fiber.”

“I loved how everyone embraced the imperfections in the papermaking process and the final sheet outcomes; I found the semi-bubbled-up sheets that developed accidental folds really beautiful.”

—Emma Mohrmann ’24
Undergraduate Students

Field Trip to Rome
Travel brings theory to life, vibrantly showcasing history, culture, and architecture like no image or text ever could. Students in two Humanities Council courses experienced this over fall break 2022 when they visited Rome.

“Rome is a city where different layers of meaning, stemming from different traditions and cultures, sometimes cohere and sometimes clash in front of your eyes, in a very material way. Uncovering these layers and stories with students means participating in the creation of another layer, and another story.”

—Moulie Vidas

Team-taught by Carolina Mangone and Moulie Vidas (religion and Judaic studies), the Humanities Sequence class toured ancient sites like the Colosseum and the Roman Forum and saw major works of the Renaissance like the Sistine Chapel. Caroline Coen ’25 described the trip as “nothing less than magical.” Particularly impactful for Coen was the chance to examine art that had been discussed in class, especially the Villa Borghese collection. “There, we saw four significant Bernini statues. Walking around Apollo and Daphne in particular allowed me to better understand the way Bernini used texture to portray Daphne in her transformation from flesh into tree bark,” she said.

Cotaught by Michael Koortbojian and Branko Glišić (civil engineering), the course “Historical Structures: Ancient Architecture’s Materials, Construction and Engineering,” which received support from a Humanities Council Magic Grant, toured historical buildings and structures throughout Rome that are still standing—nearly whole, or mostly in part—and got to the root of how they survived. “For all the PowerPoint slides, readings, and class handouts, it is still difficult to imagine the sheer size and scale of Roman structures,” said Grant Bruner ’23 (classics). “You have to be there to understand the giant blocks of travertine and marble that the Romans employed for the Theatre of Marcellus, or the quantity of bricks necessary to build a single house in the city of Ostia.” The trip involved a daily adventure, starting early each morning. “As we approached each site, Professor Koortbojian led the group, recalling the building’s history and discussing the construction machinery required to build its specific architectural features, while Professor Glišić kept pace at the back, pointing out the various forces and stresses that the Romans, and archaeological conservators, grappled with in their designs,” explained Bruner. “I will never forget the awe I felt as Professor Koortbojian led us around the Pantheon and pointed out the small cracks and flaws in the construction, almost imperceptible to someone without a sharp eye, that divulge how the construction process was halted and changed midway halfway up the structure. What seemed so obvious in person would have been impossible to appreciate from photography alone,” said Bruner.

The two classes converged in Tivoli, where they spent a day visiting Hadrian’s Villa and Villa d’Este. “We wanted to have the students experience the sites individually and in dialogue, as a vital instance of how the material remains of antiquity inspired Renaissance artists and architects,” said Mangone. “Villa d’Este’s incredible fountains, grottoes, and sculpted ensembles manifest the power of the fragmentary Hadrianic site to challenge the mind, delight the senses, and stimulate invention. It was a vivid lesson in the generative force of ruination.”

Both Bruner and Coen describe experiencing Rome with their classmates among the best parts of the trip. “As we wandered the streets of Rome and shared meals at outstanding restaurants, we had fascinating discussions in response to the sites we’d studied,” said Coen. “Our conversations helped us form close bonds that will last long after the trip.”

“Only immersive experiences that expose you to the scale of structures and sites, and provide intimacy with materials, artifacts, and spaces, can trigger invisible senses of curiosity, comprehension, imagination, and creativity, so needed to fully understand all aspects of the objects of study, to build the ‘big picture’ around them, and to embed the lessons learned from the past into future professional endeavors and personal growth.”

—Branko Glišić
A student takes measurements at the Molyvoti, Thrace, Archaeological Project (MTAP), Greece
The Molyvoti, Thrace, Archaeological Project, Greece

Professor Nathan Arrington, MTAP codirector

In summer 2022, the Molyvoti, Thrace, Archaeological Project (MTAP) and ART 304: “Archaeology in the Field” resumed after a two-year hiatus imposed by the pandemic. Many health precautions were still in place but fortunately most archaeological activity occurs outdoors. All classes and meals were held outside, too, and the number of students and staff limited. No one complained about living in single rooms instead of the usual shared doubles.

Excavation focused on the coastal city often identified as Ancient Stryme in the region of Greece known as Aegean Thrace. MTAP completed the excavation of a structure known as the House of Hermes. It was placed on an urban grid and shares a wall with the House of the Gorgon, which was revealed in previous seasons. With a second house, the project can examine variability in architecture, commerce, and daily life, comparing and contrasting the two houses. For example, the House of Hermes has a room in the corner of the house and set off by a vestibule that is identified with some confidence as an andron: the place where men reclined on couches and drank and conversed. No such room has been identified elsewhere at the site.

The team of undergraduates, graduates, and postdocs also continued to probe an area about five kilometers away from the city, where pedestrian surface survey and geophysical survey suggested a temple could be buried. With the permission of local farmers, several test trenches were opened, and a few temple walls revealed. This area will be the focus of the 2023 campaign.

In addition to excavation, the project undertook pedestrian surface survey up to 16 kilometers away from the site, to probe the relationship of the urban settlement to the countryside. About 12 kilometers away from the Classical-Hellenistic city, activity drops off considerably, while Byzantine and Ottoman material appears in increasing abundance as one moves away from the coast.

This suggests some of the major settlement changes to the area as the Roman Via Egnatia drew activity away from the coast and toward the mountains.

Will Austin, graduate student

During summer 2022, I worked as the registrar and ceramics specialist on the Molyvoti, Thrace, Archaeological Project. The project focused on the excavation and study of a 4th-century B.C.E. house in the ancient city of Stryme as well as an archaeological survey of the surrounding countryside. As the registrar, I catalogued a variety of special finds, ranging from figurines and lamps to architectural fixtures and stone tools. In addition to overseeing the sorting and storage of all excavated pottery, I began a detailed study of mold-made bowls from the Molyvoti peninsula, one of the most popular drinking vessels during the Hellenistic period.

I hope to expand this project into an investigation of the local pottery production in Thrace and to uncover the trade networks the people living on the peninsula participated in during the Hellenistic period.
Sanctuary of the Great Gods on Samothrace, Greece

Professor Samuel Holzman

In 2022, excavations at the Sanctuary of the Great Gods on Samothrace resumed after a two-year hiatus during the Covid-19 pandemic. The project was joined by graduate student Robert Yancey and archaeology certificate student Christopher Armstrong '24. One trench investigated the watercourse of the ravine that passes through the center of the sanctuary at a possible crossing point. Another area of investigation brought clarity to the plan of the sanctuary's theater, uncovering a stretch of the terra-cotta pipe system that channeled water through the theater's diazoma (mezzanine walkway). A third trench probed earlier buildings that were buried during the construction of the terrace for the 3rd century B.C.E. Stoa. The architecture team that I lead catalogued and drew architectural blocks from the Stoa to aid in the reconstruction of the 104-meter-long portico that was the sanctuary's largest building.

For the first time, work also turned outside of the Sanctuary of the Great Gods to investigate the route to the extramural precinct from the ancient city. Clearing brush, architectural surveying, and photogrammetry revealed and mapped a buried feature in the city wall, which may be the primary ancient gate giving access to the sanctuary. Although largely collapsed, limestone corbels and lintels reveal an impressive aperture in the city wall, protected by an overlapping bastion built of massive semi-polygonal trachyte blocks. This area, preliminarily dubbed the West Gate, will be a focus of excavation in summer 2023 and 2024.

An archaeological surface survey was also conducted in the area between the city wall and the entrance to the sanctuary. Team members walked an area of 30,000 square meters, documenting features and collecting surface finds ranging from the 5th century B.C.E. to the more recent past. Patterns in the distribution of different types of artifacts will help distinguish areas of urban settlement, burial, industry, and agriculture in this interstitial zone.

