

Dear Students, Colleagues, Alumni, and Friends:

As I trust the following pages will reveal, the past year has been a truly extraordinary one for the department—in almost every respect. We have seen major innovations and significant accomplishments from all quarters. Our undergraduate students are flourishing with new initiatives, responding enthusiastically to team teaching and the continuation of our program of course-related travel. Our graduate students continue to make ever more impressive progress, with their attainment of competitive fellowships, success on the job market, publications, the revival of a graduate student conference, and participation in the University's new Collaborative Teaching Initiative in the Humanities. The faculty has been extremely productive, and many members have received a variety of professional honors and fellowships. Our lecture series, now coupled with seminars for the graduate students, has been a decided success. The Program in Archaeology continues to thrive, and the Visual Resources Collection, the Tang Center, Marquand Library, and the Index of Medieval Art have all had a productive year and made impressive contributions to our joint endeavors. The department looks ahead to a very bright future.

The coming year will surely bring new developments to our programs and additions to the department. A search has been launched to hire an Islamicist, and we hope to have a new faculty member in this area for

next fall. And the Visual Resources Collection will be hiring a new director and at least one additional staff member.

Our most significant challenges going forward relate to the plans for the rebuilding of the Princeton University Art Museum—designed by Sir David Adjaye—and with it, the home of the department. This fall our staff will begin the massive planning involved, including preparations for our move to temporary quarters for three to four years during the construction, which will commence in the summer of 2021.

I would like to take the opportunity to extend our sincere thanks to Sam Evans, the coordinator of our undergraduate programs, who is leaving us for a new position in the Princeton Institute for International and Regional Studies. Sam has done a remarkable job over the course of the past three years, and we wish him the best in his new job. And we are very happy to welcome Joanna Burkitt to this position, who joins us this fall from the Department of Physics, where she was a faculty assistant.

Lastly, I want to thank Maureen Killeen and our entire staff for helping us transform all our department's efforts into accomplishments—especially Julie Angarone, our computing support specialist, who has taken on the additional task of designing and producing this newsletter in such marvelous fashion.

Michael Koortbojian, *chair*

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Faculty News



Bridget Alsdorf et al., *Manet and Modern Beauty: The Artist's Last Years*



Athenian oil flask ca. 440 B.C.E., one of the artifacts discussed in Nathan Arrington's award-winning article

In the spring 2019 course "Self and Society in 19th-Century French Painting," Professor Bridget Alsdorf, right, discusses work by Cézanne at the Metropolitan Museum of Art in New York City (photo: Julie Clack, Office of Communications)

Bridget Alsdorf published two back-to-back issues of the open-access, peer-reviewed humanities journal *nonsite* (nonsite.org) devoted to 19th-century European art, coedited with Marnin Young. Featuring new work by emerging, midcareer, and senior scholars in the field, these issues inaugurated an ongoing series under Alsdorf and Young's direction. Alsdorf also published an essay on Manet's Baudelairean treatment of flowers, both in his late still lifes and in several of his major Salon paintings, in the catalogue accompanying an exhibition of Manet's late work, *Manet and Modern Beauty*, at the Art Institute of Chicago (through September 8, 2019) and the Getty Museum in Los Angeles (October 8, 2019–January 12, 2020). She completed another essay on a pair of paintings by Toulouse-Lautrec, to be published in French in the catalogue for a retrospective exhibition of the artist's work at the Grand Palais in Paris this fall. This text relates to her ongoing book project, *Gawkers: Art and Audience in Fin-de-siècle France*. A separate article on Vallotton's political caricatures for the avant-garde journal *La Revue blanche* is also in progress, slated to appear in an upcoming issue of *Nineteenth-Century French Studies* commemorating the 150th anniversary of the Paris Commune. This past fall, Alsdorf enjoyed co-teaching a graduate seminar, "Painting and Literature in 19th-Century France and England," with Professor Deborah Nord of the Department of English. She has been working with Nord and Professor Rebecca Rainof (English) on a related symposium on 19th-century literature and the graphic arts, "A Single Drop of Ink for a Mirror," which will bring 21 scholars to campus on October 4–5, 2019. Alsdorf spent

summer 2019 conducting research for various projects in France and at the Getty Research Institute in Los Angeles.