The American Excavations at Morgantina, Italy

Will Pedrick, graduate student

In summer 2022, I returned to Sicily to work for the American Excavations at Morgantina. I helped lead a small team of archaeologists to lay the groundwork for the Agora Valley Project, a new, long-term research project in the lower agora of the Classical and Hellenistic city. The area under investigation was partially excavated in the 1960s, and the goal in 2022 was to clean and study the structures revealed over 60 years ago. In preparation for the season, I studied excavation notebooks and photographs from the 1960s housed in the Art & Archaeology Visual Resources archive. After wrapping up the 2022 season, I traveled to museum collections and archaeological sites around Sicily to study material for my dissertation.
The Tharros Archaeology Research Project, Italy

Katy Knortz, graduate student

I spent summer 2022 excavating on the island of Sardinia with the Tharros Archaeology Research Project, directed by Steven Ellis of the University of Cincinnati. Although the ancient city of Tharros experienced periods of Phoenician, Punic, and Roman occupation, the Roman occupation of the city is currently the least understood and so this has been the focus of the project’s inquiries. The team (including A&A alum and current Digital Project Specialist Leigh Lieberman) spent the 2022 season working in the commercial center of the Roman city, where we excavated two Roman shops in addition to a sewer running underneath the partially robbed out cardo, one of the two main thoroughfares characteristic of Roman cities. I also presented a paper at the annual meeting of the Archaeological Institute of America (AIA) titled “Paying Court: The Salutatio in Imperial Villa Architecture,” which explored the role that imperial villa architecture played in the remapping of this long-standing social custom for imperial purposes.

The Abydos South Project, Egypt

Emily Smith-Sangster, graduate student

I completed a two-month excavation season in Abydos in March 2023. The work was conducted as part of the Abydos South Project (ASP), codirected by Deborah Vischak. The archaeological project focused on the area surrounding the Ahmose Pyramid Complex, which dates to the early 18th Dynasty (ca. 1550 B.C.E.). The work and its resulting data will form the backbone of my dissertation, which focuses on the expression of non-royal postmortem identity at Abydos in the New Kingdom. I presented the season’s data at the 2023 annual meeting of the American Research Center in Egypt (ARCE), which resulted in invitations to present lectures throughout the following year. My work in Egypt will continue throughout 2023, as I hold a position as one of ARCE’s research associates.
Examining icons in the Princeton University Art Museum’s collection as part of Professor Charlie Barber’s course ART 430: “Seminar in Medieval Art: The Icon”
### Course Offerings

#### Department of Art & Archaeology Courses

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<td>An Introduction to the History of Art: Meanings in the Visual Arts</td>
<td>Samuel Holzman</td>
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<td>ART 102/ARC 102</td>
<td>An Introduction to the History of Architecture</td>
<td>Samuel Holzman, Carolyn Yerkes</td>
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<td>ART 106/VIS 106/ENT 106</td>
<td>Looking Lab: Experiments in Visual Thinking and Thinking About Visuals</td>
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<td>ART 209</td>
<td>Between Renaissance and Revolution: Baroque Art in Europe</td>
<td>Thomas DaCosta Kaufmann</td>
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<td>ART 212</td>
<td>European Art: Revolutions and Avant-Gardes</td>
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<td>Art and Power in the Middle Ages</td>
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<td>ART 233/ARC 233</td>
<td>Renaissance Art and Architecture</td>
<td>Carolina Mangone, Carolyn Yerkes</td>
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<td>ART 290</td>
<td>The Art and Archaeology of Ancient Egypt</td>
<td>Deborah Vischak</td>
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<td>ART 304</td>
<td>Archaeology in the Field</td>
<td>Nathan Arrington</td>
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#### ART 388

**Fascist Aesthetics: Women & Photography Between the World Wars**

Lecturer Jessica Williams Stark examined the rise of fascism through the lens of the female photographer in the interwar period. Alongside key theoretical texts on race, gender, colonialism, and exile, the course explored work by female photographers and the roles they played in both crafting and critiquing fascist visual culture. The aesthetic force of complacency, complicity, and resistance came into view. One class in Special Collections with Curator of Photography Katherine Bussard examined *Life* magazine and one of its most well-known photographers, Margaret Bourke-White.

*In foreground, Margaret Bourke-White, South African Gold Miners, gelatin silver print, 1950*
ART 228
Art and Power in the Middle Ages

ART 228 investigated politics and religion reflected in the art of Europe, the Middle East, and Africa between 300 and 1200, exploring the art of great courts as well as migratory societies and of religions including Catholicism, Orthodoxy, Judaism, and Islam. Fundamental to the understanding of medieval art, this is an annual course that is always team-taught. In spring 2023, Professor Charlie Barber cotought the course with Ph.D. candidate Mathilde Sauquet as part of the Collaborative Teaching Initiative (CTI), a program administered by the Office of the Dean of the College. Barber and Sauquet worked together to optimize the class experience. “It was a steep learning curve,” said Sauquet, “but I know that I will come out of this experience feeling much more confident and better equipped to teach on my own in the future.”

Mathilde Sauquet presents a facsimile of the Lindisfarne Gospels as Professor Charlie Barber looks on.
ART 369 and ART 493

Behind the Scenes at the Met

Students from ART 369: “The Arts and Archaeology of the Chinese Court” and ART 493: “Narrative and Visuality in China,” co-taught by Cheng-hua Wang with Chao-Hui Jenny Liu and Paize Keulemans from the Department of East Asian Studies, respectively, had the incredible opportunity to examine works in storage at the Metropolitan Museum of Art this semester. The value of the visit became clear right from the start; when Wang asked the students to first identify the differences between the digital images she had shown them in the classroom and the actual paintings before them, she was pleased that they identified texture as a critical element that becomes clear only when viewing the actual works. Graduate student Masha Slautina summed up the palpable value of this special trip: “The material quality of the support and the pigments, the state of the work, including traces of conservation—one can observe all these details only when a painting is not ‘dressed up’ to be presented to the larger audience of museum-goers. It would be fair to say that museum storage is a kind of laboratory for art historians, allowing us to share an unmediated space with the objects we study and to engage with their physicality.”

Professor Cheng-hua Wang and Lecturer Chao-Hui Jenny Liu examine a scroll in the Metropolitan Museum of Art’s storage (Photo/Yichin Chen)
## Cross Listed Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Instructor(s)</th>
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<tr>
<td>AAS 244/ART 262/LAS 244</td>
<td>Introduction to Pre-20th Century Black Diaspora Art</td>
<td>Anna Arabindan-Kesson</td>
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<td>Postblack–Contemporary African American Art</td>
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<td>HUM 417/ART 408/CEE 415/HLS 417</td>
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<td>VIS 424/ART 479</td>
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<td>Tina Campt</td>
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<tr>
<td>HUM 434/ART 404</td>
<td>Counterworlds: Innovation and Rupture in Communities of Artistic Practice</td>
<td>Brigid Doherty, Josephine Meckseper</td>
</tr>
<tr>
<td>GER 520/ART 588</td>
<td>Topics in Literary and Cultural Theory: “Psychoanalytic Turns”</td>
<td>Brigid Doherty</td>
</tr>
</tbody>
</table>

**ART 431: “Art, Culture, and Identity in Medieval Spain,” taught by Pamela Patton,** viewed works made by the medieval Christian, Muslim, and Jewish communities of the Iberian Peninsula with Assistant Curator of Medieval Art Julia Perratore at the Metropolitan Museum of Art. In the library of the medieval department they examined 11th-century Christian-made metalwork panels that incorporated spolia (reused materials) from the Byzantine, Islamic, and earlier medieval spheres. Pictured here are students Megan Coates, Lilli Duberstein, Matthew Beton, Claire Schultz, and Karel Kalas examining the Felicia Plaques at the Metropolitan Museum of Art (Photo/Pamela Patton)

**ART 565**

Seminar in Modernist Art and Theory: Before and After Gender

Cotaught by Professors Bridget Alsdorf and Irene Small, ART 565 revisited major approaches to feminist art history from the 19th century to the present while considering how queer, trans, masculinity, and decolonial studies have transformed art-historical analysis. At the Princeton University Art Museum’s offsite classroom, students were confronted with wildly varied artworks that complicate categorical notions of gender. With still lifes and portraits by Paul Cézanne and Édouard Manet, abstract sculpture by Zilia Sánchez and Lynda Benglis, mixed media works by Wangechi Mutu, and daguerreotypes from the mid-19th century, the classroom was filled with engaging objects—and vibrant discussion.