Nathan Arrington neared completion of his monograph *At the Margins: Style and Society in Early Athens*, which is under contract with Princeton University Press, and he delivered lectures on the project at the Institute for the Study of the Ancient World at New York University and the Comparative Antiquity group at Princeton. He also continued to prepare the publication of the 2013–15 excavations he directed at Ancient Stryme in northern Greece, provisionally entitled *Between Sea and Mountains: A Trading Port in Aegean Thrace*. He co-presented syntheses of the analysis at the Archaeological Institute of America's annual meeting in San Diego and in Alexandroupolis, Greece. At the San Diego meetings, he also presented the results of a rescue excavation in Greece; an article on that topic, "Glimpses of the Invisible Dead: A 7th-century Burial Plot in Northern Piraeus," has been accepted for publication in *Hesperia*. His article "Touch and Remembrance in Greek Funerary Art" appeared in *The Art Bulletin* and won the Arthur Kingsley Porter Prize, the College Art Association's annual award for a distinguished publication by a younger scholar. Arrington published a review of Wolfgang Filser's book *Die Elite Athens auf der Attischen Luxuseramik* in the *Bryn Mawr Classical Review*, and his first book, *Ashes, Images, and Memories: The Presence of the War Dead in Fifth-Century Athens* (Oxford University Press), received new life as a paperback. In June he served as respondent and discussant at a Yale conference on reliefs sponsored by *New Antiquity*. Arrington continued to serve as director of the



Program in Archaeology and president of the Archaeological Institute of America–Princeton Society, and he began his three-year term as departmental representative. He taught the art history methods course for juniors and two new courses: a graduate course, “The Greek House,” and, with Professor Rachael DeLue, an undergraduate humanities course, “Battle Lab: The Battle of Princeton,” an archaeological and interdisciplinary investigation of the Princeton Battlefield, its history and preservation. He received a permit from the Greek government to resume excavations at Ancient Stryme and in summer 2019 took students to excavate the settlement, cemetery, and sanctuary, and to survey the region (see pages 19–20).

Basile Baudez completed his first year as a faculty member in the department. He continued work on his book manuscript, entitled *Inessential Colors: A History of Color in Architectural Representation*, and he was invited to present material from the project at the June 2019 conference “Repetition, Revival, Reconstruction: The Visual Culture of Architecture 1750–1900,” organized by Caroline van Eck at King’s College, University of Cambridge, and at the international conference “The Circulation of Architectural Graphic Models between France, Italy, and Spain in the 18th and 19th Centuries,” held at the Academia de San Fernando in Madrid. In Cambridge, he addressed the use of and market for hand-colored architectural prints at the end of the 18th century; in Madrid he presented research on color conventions in 18th-century architectural draftsmanship. In September, he gave a talk at a conference of the Associazione Italiana di Storia Urbana in Naples that developed his work on the history of transparent papers by examining tracing papers used by *vedute* artists in the 1830s.

In a volume honoring Claude Mignot, Baudez published an essay on the role of amateurs in the French Royal Academy of Architecture—a theme that formed part of the undergraduate course he taught in the fall on the birth of architecture as a profession in 18th-century Europe. His graduate seminar dealt with the relationship between architecture and textiles, from the nomadic tent to contemporary tensile architecture. This seminar linked the department with the School of Architecture, including a talk by Professor Spyros Papapetros on Gottfried Semper, and with the School of Civil Engineering, where Professor Sigrid Adriaenssens led a workshop on form-finding structures. At the end of the semester, Baudez took the students on a two-day study trip to Boston, where



they visited the Isabella Stewart Gardner Museum and toured the architecture of the MIT campus (see page 21). With Professors Anne McCauley and Joseph Scanlan (visual arts), Baudez also organized and led art and art history majors to Paris during the 2018 fall break (see page 21). In the spring, Baudez and Professor Caroline Yerkes cotaught a radically new version of the introduction to architectural history course. He also created, with the help of the Princeton Program for Community-Engaged Scholarship, a 300-level community-engaged course that focused on the relationship of domestic architecture and public urban utilities. Working with the East Trenton Collaborative, a nonprofit association devoted to improving the lives of the residents of a disenfranchised neighborhood of Trenton, New Jersey, students confronted prevalent notions of comfort, basic needs, and progress in local communities and compared them to readings on 18th- and 19th-century Paris.

In the spring, Baudez joined the steering committee of the Princeton-Mellon Initiative in Architecture, Urbanism, and the Humanities, and will lead their fall forum, “Narratives,” with Professor Anne Cheng (American studies). Maintaining links with his former home, he was asked to be the only academic member of the steering committee of the Cité de l’Architecture et du Patrimoine in Paris, the French National Center for Architecture and Cultural Heritage.

During summer 2019, Baudez was based partially in London, where he worked on the architectural drawings collections of the Royal Institute of British

Department faculty 2018–19. *Front row, left to right:* Bridget Alsdorf, Anne McCauley, Beatrice Kitzinger, Basile Baudez, Rachael Z. DeLue; *middle row, left to right:* Deborah Vischak, Carolina Mangone, Carolyn Yerkes, Irene Small, Chika Okeke-Agulu, Cheng-hua Wang, Andrew M. Watsky; *back row, left to right:* Hal Foster, Nathan Arrington, Michael Koortbojian, Thomas DaCosta Kaufmann, Brigid Doherty, Charles Barber (not pictured: Anna Arabindan-Kesson) (photo: John Blazejewski)

Students in Art 583, “Textile Architecture,” and Professor Basile Baudez in Eero Saarinen’s MIT chapel, built in 1955





Students in Professors Rachael DeLue (top row, left) and Nathan Arrington's (bottom row, second from right) Battle Lab course at a performance of *Hamilton* on Broadway



Reenactment of Washington crossing the Delaware featuring Professor Rachael DeLue and students from the Battle Lab course (photo: Nathan Arrington)

A cannon ball and bayonet from the Revolutionary War in the collection of the Princeton Historical Society that were studied in Rachael DeLue and Nathan Arrington's Battle Lab course



Architects and Sir John Soane's Museum. With Caroline Yerkes, Baudez has begun to build a teaching collection of architectural drawings, funded jointly by the department, through the Laura P. Hall Memorial Fund, and the Princeton

University Art Museum. Since fall 2018, 65 architectural drawings have been added to museum's collections. They range in date from the 17th through the late 19th century and were produced in France, Italy, and Germany.

Rachael DeLue completed several research projects during the 2018–19 academic year, including essays on the study of Native America in early American archaeology and the significance of the shoreline perspective in American and Australian landscape painting. Her article on Romare Bearden's only major self-portrait appears in the exhibition catalogue for the High Museum of Art's *Something Over Something Else: Romare Bearden's Profile Series*, opening in September 2019. DeLue delivered the keynote address for the symposium "Invisible Spectrum: Making and Viewing the Unseen" hosted by the Department of Art at

the University of Virginia; she presented the Jessamy Samuels Memorial Lecture at the University of Arkansas; and she gave a talk on Arthur Dove's watercolors at the Wadsworth Atheneum in Hartford, Connecticut. At Princeton, she participated in the "Indigenous/Settler Conference" organized by faculty and students in Princeton's Department of English, the American Indian and Indigenous Studies Working Group, and the Program in American Studies. DeLue will be on leave during the 2019–20 academic year to work on her current book project, *Impossible Images and the Perils of Picturing*, with the support of an Old Dominion Research Professorship sponsored by Princeton's Humanities Council.

During the fall semester, DeLue cotaught two courses: a graduate seminar on abstraction that challenged

prevailing theorizations of and approaches to abstraction in the long 20th century, with Professor Irene Small, and an undergraduate course titled "Battle Lab: The Battle of Princeton," with Professor Nathan Arrington. An experimental course, Battle Lab combined the methodologies, knowledge, and tools of multiple disciplines, including art history, archaeology, engineering, computer science, and American studies, to study the pivotal Revolutionary War battle that took place in Princeton on January 3, 1777. Collaborating with local experts—including the Princeton Battlefield Society, the New Jersey State Park Service, the Princeton Historical Society, cultural heritage and battlefield archaeologists, and specialists from Firestone Library's Rare Books and Special Collections—the class excavated several sections of the battlefield and researched the larger social, economic, religious, and political contexts of the conflict, including its relationship to histories of slavery and indigenous cultures in 18th-century New Jersey. In the spring semester, DeLue taught with Professors Sarah Rivett (English) and Bernadette Pérez (history) "America Then and Now," the gateway course for Princeton's American Studies Certificate. She continues to work in collaboration with the Terra Foundation for American Art on the Terra Essay Series, a collection of edited volumes that includes *Picturing, Scale, Experience, Circulation, Intermedia*, and *Humans*, with additional volumes planned. She also continues to serve as a member of the board of an organization devoted to restoring the historic Geneva, New York, studio and residence of the modern artist Arthur Dove, the subject of her recent book, *Arthur Dove: Always Connect*. Finally, DeLue and her husband, Erik, and her children Asher (11) and Zane (7) enjoyed time on the West Coast, a visit to Frederic Church's Olana, many little league baseball games, and playing with Zeppelin the dog.