In foreground, Omekron (1974) by Lynda Benglis, Princeton University Art Museum purchase, Fowler McCormick, Class of 1921, Fund
Conferences & Lectures

Graduate student David Saiz evaluates Édouard Manet’s Young Woman in a Round Hat (ca. 1877–79), The Henry and Rose Pearlman Foundation loan since 1976 to the Princeton University Art Museum.
Pamela Long Propels A&A Scholarship on Late Medieval and Early Modern Technology, Science, and Culture

As Janson-La Palme Scholar-in-Residence during the 2023 spring semester, Pamela O. Long enriched teaching and scholarship at Princeton through a workshop, a hands-on class demonstration, and a conference. An independent historian of late-medieval and early modern history, technology, science, and culture, Long focuses on artisanal writings and culture, the relationships of making and knowing, the history of engineering in Rome, the history of technology before 1600, and the history of machines and their images.

“I learned so much from everyone,” said Long, “including the graduate students in the one-day workshop and the participants in the two-day conference on machines. What turned out to be great about both is that scholars from very different disciplines—from French and English literature to history, to art and architectural history—had substantive discussions from their own points of view. People met and made connections who had not known each other before.”

Professor Rachael Z. DeLue said, “Pamela is not only a distinguished scholar but a generous one, and she made substantial contributions to both research and teaching in the department. Everyone involved learned a tremendous amount not just about the subjects of her research but about how to approach a scholarly problem or question in a way that is both historically sound and delightfully imaginative.”

Long’s residency culminated in a two-day conference titled “The Lure of the Machine in Medieval and Early Modern Europe” that brought together scholars from around the globe. Her keynote lecture, “Machines Between Learning and Practice in Early Modern Europe,” explored the overlapping interests and multidisciplinary nature of the early modern fascination with machines. Examining machine drawings and texts from the mid-15th to the mid-16th century, Long compared the machine drawings of Francesco di Giorgio and Leonardo da Vinci. She presented machines conceived for various purposes, from construction to warfare.

The conference included four panels featuring scholars from Europe, Israel, and various U.S. institutions; participating from Princeton were Samuel Holzman, Carolina Mangone, and Carolyn Yerkes and, from the history department, Mateusz J. Falkowski, Michael D. Gordin, and Anthony Grafton. Virtually every seat was filled in this dynamic, well-attended event.
Conferences and Lectures

SEPTEMBER 22, 2022
Karl Whittington, The Ohio State University
Returning to Ambrogio Lorenzetti’s Government Frescoes

SEPTEMBER 26, 2022
Jennifer Gates-Foster, University of North Carolina-Chapel Hill
Life at Berkou: A Newly-Discovered Roman Fortress in Egypt
Cosponsors: Archaeological Institute of America (AIA) and the Program in Archaeology

OCTOBER 3, 2022
Fikret Yegül, University of California-Santa Barbara
HOWARD CROSBY BUTLER MEMORIAL LECTURE
Howard Crosby Butler: The Man Who Went to Wake the Dead, 1872–1922
Cosponsors: Visual Resources, Committee for the Study of Late Antiquity; School of Architecture Jean Labatut Memorial Lectures

OCTOBER 27, 2022
Rachel Kousser, CUNY Graduate Center
Chryselephantine Couches, Feasting, and Royal Opulence in Hellenistic Macedonia

NOVEMBER 4, 2022
Francesco de Angelis, Columbia University
Paying Attention: Images of Monuments on Roman Imperial Coins
Cosponsors: Archaeological Institute of America (AIA) and the Program in Archaeology

NOVEMBER 12, 2022
Looking at Language
INDEX OF MEDIEVAL ART

DECEMBER 1, 2022
Christine Göttler, Universität Bern
Rubens’s Saltcellar: On the Generative Power of Nature and (Antwerp’s) Art
DECEMBER 6, 2022
Josephine Meckseper, Artist and Belknap Visiting Fellow
Ten Minutes Later
Cosponsors: Humanities Council, Princeton University Art Museum, Visual Arts Program, Lewis Center for the Arts, and Program in Media + Modernity

DECEMBER 8, 2022
Cammy Brothers, Northeastern University
Giuliano da Sangallo, Michelangelo, and the Anti-Canon

MARCH 2, 2023
Wayne Modest, Vrije Universiteit, Amsterdam
Sovereignties of the Imagination: Woriding from the Ethnographic Museum

MARCH 20, 2023
Christopher Ratte, Institute for Advanced Study
Archaeological Research at the Ancient Ionian City of Notion
Cosponsors: Archaeological Institute of America (AIA) and the Program in Archaeology

MARCH 30, 2023
Avinoam Shalem, Columbia University
Ut ekphrasis pictura: When Words Take Shape in Sir John Chardin’s Drawings of Muhammad’s Tomb in Mecca

APRIL 6, 2023
Kathleen Lynch, University of Cincinnati
Trading with the Enemy: Greek Pottery in the Persian World
Cosponsors: Archaeological Institute of America (AIA) and the Program in Archaeology

APRIL 14–15, 2023
Pamela O. Long, Robert Janson-La Palme ’76 Visiting Scholar
ROBERT JANSON-LA PALME ’76 CONFERENCE
The Lure of the Machine in Medieval and Early Modern Europe

APRIL 18, 2023
Matthias Weniger, Bavarian National Museum (Munich, Germany)
Munich Museums and the 1939 Silver Plunder
Cosponsor: Princeton University Art Museum

APRIL 21–22, 2023
Bert Smith, Stanley Kelley, Jr. Visiting Professor for Distinguished Teaching
News from Aphrodisias: Greek Urban Culture Under the Roman Empire

MAY 26, 2023
Carolyn Yerkes, Department of Art & Archaeology
Reunions Lecture: Siegelands: Art and Warfare in Early Modern Europe
Conferences and Lectures

Visiting Professor Bert Smith Advances the Study of Hellenistic Art at Princeton

Professor Bert Smith was the Stanley Kelley, Jr. Visiting Professor for Distinguished Teaching in the Department of Art & Archaeology and Classics for the 2022–23 academic year. His considerable contributions included a weekly meeting with graduate students in fall 2022, a spring 2023 course on Hellenistic art, an Index of Medieval Art workshop, and the two-day colloquium “News from Aphrodisias: Greek Urban Culture Under the Roman Empire.”

“Everyone in the field is familiar with Bert’s scholarship. His name might be the most frequent one that appears in our graduate student General Exams reading list,” said graduate student William Pedrick. “Naturally, I was very excited that he would be a visiting professor at Princeton.”

Smith brought together 11 scholars from a range of European and U.S. institutions for the conference on Aphrodisias, the excavation project Smith has directed since 1991. “It was great to have so many of the Aphrodisias team together and to hear them give full interpretative presentations of their projects for a wider audience,” said Smith. “I liked to hear that there were still important differences of interpretation of the same evidence between Aphrodisias team members.”

Smith singled out discoveries centered around the Place of Palms location as being particularly compelling. “It was a surprise not only in its outlandish conception and rich finds,” he said, “but also in the long, detailed history from Roman to Ottoman times that careful archaeological excavation and study can provide.”