Brigid Doherty served as acting chair of the Department of German and as director of the Program in European Cultural Studies in 2018–19. In fall 2018, she had the pleasure of co-teaching the capstone seminar for the undergraduate certificate program in Humanistic Studies with Professor Peter Brooks (comparative literature and Program in Law and Public Affairs). Among the invited lectures Doherty delivered this year were one on the conceptualization of infantile experiences of wishing in the early psychoanalytic writings of Sigmund Freud and Sándor Ferenczi (at the Center for Advanced Studies at the Ludwig-Maximilians-Universität in Munich in September 2018); another, on the development of the visual program of

the so-called Rorschach test, 1918–21, and on contemporary artist Rosemarie Trockel’s interpretations of that test (at the Courtauld Institute of Art in London in November 2018); and a third, on philosopher and literary critic Walter Benjamin’s engagements with art history (as a keynote at the June 2019 conference of the International Walter Benjamin Society at the University of Bern, Switzerland, where Benjamin received his Ph.D. in June 1919). In connection with her visit to Bern, she also conducted research at the Hermann Rorschach Archive at the Institute for the History of Medicine at the University of Bern. On leave for the academic year 2019–20, she will continue her research on Rorschach and Trockel as a visiting scholar at the Max Planck Institute for the History of Science in Berlin in fall 2019, and will spend spring 2020 as the Holly Fellow at the Clark Art Institute in Williamstown, Massachusetts. Also in 2019–20, Doherty and her fellow founding members of the Consortium for Psychoanalytic Studies in the 21st Century will launch a large-scale, international, interdisciplinary research project with events at Columbia and New York University, with plans for a conference in Princeton in fall 2020. At Princeton’s 2019 Commencement, Doherty received the President’s Award for Distinguished Teaching.

Hal Foster was on leave in 2018–19, supported by the department, the Dedalus Foundation, and the Getty Research Institute. During this time, he turned his 2018 Mellon Lectures, delivered at the National Gallery of Art in Washington, on postwar art and theory into a book for Princeton University Press; titled *Brutal Aesthetics*, it will appear in fall 2020. He also gathered short texts on contemporary art and politics drafted over the last decade for *Artforum*, *London Review of Books*, and other journals, into a collection for Verso, which will publish it in spring 2020 under the title *What Comes After Farce?* In the fall, his *Conversations on Sculpture*, a project with Richard Serra that extends back 25 years, was released by Yale University Press, and Foster continues his work on the catalogue raisonné of Serra’s work. In spring 2019, he was both a fellow at the Getty Center in Los Angeles and the UCLA Arts Council Distinguished Scholar.

Thomas DaCosta Kaufmann’s students Rebecca Ben *19, Holly Kileff Borham *19, Jamie Kwan *19, and Kjell Wangenstein *19 defended their dissertations in May 2019 and received their doctoral degrees in June. The subjects

of their theses ranged from Spain and Italy to northwest Germany, to Henri’s France, to late-17th-century Sweden. Their examination committees, which included professors from Princeton’s Department of History and from the Universities of Texas and California and Harvard University, recommended that their dissertations, with slight changes, be published as books. He is also pleased to report that his graduate students Wenjie Su, Yifu Liu, and Suzie Hermán have now embarked on dissertations with cross-cultural character.

In January 2019, Kaufmann lectured at the Princeton Public Library on “Queen Christina of Sweden and the Collections of Her Time.” At the annual meeting of the Renaissance Society of America in March, he chaired sessions on “Global Prague: Renaissance and Reformation Crossroads” and “Beyond Eastern Europe, 1400–1700,” which he also co-organized, and he spoke in a memorial session devoted to the late Robert Williams *88, who was professor at the University of California, Santa Barbara, and Kaufmann’s doctoral student.