The colloquium advanced scholarship for both participants and attendees; said Smith, “The perspectives, objections, and interrogations of the audience will undoubtedly sharpen the coming publications of the topics discussed.”

Smith leaves Princeton much richer in its understanding of Hellenistic art. He hopes the lesson will linger, that “the varieties of Hellenism across Asia from Pergamon to Kandahar are many. Interpreting ancient figured artifacts without some kind of context for them usually leads to trouble.” Mark his words, “None of what happened or was produced in the ancient world was predictable.”

Professor Bert Smith discussing Marble Statue of an Old Woman at the Metropolitan Museum of Art (Photo/Ashton Fancy)
Close-up of encaustic artwork by Artist Renee Magnanti, who demonstrated her practice for students of Samuel Holzman’s ART 504: “Studies in Greek Architecture: Pytheos and His World”
The Tang Center, under the leadership of Director Andrew Watsky and Deputy Director Dora Ching, organized and coordinated numerous activities for the Tang Center's first fully in-person year since the beginning of the pandemic. Students, scholars, staff, and the general public attended lectures and workshops throughout the year, re-engaging in scholarly discussions and renewing friendships.

Even before the official start of the 2022–23 academic year, the Tang Center welcomed 15 participants and numerous auditors to campus on August 20, 2022, for the workshop “Interconnectivity in East Asian Art History.” Organized by East Asian art Ph.D. candidates Mengge Cao, Gina Choi, and Yutong Li, the workshop focused on the multifaceted entanglements among art objects, humans, and contexts through the framework of “interconnectivity,” a way to explore potential interactions by focusing on the dynamic processes in the making, viewing, transmission, and transformation of an artwork. After almost two years of preparations executed entirely remotely, the workshop proved to be a lively forum for discussion and fellowship, as participants presented and debated topics in materialities, identities through objects and cultures, and the iconography and movement of artworks.

In November 2022, in the ninth iteration of the Tang Center Lecture Series, Christine Guth (head of Asian Specialism, Victoria and Albert Museum/Royal College of Art, History of Design Programme, emerita) presented three lectures under the series title “Meibutsu and the Formation of Japan’s Artistic Canon.” Previous research on meibutsu—literally, “famous things” or “things with a personal name”—has often focused on perceiving and interpreting esteemed objects in tea culture or as a form of commodity branding. Guth took a broader view to investigate the construction and dynamics of meibutsu and how their legacy informs the cultural specificity of Japan’s modern canon of National Treasures. As a hybrid event, the series averaged a substantial online audience of about 150 people and an in-person audience of around 40.

The Tang Center hosted three additional lectures. Anne N. Feng (Boston University) presented “Water Transformation: Buddhist Meditation and Pure Land Art in Tang China” to an in-person and Zoom audience on November 15, 2022. Feng investigated the relationship between Buddhist meditation and images in medieval China by reconsidering the development of Pure Land transformation tableaux in Dunhuang caves. By linking the depiction of Water Meditation to previously neglected aquatic imagery in Buddhist cave complexes, she demonstrated how painters looked to the mutable properties of water to choreograph meditational experience and expand conceptions of pictorial space. The next day, November 16th, Thomas Kelly (Harvard University) gave a talk titled “The Matter of Inscription in Early Modern China,” providing a sneak preview of his forthcoming book The Inscription of Things (Columbia University Press). Kelly analyzed relationships between writing and the carving of inscriptions on a variety of materials, re-evaluating the links between the literary and the visual. Hsueh-man Shen (Institute of Fine Arts, New York University) delivered the third Tang Center lecture (as the final installment of the department’s annual lecture series), “Maritime Buddhist Art of the East Asian ‘Mediterranean,’ ca. 900–1200,” on April 27, 2023. Shen examined how the interwoven networks of ports and intermediaries facilitated the production and circulation of Buddhist artisanal crafts across the China Seas from around the 10th to the 13th century. She demonstrated how the mobility of objects suggests new narratives that go beyond the well-known center-and-periphery model often applied to the history of East Asian Buddhist art. All three lectures stimulated vibrant discussions during the Q&A period, and the in-person nature of the events provided occasions for many, especially graduate students, to meet new colleagues.

This year the Tang Center organized professional development opportunities for graduate students in East Asian art.
Students, faculty, staff, and curators gathered multiple times to listen to and comment on dry runs for students who were delivering lectures in various forums around the world. The Tang Center also piloted a multipart public speaking workshop in March. Joanne Epply-Schmidt ’82, a professional storyteller and Episcopal minister, held two workshops to teach storytelling techniques and skills to craft a public persona. She also offered one-on-one sessions with students, focusing on strategies to enable everyone to develop a personal style.

Last year, to commemorate its first 20 years, the Tang Center acquired a woodblock print by Kitagawa Utamaro (1753–1806) for the Princeton University Art Museum. This year, as part of this celebratory initiative, again with the help of Asian art curators Cary Y. Liu and Zoe S. Kwok, and with the invaluable assistance of Mitra Abbaspour, then curator of Modern and Contemporary Art, Watsky and Ching joined with the Art Museum to acquire *Brawler* by Liu Xiaodong (born 1963). With energized brushwork, Liu Xiaodong created a dynamic image of youths in a landscape steeped in layers of tradition and meaning. Visually compelling, *Brawler* elicits reflections on East, West, brushwork, coloration, modernity, tradition, landscape, and figuration—providing endless opportunities for contemplation, whether juxtaposed with other landscape or figural paintings in the Asian art or the contemporary art galleries, or elsewhere in the much-anticipated new museum.

Finally, in spring 2023, we celebrated Cary Y. Liu, who retired after 31 years at the Art Museum and 21 years on the executive committee of the Tang Center. Friend, colleague, co-conspirator, mentor—Cary has participated in the Tang Center since its inception, and we express our gratitude to him for his expertise and camaraderie.

For details about Tang Center activities please visit [tang.princeton.edu](http://tang.princeton.edu).

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**Lectures**

**NOVEMBER 15, 2022**

Anne N. Feng, Boston University

*Water Transformation: Buddhist Meditation and Pure Land Art in Tang China*

Cosponsored by the Tang Center for East Asian Art and the East Asian Studies Program

**NOVEMBER 16, 2022**

Thomas Kelly, Harvard University

*The Matter of Inscription in Early Modern China*

Cosponsored by the East Asian Studies Program and the Tang Center for East Asian Art

**APRIL 27, 2023**

Hsueh-man Shen, Institute of Fine Arts, New York University

*Maritime Buddhist Art of the East Asian "Mediterranean," ca. 900–1200*

Cosponsored by the Department of Art & Archaeology and the Tang Center for East Asian Art

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**Lecture Series**

Christine Guth, Victoria and Albert Museum/Royal College of Art

*Meibutsu and the Formation of Japan’s Artistic Canon*

**NOVEMBER 2, 2022**

Of Meibutsu and Masterpieces

**NOVEMBER 7, 2022**

Marketing Meibutsu

**NOVEMBER 9, 2022**

From Meibutsu to National Treasure

Cosponsored by the Tang Center for East Asian Art and the Princeton University Art Museum

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**Workshops**

**AUGUST 20, 2022**

Mengge Cao, Gina Choi, and Yutong Li, organizers

*Interconnectivity in East Asian Art*

**MARCH 21 AND 31, 2023**

The Reverend and storyteller Joanne Epply-Schmidt ’82

*Public Speaking: Storytelling and Crafting a Public Persona*
In January 2023, the Medieval Academy of America awarded the Digital Humanities and Multimedia Studies Prize to Visual Resource’s “Sinai Archive Project” (sinaiarchive.org). This prize recognizes the unique and important collections within the department and all the work that has gone into making them available to the public.

Since Leigh Lieberman started her position as digital project specialist in August, she has been assessing the digital needs of various departmental constituents. Based on her meetings with graduate students, and with the support of next year’s graduate representatives, Lieberman plans to launch a series of data and digital literacy workshops in fall 2023. She has also led brainstorming sessions with faculty members and students about data-driven, public-facing digital projects. Additionally, she has begun building relationships with various communities at Princeton that are working on digital initiatives, including the Digital and Open Scholarship Group in Firestone, the Center for Digital Humanities, the McGraw Center for Teaching and Learning, and the Classics Department. In this way, Lieberman is ensuring that our efforts in A&A are both complementing and benefiting from parallel work being undertaken across campus.

On September 13, 2022, Visual Resources Director Julia Gearhart and Maria Alessia Rossi, research specialist at the Index of Medieval Art, presented at the opening reception for an exhibition at the Hellenic College of the Holy Cross in Brookline, Massachusetts, titled Ark of Orthodoxy. They described the 1929 Expedition to Mount Athos collection, which includes hitherto unknown film footage by Academy Award–winning cinematographer Floyd Crosby. Given its importance in Hollywood history, and its volatility as nitrate film, Visual Resources sought to transfer it to a secure nitrate storage vault. With the generous help of the Packard Humanities Institute as well as the MoMA Celeste Bartos Film Preservation Center, that transfer was made in April 2023. In final news on this collection, Visual Resources has loaned a small number of items to the Mount Athos Center in Thessaloniki, which organized an exhibition on the collection in May 2023.

In January 2023 included two Visual Resources workshops during
Wintersession: one a collaboration with staff in the Library, Art Museum, and Research Computing to analyze and visualize art-related data sets, the other an introduction to mosaic-making, including a history of mosaic-making techniques led by graduate student Katy Knortz, and insights into mosaic conservation shared by Bart Devolder (chief conservator, Princeton University Art Museum). Curator of Asian Collections and Digital Specialist Yichin Chen led the hands-on instruction, and each student went home with their own mosaic.

Over the course of the past year, Visual Resources has hosted a number of visiting scholars consulting the collections. In spring 2023, Visual Resources hosted Ezgi Erol, Ph.D. candidate from the Academy of Fine Arts, Vienna, for three months. Unlike other visitors to the collection, she is neither an archaeologist nor a historian but a practicing artist who relates the archives to her work. She shares: “Regarding the value of archeological archives for other disciplines, the archive can provide an important source for interdisciplinary research and critical reflection on the role of archaeology within broader sociopolitical contexts.” In continued efforts to make the Antioch archive available online, an additional studio room was secured in Green Hall for department photographer John Blazejewski to photograph the oversized drawings and plans from the excavations, a project that is moving rapidly and will be continued with other oversized items. Until now, these vital documents have only been available to scholars who could visit campus; their capture and digital publication will expand access exponentially.

In February, Visual Resources staff attended a virtual symposium hosted by Hood Museum of Art and the Leslie Center for the Humanities at Dartmouth University called “Terms of Art: Design, Description and Discovery in Cataloguing.” This symposium provided insight into the vocabularies of cultural heritage, historic terminology and its place in modern cataloging systems, and describing art for web accessibility standards. Finally, in addition to providing images for the department and scholars beyond, Visual Resources presented a workshop titled “New Technologies for Teaching and Learning with Images” with Ben Johnston of the McGraw Center on May 9, 2023. This showcased examples of how Visual Resources and McGraw are working together to provide high-quality images directly into the learning management system, not just for viewing, but also for storytelling, annotating, and digital exhibitions.
The Index of Medieval Art reached a long-sought goal this year when on July 1, 2023, online access to the Index database (theindex.princeton.edu) became free to all. The transition to full public access was made possible by a generous bridge grant from the Samuel H. Kress Foundation and the support of the Department of Art & Archaeology. The online database of Index records was first launched as a subscription service in the 1990s, with access offered through a commercial vendor. In 2017, the shift to a new, noncommercial database application allowed subscription fees to be progressively reduced, and in fall 2022, a successful grant application to the Kress Foundation and the commitment of subsequent support from the department enabled the transition to fully fee-free access. We are grateful to both the Kress Foundation and A&A for supporting this initiative, and we look forward with pleasure to sharing our resources with students, scholars, and public learners from high school to retirement.

Our staff this year continued to work with students and researchers, both in our current space in Green Hall and remotely. On campus, we hosted class visits from A&A, Spanish, History, African American Studies, Jewish Studies, and Princeton Theological Seminary and supported student research for term papers and thesis projects. Online, we fielded inquiries about subjects ranging from images of medieval watercraft and the global significance of the peacock to the medieval representation of labor and childbirth. We also hosted a workshop with the Princeton-based LUDUS working group and their collaborators from Columbia and Paris; offered online tutorials for researchers at outside institutions; and collaborated with Professors Beatrice Kitzinger and Charlie Barber to present several well-received Index workshops.

The most recent Index conference, "Looking at Language," was held on November 12, 2022. There, eight speakers addressed the many relationships between language and works of art, from the literal use and/or representation of language in creating a work to the linguistic traditions that surrounded its creation and reception and the language now used to analyze and understand it. The roster included Ludovico Geymonat, Louisiana State University; Margaret Graves, Brown University; Ruba Kana’an, University of Toronto; Sean Leatherbury, University College, Dublin; Sarit Shalev-Eyni, Hebrew University; Kathryn Starkey, Stanford University; Ben Tilghman, Washington College; and Warren Woodfin.

*Looking at Language* workshop with graduate students. (Photo/John Blazejewski)
Queens College, CUNY. Prior to the conference, the speakers met with graduate students for a workshop on their research topics. Their lectures the next day met with strong interest from both in-person and online attendees, and plans to publish them in a forthcoming volume are under way.

We now look ahead to the next Index conference, “Whose East?,” co-organized by Indexers Maria Alessia Rossi and Henry Schilb and scheduled for November 11, 2023.

In summer 2023 the Index publication program released volume 44 of Studies in Iconography, which includes articles by Conrad Rudolph, Kerry Boeye, Meg Bernstein, and Alana O’Brien, as well as eight new book reviews. The third volume of the Index Signa series, Out of Bounds: Exploring the Limits of Medieval Art, edited by Pamela Patton and Maria Alessia Rossi, appeared in fall 2023, copublished with Penn State University Press. Opening with Theima K. Thomas and Alicia Walker’s acute assessment of the need for a “medieval art history for now,” this book asks what happens when the study of medieval art disregards the boundaries it once obeyed, demonstrating how “going out of bounds” can transform modern understanding of the people, traditions, and relationships that gave rise to the works of art we now call medieval.

Index staff collaborated across the university in several ways this year. Since 2019, Indexer Alessia Rossi has been working with Julia Gearhart, director of Visual Resources, to catalog and present recently discovered materials from a 1929 expedition by Gordon McCormick and others to monasteries in Mount Athos and Meteora (Greece). Their collaboration with the Mount Athos Center in Thessaloniki led to the exhibition No Woman’s Land: From Princeton to Mount Athos and Meteora in 1929, which opened in May 2023. In addition, Index Director Pamela Patton has been working with Professor Simone Marchesi (French and Italian) and two graduate students, including Earnestine Qiu, to link the Princeton Dante Project to the Index database.