During the academic year, Kaufmann published the following essays: “Las metamorfosis de la naturaleza de Giuseppe Arcimboldo: Una nueva vision,” in *La era de los genios: De Michelangelo a Arcimboldo*, edited by Miguel Falomir (Critica, 2018); “Japanese Export Lacquer and Global Art History: An Art of Mediation in Circulation,” in *Art, Trade, and Cultural Mediation in Asia*, edited by Raquel A. G. Reyes (Palgrave Macmillan, 2019); “‘New’ Pictures by Christoph Gertner and a Reconsideration of His Work as a Painter,” in *Niederdeutsche Beiträge zur Kunstgeschichte*, new series 4 (2019); “The *Kunstkammer*: Historiography, Acquisition, Display,” in *The Art of Collecting*, edited by Hugo Miguel Crespo (Pedro Aguiar Branco, 2019); and “Zur *Zierd*: Revisiting the Prague *Kunstkammer*,” in *Studia Rudolphina* 17–18 (2018; published in March 2019). A condensed version of the Arcimboldo essay appeared online in English and French: “Giuseppe Arcimboldo’s Metamorphoses



Doherty Receives Distinguished Teaching Award

Professor Brigid Doherty received the President’s Award for Distinguished Teaching at the 2019 Commencement. She was one of four Princeton faculty members to be honored with the award. A committee of faculty, undergraduate and graduate students, and academic administrators selected the winners from nominations submitted by students, faculty colleagues, and alumni.

Doherty, who has served on the faculty since 2003, focuses on the interdisciplinary study of 20th-century art and literature, with special emphasis on relationships among the visual arts, literature, and aesthetic and psychoanalytic theories of German modernism. She is also an associated faculty member in the School of Architecture and a member of the executive committee of the Program in Media and Modernity.

In recommending her for the award, one colleague cited her extraordinary teaching and advising, along with the blend of rigor and sensitivity in her relationships with her students, noting that she demands the highest quality of work but also demonstrates, over many hours of meetings and conferences, how that work is to be done. Another highlighted the intensity and engagement of her teaching, her focus as a listener, and her ability to draw from every comment the element most likely to further the general discussion, adding that the same care is evident in her comments on student work, which are extensive, critical in a highly constructive way, and always encouraging.

Professor Brigid Doherty, right, with President Eisgruber and other recipients of the President’s Award for Distinguished Teaching (photo: Denise Applewhite)



Students in Art 311 with Professor Beatrice Kitzinger (center), and Don Skemer, curator of manuscripts (third from right), viewing original manuscripts in Princeton University Library's Division of Rare Books and Special Collections (photo: Denise Applewhite)



THE CROSS, THE GOSPELS,
AND THE WORK OF ART IN
THE CAROLINGIAN AGE
Beatrice E. Kitzinger

Beatrice Kitzinger, *The Cross, the Gospels, and the Work of Art in the Carolingian Age*

Professor Carolina Mangone with students in the Villa Borghese in Rome



of Nature Reviewed: A Summary” in *Arts and Societies: Letter of Seminar* 106, **sciencespo.fr/artsetsocietes/en** (online from November 16, 2018); French edition: “Les métamorphoses de la nature selon Arcimboldo: Une révision critique,” in *Arts et Sociétés: Lettre du séminaire* 106, **sciencespo.fr/artsetsocietes/fr**. Another online publication was “Gerson’s *Ausbreitung und*

Nachwirkung der Holländischen Malerei des 17. Jahrhunderts and Its Significance for the Study of Netherlandish Art in International Context,” in *RKD Online* (online from December 2018). Kaufmann continues as editor-in-chief of the *Oxford Bibliography of the History of Art*, and has been hard at work on a new global history of art; in connection with that project, he traveled to Egypt and Jordan during the late spring and to Iran in the autumn.

Beatrice Kitzinger’s monograph *The Cross, the Gospels, and the Work of Art in the Carolingian Age* was published by Cambridge University Press in the spring of 2019. After the *Carolingians: Re-defining Manuscript Illumination in the 10th and 11th Centuries*, a volume she coedited with Joshua O’Driscoll of the Morgan Library and Museum in New York, was published by De Gruyter in July. Kitzinger is a founding editor of the series *Sense, Matter, and Medium: New Approaches to Medieval Literary and Material Culture*, to be published by De Gruyter. It was a busy year for proposal reviews as the series launches in earnest: the first two volumes, including *After the Carolingians*, appeared this year. In the next several years, the series plans to publish three primarily art-historical collections and two interdisciplinary volumes that include robust visual components. She also participated in the panel series “New Directions in Carolingian and Ottonian Art History” at the International Congress for Medieval Studies in

Kalamazoo, and in a research group meeting in Cologne.