The research staff of the Index remained highly active as scholars in their own right. They presented their work across the globe, collaborated on international digital projects, won grants, edited scholarly volumes, published in top-ranked journals, and worked with students in and beyond Princeton. Their successes redound to their individual credit, but they also benefit the institution: by maintaining the profile of the Index as a center for research and keeping Indexers well abreast of developments in the field and discipline, they position us well to support original research at Princeton and beyond.
Ukrainian Scholar Digitizes Records of Kyiv’s Iconic St. Sophia for the Index of Medieval Art with Flash Grant

With funding from a Council of Humanities Flash Grant, the Index of Medieval Art supported a displaced Ukrainian scholar and incorporated the records on the mosaics of St. Sophia, a UNESCO world heritage site in Kyiv, in its online database. Index Art History Specialist Maria Alessia Rossi conceived the project in response to Russia’s ongoing war with Ukraine, inspired by the efforts of departments around campus to lend support to Ukrainian scholars as well as the urgency she felt to showcase works of art from medieval Rus’ in the online database. Whereas the Index has long housed substantial material from medieval Rus’ in its card catalogue, none of it had been digitized. Index Director Pamela Patton said of the project, “I’m really, really pleased that Alessia thought of this and proposed doing it, and I’m grateful to the Humanities Council for funding it because it really paid off: it gave support to someone who needed it and it gave us the expertise we needed to bring in part of the back files that had been languishing.” The choice of St. Sophia as the subject matter for the project was undebated. As Rossi put it, “As a medieval iconography database, you can’t not have that!” After an international call for participation, Ukrainian scholar Julia Matveyeva emerged as the ideal expert to take on the project.

A professor of fine arts who specializes in Byzantine mosaics, Matveyeva recently published a monograph titled Decorative Fabrics in the Mosaics of Ravenna: Semantics and Cultural Context (2020), arguing that textiles represent a “living language.” An artist herself, she also creates Byzantine-inspired textiles as well as watercolor landscapes.

Matveyeva was teaching in Kharkiv when the bombing began in February 2022. “By the end of the day, I grabbed my two young daughters and drove away, leaving my home, my house, and my husband behind,” she said. Her husband had to remain and join the army. That marked the beginning of what Matveyeva described as a harrowing journey.

“I was surprised and overjoyed that I could contribute to the international studies of one of my favorite art objects, and one I am so familiar with,” she said of St. Sophia. At stake besides filling the lacuna of works of art from medieval Rus’ in the Index’s online database was also presenting a source to reflect historical accuracy. “The ongoing war is connected to misinterpretations and misrepresentations of what is Russian, a key example being the diverse claims laid to the material culture of Kyivan Rus’,” Rossi explained. “We want to make a stance and catalogue this monument the correct way.”

Matveyeva explained that the interpretation of messages embedded in St. Sophia’s sophisticated architecture and decor requires persistent dedication. “Like any great work of art, it reveals something new to every generation of researchers and admirers,” she said, and her work was no exception.

Rossi was stunned by Matveyeva’s discovery of spelling errors within the mosaics themselves, for example, as well as the revelation that many works had been restored with oil painting filling in areas where the original image was missing. “These are the things that you see when you start looking... really, really looking,” Rossi said.

All of Matveyeva’s work has now been incorporated into the Index’s online database and is available for scholars the world over.

Since completing the project, Matveyeva continues to search for opportunities to utilize her specialized knowledge and she has turned her energy toward creating new works of art. “You can’t return to the past—and regrets only inflame the soul and take away strength—so I decided to look only forward, build my life anew and try to do the best that I can do today,” she said.
Art Hx Artist-in-Residence Nate Lewis peering through a 19th-century zograscope in Princeton University Library Special Collections
The year kicked off with the Welcome Back exhibition in the Hagan Gallery at 185 Nassau Street where visual arts students show recent work, a wonderful way to begin a year that included 48 courses taught across all mediums. September also launched a semester-long program led by Princeton Arts Fellow Tiona Nekkia McClodden. The award-winning visual artist, filmmaker, and curator was joined by 17 students for a series of visits to four exhibitions of her work in New York City, each session including a Friday evening workshop and a Saturday guided group visit.

A highlight of the fall was the exhibition by 2021–22 Princeton Hodder Fellow Mark Thomas Gibson. HERE YE, HEAR YE!!! presented new work created by Gibson during the course of his fellowship, engaging satire to depict the subtext of American politics and life. The exhibition featured collages, paintings, and posters, all using varying degrees of caricature.

“GAMES && Symposium” was another exciting fall event, organized by Lecturer in Visual Arts Tim Szetela, featuring artists, designers, and researchers who explore tools and techniques of game design and development. Games are a medium rich with potential for experimentation, exploration, and creative expression, and each of the speakers highlighted varied and innovative practices with games, connecting the processes and technologies of game design and development to a compelling range of artistic practices, research methods, and approaches to engineering and design.

The annual Open Studios event each November is anticipated by the entire Princeton community. Juniors and seniors pursuing a certificate in the Program in Visual Arts or a degree in the Department of Art & Archaeology’s Practice of Art track open their studios to share their work in progress with the campus and wider community.

Several guest artists connected with students during the fall, including a return by 2019–20 Princeton Hodder Fellow Ryan Gander, internationally renowned video artist Zlatko Ćosić, master comic illustrator and copublisher of DC Entertainment Jim Lee ’86, 2019–21 Princeton Arts Fellow Ani Liu, Dawoud Bey, Omari Douglin, Glen Fogle, and Jordan Strafer, among others.

In February, the Visual Arts Program again partnered with the Thomas Edison Film Festival to present the premiere screening of the 42nd season of the internationally renowned festival, which included experimental, animation, documentary, screen dance, and narrative films.

Tina Campt, recently appointed Roger S. Berlind ’52 Professor of Humanities in the Department of Art & Archaeology and the Lewis Center, launched a major new initiative this year: the Princeton
Collaboratorium for Radical Aesthetics. This joint initiative provides a co-curricular space driven by innovative research, ideas, and imagination. Unlike earlier invocations of the term in the context of scientific inquiry, empirical or quantitative research and data do not serve as the Collaboratorium’s driver. Conceived as a space modeled on the artist’s studio, the project is designed as a platform for incubating collaborative thinking and making that merges history, theory, and creative practice. Two on-campus events in the spring already established the Collaboratorium as an innovative addition to Princeton’s creative community with visits from resident artists Dionne Brand, Torkwase Dyson, Canisia Lubrin, Christina Sharpe, and Françoise Vergès.

The Visual Arts Program also undertook a major collaboration with the Department of Art & Archaeology and the Lewis Center’s Program in Theater to exhibit works made from traditional Japanese handmade Washi paper by visual artist Kyoko Ibe. The exhibition was presented in conjunction with the theatrical production Felon: An American Washi Tale, for which Ibe designed the set featuring cascades of thousands of paper “kites,” the term for letters from family members received by incarcerated individuals. The kites were made from paper that was in turn made from the clothing fibers of the men Felon writer Reginald Dwayne Betts met while in prison. Students had the opportunity to participate in a papermaking workshop.

In March juniors in the program exhibited their artist’s books made as part of the junior seminar and seniors exhibited the posters they designed in the senior seminar in the annual VIS Book and Poster Show.

From March through May, 16 seniors in the program presented solo exhibitions of an independent body of work in visual arts, and four seniors and seven juniors screened their independently produced film or video work. Most shows used multiple media, combining such elements as photography, collage, sculpture, prints, drawing, sound, 3-D printing, video, animation, and painting to explore a range of issues and concepts.

The retirement of Professor of Visual Arts Su Friedrich was marked in April by a screening of the powerful new film The Five Demands by Greta Schiller and Andrea Weiss.

Students interested in being accepted into the certificate (a minor starting with the Class of 2025) or Practice of Art program apply in spring of their sophomore year. Forty-two students applied, and in April a new class of 23 rising juniors was invited into the program.

The busy 2022–23 academic year culminated with 12 members of the Class of 2023 earning certificates in visual arts and five earning a degree in the Department of Art & Archaeology’s Practice of Art track. Practice of Art major Lane Marsh was one of two recipients of the Lewis Center’s prestigious Louis B. Sudler Prize.
Professor Tina Campt Launches the Collaboratorium for Radical Aesthetics

Jointly appointed in both the Department of Art & Archaeology and the Lewis Center for the Arts, Professor Tina Campt concluded a spring 2023 semester that was as dynamic and inspiring as it was full. In parallel—and often in conjunction with—an undergraduate course and graduate seminar, Campt launched the Princeton Collaboratorium for Radical Aesthetics.

Collaborators-in-Residence Dionne Brand and Christina Sharpe participated as guest speakers in Campt’s courses as well as contributing to the Collaboratorium events, which took place at the Lewis Center for the Arts.

The first event, “Think from Black: A Lexicon,” took place January 26–28 in Johannesburg, South Africa. The Centre for the Study of Race, Gender & Class of the University of Johannesburg (RGC), in collaboration with the Practicing Refusal Collective (PRC), hosted the three-day convening, which was cosponsored by the Princeton Collaboratorium and the Columbia University Institute for Research on Women and Gender Studies. Participants were encouraged to contribute “terms and practices that animate black life... [and] articulate the multiple/intricate textures of Blackness,” or put another way, terms that “think from Black.”

In Princeton, on April 20, Campt, Brand, and Sharpe were joined in conversation by artist Torkwase Dyson and poet Canisia Lubrin.

“Thinking from Black is a continual practice and an active state of doing and living a certain kind of work. When we think from Black, we do so not collectively, not in a single voice, but collaboratively in a multiplicity of voices embracing that multiplicity and embracing all of its incumbent tensions, ruptures, and specificities.”

—Professor Tina Campt

Reflecting on their ongoing projects, the discussion, titled “Ekphrasis: A Collaborative Experiment in Art, Writing and Thinking,” represented a meditation on the poetics of relation, questions of influence and collectivity, and the work of art and literature in the contemporary world.

The following week, on April 27, Campt, Brand, Lubrin, and Sharpe reconvened for “Thinking from Black Part II—The Practicing Refusal Collective.” Picking up where the January event in Johannesburg had left off, the group presented work from the PRC and the Sojourner Project on their collaborative publication: Think/ing from Black: A Lexicon. In this contemporary moment such a lexicon shows the continuously inventive space of Blackness. Each participant in “Thinking from Black Part II” presented new entries to the lexicon, followed by vibrant discussion involving audience members.

Infused with collaborative working, making, and thinking, the spring 2023 semester has impacted and inspired participants. “It was a roller coaster of excitement and challenges,” said Max Diallo Jakobsen ’24 (history), “but the lessons I have learned about the immense potential of collaboration have left me forever transformed... There were multiple days when I left Tina Campt’s class feeling revolutionized.” “For me, the framework of collaboration foregrounds the ethical and political implications not only of the work itself but also of the process,” said Isadora Knutsen ’25 (African American studies). As collaborator as well as instructor, Campt was impacted and inspired as well: “It was amazing to watch both the eagerness and openness of students to embrace new ways of thinking and making and I learned immensely from the ways they work.”

“My primary hope is that students will take away tools that will allow them to be bolder in their thinking about contemporary art and more courageous about the way they make work, in particular about working more collaboratively.”

—Professor Tina Campt
From left: Tina Campt, Evan Haley ’24, Isadora Knutsen ’25 (African American studies), and graduate student Sade Abiodun (Princeton Neuroscience Institute) at the student show Sound Images: Visual Frequency and the Black Imaginary, exhibited as part of Campt’s course, “Radical Composition”
While awaiting construction of the new Princeton University Art Museum, Marquand continues to welcome patrons in the reading rooms on the C Floor of Firestone Library. Over the past year, Marquand also hosted more than 60 class sessions for faculty in Firestone, using the rare materials in its collection. Marquand is grateful to these colleagues for helping to further enrich the collection.

Among Marquand’s most notable Western acquisitions this year is a facsimile copy of the Alba Bible, a highly significant medieval manuscript still remaining in a private collection (Figure 1). This Hebrew Bible, with a Castilian translation and commentary by Rabbi Moses Arragel, was commissioned in 1422 by Don Luis de Guzmán, grandmaster of the Catholic military Order of Calatrava. Completed in 1430, the massive tome includes innovative miniatures that display an intriguing mix of Christian and Jewish exegetical and iconographic traditions. It was briefly subjected to public disputation by scholars of different faiths before disappearing from history for two centuries, only reappearing in 1622 in the Alba collection, where it remains today. Any semblance of religious toleration was ended in 1492, when all Jews were expelled from Spain by a royal decree (which was not revoked until 1992, the year that this facsimile was published). Other acquisitions include: Imagines XXIII Caesaru[m] a Iulio ad Alexandrum Severu[m] usque, ab antiquis marmoribus excerptae nuper impressae (1573), a book of engraved expressive portraits of Roman emperors, derived from surviving antique sculptures and published by Donato Bertelli (Figure 2); Nouvelle invention de lever l’eau… (1644), a seminal illustrated treatise by Isaac de Caus (a notable engineer, architect, and garden designer) on hydraulic engineering, which includes machines to power water features for landscape architectural projects; Le Jardin de Plaisir (1651), a lavish book on gardens with 30 prints after designs by André Mollet, printed and published in Sweden and dedicated to Queen Christina, Mollet’s patron (Figure 3), that became an important inspiration for Le Nôtre and other landscape architects; Kunst- und Fleiss-übende Nadel-Ergötzungen...
photography made by the teenaged artist in the 1970s in Bangui, Central African Republic, using negatives and prints rescued from his studio there after civil strife in 2014 (Figure 5).

Noteworthy Chinese rare acquisitions included a selection of artists’ books, among them Wang Chao’s Mao tong Zhongguo (2005), a whimsical collection of woodcuts combining modern Chinese caps with traditional literati themes (Figure 6), and printmaker Guo Shuang’s suite of moving and highly personal small portraits, Mu ou ren ji (2019), inspired by short life sketches provided by members of her uncle’s online support group of fellow arthritis sufferers (Figure 7). Another acquisition combining a traditional medium with images of contemporary life is the woodblock-printed trio of works Feng chen san xian ji (1994). Among its featured artists, Lu Peng, in Xin shen xian zhuan [Biography of the New Gods], depicts a tumbling cacophony of modern figures intertwined with and referencing the Buddhist pantheon.

Marquand also made some remarkable Japanese acquisitions over the past year, including a scarce first-edition copy of Raikin zui [Compendium of Birds Brought from Overseas] (1790). This book not only demonstrates the extraordinary technical achievements of Japanese publishing but highlights the scurrilous practices of the publishing profession! With the help of the Department of Art and Archaeology Hall Fund, Marquand also purchased Utamakura [Poem(s) of the Pillow] (1788), the famous but extremely rare book of erotica by the legendary artist Kitagawa Utamaro (Figure 8). Also notable was the acquisition of the only existing copies of five sets of 17th-century prints (by artists like Sugimura Jihei and Okamura Masanobu) that represent the beginning of the Ukiyo-e woodblock print tradition in Japan (Figure 9).

Marquand thanks the students, faculty, and alumni of the Department of Art & Archaeology, who continue to be most faithful patrons, and invites all to enjoy the growing collections in person and virtually through the blog “ReMarquable” (marquandrarebooks.princeton.edu), which features new rare and past notable acquisitions.
Whether one has been a regular on campus this past year or visited only during Reunions, the evolving shape and scale of the new Princeton University Art Museum building have been on full view for all. In summer 2022, the structure’s steel skeleton began to rise, followed by interior elements, including the building’s signature heavy timber beams and interior features such as the education center and artwalks that will give students and visitors greatly increased exposure to the Museum’s collections. The days before Reunions 2023 saw the exterior installed for the pavilion which will be adjacent to the future home of the Department of Art & Archaeology. Public opening of the new Museum is anticipated for spring 2025.

The gallery spaces are, of course, the centerpiece of the building project and this year the Museum staff collaborated to take advantage of the extraordinary opportunity presented by the architecture design which places all but one of the exhibition spaces on a single floor. Associate Director for Collections and Exhibitions Chris Newth, Chief Curator Juliana Dweck, Senior Gallery Designer Mike Jacobs, and Mellon Curator of Academic Engagement Janna Israel have led efforts to plan the building’s 32 galleries and architecturally embedded casework that will afford significant opportunities for variable dense display of objects.