In the fall 2018 term, Kitzinger taught for the Humanities Sequence and particularly enjoyed lecturing on Anna Komnene’s *Alexiad* for the first time. She introduced a 300-level course on medieval book arts, which was featured on the University’s homepage and which she hopes to offer regularly. Thanks to Jessica Dagçi, coordinator of Marquand Library operations and special collections, and her colleagues, the course showcased Marquand’s splendid collection of manuscript facsimiles. Warm welcomes from Don Skemer, curator of manuscripts, and Julie Mellby, graphic arts librarian, both in Firestone Library’s Rare Books and Special Collections, and from Calvin Brown, associate curator of prints and drawings in the Princeton University Art Museum, brought original medieval codices and fragments into conversation with modern artists’ books. In the spring, Kitzinger taught new editions of her graduate seminar “Influence’ and Innovation in Medieval Art,” which included an excursion to Italy and Switzerland over the break (see pages 21–22), and the lecture course “Art and Power in the Middle Ages,” cotaught with Professor Charles Barber. With Professor Sally Poor (German), Kitzinger led a student trip for the Program in Medieval Studies and Butler College to the landmark exhibition *Armenia!*, at the Metropolitan Museum of Art. The Index Workshops in Medieval Art hosted four papers, two by scholars visiting Princeton from France, and two by local colleagues. In addition to this fruitful series of talks, Kitzinger looks forward in coming years to organizing events geared specifically to exploring the relationship between medieval art and music, thanks to a grant from the Humanities Council’s Collaborative Humanities initiative to LUDUS, a working group she conceived together with Professor Jamie Reuland (music) to build upon their cotaught seminar “Art and Music in the Middle Ages.” The funding will support invited papers along with practical workshops. With Kathryn Starkey and Fiona Griffiths, both at Stanford University, Kitzinger continued to serve as the chair of the advocacy committee of the International Center of Medieval Art, working primarily on a student mentoring initiative. At Princeton, she was appointed to the Harold Willis Dodds University Preceptorship for 2019–2022.

Carolina Mangone completed work on her first book manuscript, *Bernini’s Michelangelo*, which is forthcoming from Yale University Press, and conducted research for her next book project, on the creation and reception of Michelangelo’s unfinished (*non-finito*) sculpture. She delivered various



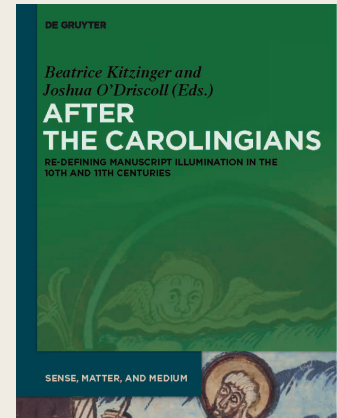
Professors Anne McCauley (left) and Basile Baudez (center) with junior departmental majors at the Marble Court of the Palace of Versailles

talks throughout the year, among them a paper coauthored with Jonathan Unglaug of Brandeis University, “Guercino’s *Saint Petronilla: Sainly Body, Michelangelo, and New St. Peter’s*,” at the annual meeting of the Renaissance Studies Association in Toronto, and a lecture on “The Fragment and the Non-finito” at the two-day interdisciplinary workshop “The Filologos and the Antiquarius: Studying Language and Objects in Renaissance Europe” at Princeton. Mangone’s teaching took her to Italy over fall break with her colleagues Professors Moulie Vidas (religion) and Caroline Cheung (classics) along with a group of undergraduate students from the 2017–18 Humanities Sequence course on the Western intellectual tradition. They traveled to Paestum, Pompeii, and Rome to study Greek temples, Roman ruins and antiquities, medieval churches, Renaissance and Baroque art and architecture, and the palimpsest that is modern Rome. In her graduate seminar on Michelangelo and Renaissance sculpture, Mangone brought the marble quarries of Italy into the classroom with hands-on explorations of practice, including a lesson in stone carving from Stephen Shaheen, an American sculptor trained in Siena. In summer 2019, Mangone was on the trail of unfinished sculptures from the Renaissance and Baroque in the collections and gardens of Italy and beyond. She is also organizing an interdisciplinary conference at Princeton, with the collaboration of Anthony Grafton (history), entitled “Arts in the Imperfect Tense,” on the subject of imperfection in the visual and textual material of the early modern period. In 2019–20, Mangone will be a senior fellow at the Center for Advanced Study in the Visual Arts (CASVA) in Washington.