Among the highlights of the year’s exhibitions offered at the Museum’s two downtown Princeton venues was Samuel Fosso: Affirmative Acts, the artist’s first solo exhibition in the United States, which received laudatory reviews in both the New York Times and the New Yorker. The exhibition grew out of a course led by Chika Okeke-Agulu, which considered photography after 1945. After initially approaching the Museum about translating one aspect of the course into an exhibition, Okeke-Agulu offered students enrolled in his course the opportunity to work on the exhibition at the end of the semester. Silma Berrada ’22 and Maia Julis ’23 and graduate students Iheanyi Onwuegbucha and Lawrence Chamunorwa (African American studies) chose to take part, working with Museum staff through the exhibition planning process for the Art on Hulfish gallery. The students gained valuable curatorial experience as they generated checklists, wrote interpretive materials, and participated in exhibition design. The project advanced one of the Museum’s operational objectives of bringing more voices to bear in its exhibitions and public programs—and created irreplaceable museum experiences for a group of highly motivated students.
Support for object-based teaching and research during the period of building construction not only carried on but rose this year, facilitated by expanded hours at the Museum’s off-site collections storage facility, making the collections more accessible to professors and students across academic disciplines. The Museum has seen the number of courses that visit the off-site classroom during the semester more than double from fall 2021 to spring 2023. Last year, the Museum was able to serve 18 classes from 22 departments and programs; this year 36 courses from 23 departments and programs visited the collections. Maintaining these curricular connections creates momentum to build upon with the study spaces in the new building.

Amid such already complex and intense activity, this has also been an especially robust year for acquisitions. One particularly important acquisition came last fall when Karl Kusserow, John Wilmerding Curator of American Art, discovered the availability of a masterpiece of American Luminism by an artist long on our wish list. Martin Johnson Heade’s *Newburyport Marsh (Marsh Haystacks)*, painted between 1871 and 1875, not only exemplifies the artist at his best but also proved to be a painting with which we were long familiar, since it was on loan from a private collection for several years to the Portland Museum of Art in Maine.

Another critical goal for the Museum during the years of construction has been maintaining the collections’ visibility and accessibility outside of Princeton. Two exhibitions of works from the collections or in the Museum’s care went on view this past year: *Object Lessons in American Art*, curated by Kusserow, debuted in February at the Georgia Museum of Art at the University of Georgia-Athens before traveling to the Florence Griswold Museum in Old Lyme, Connecticut; *Artists in Motion: Modern Masterpieces from the Pearlman Collection* opened in May 2023 at the Museum of Fine Arts, Houston.

Martin Johnson Heade (1819–1904; born Lumberville, PA; died St. Augustine, FL), *Newburyport Marsh (Marsh Haystacks)*, ca. 1871–75, oil on canvas, 30.5 × 61 centimeters. Museum purchase, Fowler McCormick, Class of 1921, Fund (2023–24)

Chika Okeke-Agulu and Four Students Present the First Museum Survey of Samuel Fosso’s Work in the United States

As part of his fall 2021 course ART 378: “Post-1945 African Photography,” Professor Chika Okeke-Agulu offered students the opportunity to co-curate the first museum survey of photographer and performer Samuel Fosso’s self-portraiture. Four students jumped at the opportunity: Silma Berrada ’22 (English), graduate student Lawrence Chamunorwa (African American studies), Maia Julis ’23, and graduate student Iheanyi Onwuegbucha. Spanning a half century, works in the exhibition represented vibrant commentaries on Africa’s modern history, politics, and religion, but this curatorial team chose to focus on an element reflected across them all: Fosso’s demonstrative resilience.

Before the age of 10, Fosso had overcome a childhood illness, endured the loss of his mother, and fled his home as a result of the Nigerian civil war. Moving in with his uncle in the Central African Republic, he apprenticed with a photographer for three years before opening his own Studio Photo Nationale at the age of 13. Fosso used up leftover film by taking self-portraits to communicate his well-being to his distant grandmother, and so began his career as an artist. As his practice evolved, it became a celebration of his triumph over these personal and historical struggles.

“Samuel Fosso is a survivalist,” said Okeke-Agulu. “Photography became both a space of self-enunciation and a space of refuge as a child exile in the Central African Republic. The studio became the space where he could establish symbolic lines of communication with home. That’s what led him to turn the camera on himself.”

The curatorial team arrived at the concept for the exhibition and many of its components collaboratively.

“In the initial stages of the process, we all made decisions collectively,” said Onwuegbucha. “For instance, to arrive at the exhibition idea, the curators wrote and submitted individual ideas to Professor Okeke-Agulu, who then aggregated our ideas and his own into the concept of ‘affirmative acts.’” He explained, “Each person selected works from the group chose several works from the Walther Collection. That left The Black Pope, ALLONZENFANS, Emperor of Africa, and the studio portraits from Fosso’s archive, of which the group made exhibition copies with permission of the artist and original owners. These were produced to the artist’s specification by his dedicated printer in New York and were destroyed when the exhibition closed. Finally, the group made a slide show of Fosso’s SIXSIXSIX, comprised of 666 images. “It was a very enlightening experience to work with Professor Okeke-Agulu on an exhibition process and learn from his vast curatorial experience. I have always longed for an opportunity to work with him on an exhibition, and I am happy it came to pass,” said Onwuegbucha.

Fosso was pleased with the exhibit when he visited Princeton to participate in a public conversation with Okeke-Agulu in December 2022. Despite the downpour that night, Art on Hulfish was filled with students, scholars, and community members eager to hear Fosso’s inspiration behind several of his works, as well as intriguing details about their production. For The Black Pope, for example, Fosso revealed that his papal robes were sewn by the pope’s own tailor. The exhibition was well received among art reviewers, selected as a Critic’s Pick in the New York Times, and reviewed in the New Yorker.

“I always believed that my life would be pushed aside by other people’s, but photography has given me a second life,” Fosso has said. “It’s made all lives possible for me.”

Samuel Fosso, Self Portrait (Love is Tenderness) (1977, printed 2003), Museum purchase, anonymous gift, Princeton University Art Museum
From left: Maia Julis ’23, Professor Chika Okeke-Agulu, Samuel Fosso, Iheanyi Onwuegbucha, and Lawrence Chamunorwa

Professor Okeke-Agulu in conversation with Samuel Fosso at Art on Hulfish
09. People 2022–23

Faculty
Bridget Alsdorf
Anna Arabindan-Kesson
Nathan Arrington
Charlie Barber
Basile Baudez
Patricia Blessing
Tina Campt
Rachael Z. DeLue
Brigid Doherty
Hal Foster
Samuel Holzman
Thomas DaCosta Kaufmann
Beatrice Kitzinger
Michael Koortbojian
Carolina Mangone
Chika Okeke-Agulu
Irene Small
Deborah Vischak
Cheng-hua Wang
Andrew M. Watsky
Carolyne Yerkes

Lecturer with Rank of Professor
James Steward

Researchers
Dora Ching *
Catherine Fernandez
Janet Kay *
Pamela Patton *
AnnMarie Perl *
Carmen Rosenberg-Miller *
Maria Alessia Rossi
Jessica Savage
Henry Schilb
Nicola Shilliam
Jessica Williams Stark *

Visiting Researchers
Josephine Meckseper *

Lecturers
Ronni Baer
Katherine Bussard
Laura Giles
Caroline Harris
Bryan Just
Chao-Hui Jenny Liu
Lucy Partman
Veronica White

*Also Lecturer

Administrative Staff
Department Office
Julie Angarone
Stacey Bonette
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Front cover
A 30-foot statue of Abraham Lincoln looms over students touring the Seward Johnson Atelier

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Back cover
Holly Hatheway examines Franz Xaver Habermann’s Vue de la Distruction de New York [Representacion de feu terrible a Nouvelle Yorck] (1776)

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