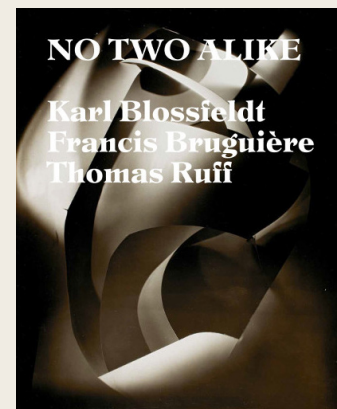
Anne McCauley’s exhibition *Clarence H. White and His World: The Art and Craft of*

Photography, 1895–1925 continued to circulate in 2018–19. After closing at the Wellesley College Davis Museum of Art in June 2018, it traveled to the Portland Museum of Art in Portland, Maine, where McCauley gave the opening lecture. Between October 21, 2018, and January 21, 2019, a reduced version was featured at the Cleveland Museum of Art. McCauley’s essay “Lance Sieveking and Francis Bruguière’s *Beyond This Point: From Book to Exhibition*,” was published in the exhibition catalogue *No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff*, edited and curated by Ulrike Stump *18. The exhibition was presented at the Contemporary Arts Center in Cincinnati as part of the FotoFocus Biennial 2018, organized by another department alumnus, Kevin Moore *02. With Stump and Edward Juler of Newcastle University, McCauley participated in a panel presentation on Bruguière, Blossfeldt, and the London Warren Gallery (where plates from Blossfeldt’s *Urformen der Kunst* and Bruguière’s photographs were shown together in 1929).

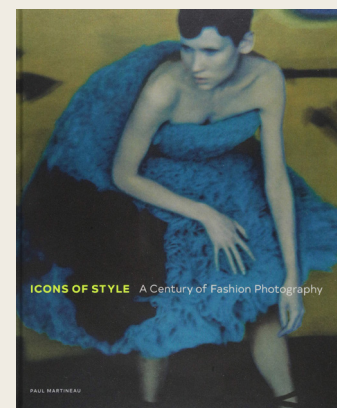
In addition to taking the junior departmental majors to Paris over fall break with Professor Basile Baudez (see page 21), McCauley organized a new spring undergraduate course on the history of fashion photography. Inspired by research done for her essay “From Contrivance to Naturalism, 1911–1929,” for the J. Paul Getty Museum’s 2018 exhibition and catalogue *Icons of Style: A Century of Fashion Photography*, edited by Paul Martineau, the course represented a new direction in departmental offerings and inspired the Princeton University Art Museum to purchase several fashion photographs to enhance its collection, along with a gift from the Staley-Wise Gallery. McCauley also hosted postdoctoral research fellow Christian Joschke from the University of



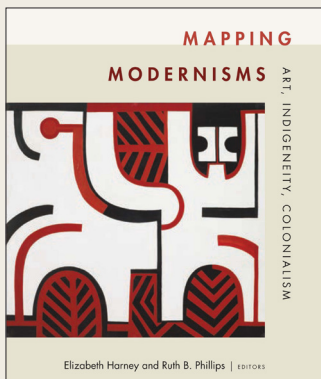
Beatrice Kitzinger et al., *After the Carolingians: Re-defining Manuscript Illumination in the 10th and 11th Centuries*



Anne McCauley et al., *No Two Alike: Karl Blossfeldt, Francis Bruguière, Thomas Ruff*



Anne McCauley et al., *Icons of Style: A Century of Fashion Photography*



Chika Okeke-Agulu et al., *Mapping Modernisms: Art, Indigeneity and Colonialism*



Chika Okeke-Agulu et al., *Bodys Isek Kingelez*

Students in Professor Irene Small (fourth from left) and Cristina Freire's "Museum as Laboratory" class carrying the artist Ricardo Basbaum's participatory NBP (New Bases for Personality) object (nbp.pro.br)



Paris-Nanterre, who contributed to her spring graduate seminar on amateur photography.

As an outgrowth of her work on Clarence White and his milieu, McCauley presented a lecture, "Pictorial Photography in New York in the Age of Arts and Crafts," at the 20th Anniversary Conference on the Arts and Crafts Movement, New York City, organized by Initiatives in Art and Culture and held at Baruch College. In November she participated in a pre-exhibition workshop at the Yale Center for British Art on "Photographs of Italy and the British Imagination," and, in May, in a scholar's day at the Metropolitan Museum of Art for the exhibition *Monumental Journey: The Daguerreotypes of Girault de Prangey*. Her book review of Mary Campbell's *Charles Ellis Johnson and the Erotic Mormon Image* appeared in *Winterthur Portfolio* (winter 2018). McCauley was also interviewed by Michel Poivert, professor of the history of contemporary art and photography at the Sorbonne, for the fiftieth anniversary issue of the *Revue de l'art* (no. 4, 2018), which included nine leading foreign scholars' assessments of the state of art history in their respective fields.

Chika Okeke-Agulu published "Natural Synthesis: Art, Theory, and the Politics of Decolonization in Mid-Twentieth-Century Nigeria," in *Mapping Modernisms: Art, Indigeneity, Colonialism*, edited by Ruth B. Phillips and Elizabeth Harney (Duke University Press, 2018); "Osadebe's Long Journey," in *Oseloka Osadebe: Inner Light* (SMO Contemporary, 2018); "On Kingelez's Audacious Objects," in *Bodys Isek Kingelez*, edited by Sarah Suzuki (Museum of Modern Art, 2018); "A Art Society e a Criação do Modernismo Pós-Colonial na Nigéria," in *Histórias Afro-Atlânticas*, volume 2, *Antologia*, edited by Adriano Pedrosa, Amanda Carneiro, and André Mesquita (Museu de Arte de São Paulo Assis Chateaubriand, 2018). He gave endowed and keynote lectures this year at the Centro Cultural San Pablo, in Oaxaca, Mexico; the Pinacoteca de São

Paulo, in São Paulo, Brazil; and the Department of Art History at Emory University in Atlanta. He also presented conference papers and participated in panel discussions and public conversations at the Museen Dahlem/Staatliche Museen zu Berlin; ART X Lagos, at the Lagos Civic Centre in Ikoyi, Lagos; the Johann Jacobs Museum in Zurich; the Museum für Kunst und Gewerbe in Hamburg, Germany;

and the Iwalewahaus at the University of Bayreuth, Germany. In March, the exhibition *El Anatsui: Triumphant Scale*, co-organized by Okeke-Agulu with Okwui Enwezor, opened at the Haus der Kunst in Munich. Its tour venues will include Mathaf: Arab Museum of Modern Art, in Doha, United Arab Emirates; the Kunstmuseum Bern in Switzerland; and the Guggenheim Museum Bilbao in Spain. In spring 2019, Okeke-Agulu was appointed to the advisory board of the Hyundai Tate Research Centre: Transnational at Tate Modern in London. He continues to serve on the board of advisors of the Center for Advanced Study in the Visual Arts at the National Gallery of Art in Washington.

Irene V. Small returned from sabbatical to teach during the last year of her Harold Willis Dodds Presidential Preceptorship, and was promoted to associate professor in spring 2019. She continued work on her new book, tentatively titled *The Organic Line: Modernism on Edge*, and gave presentations on the project at Columbia University, the University of Chicago, and the Clark Art Institute, the last as part of a workshop titled "Precarity, Resistance, and Contemporary Art from the Americas." She also spoke on archives and labyrinths at a Hauser & Wirth Institute symposium on artists' estates, and on histories of catastrophe at Columbia University's Brazil Seminar during an event focused on the recent fire at the Museu Nacional in Rio de Janeiro. She contributed an essay on the specter of race and affective labor in the work of the Brazilian modernist Tarsila do Amaral to *Tarsila Popular*, the catalogue of a retrospective that opened at the Museu de Arte de São Paulo in April 2019, as well as an essay titled "Bodies of/or Things" for the exhibition *Sur Moderno: Journeys of Abstraction*, which will accompany the Museum of Modern Art's newest expansion, opening in October 2019. Together with Professor Rachael DeLue, she taught a new graduate seminar, "Abstraction," in the fall and, with Cristina Freire, a visiting fellow in the Program in Latin American Studies, a class titled "Museum as Laboratory: Experimental Art Practices in Latin America and Beyond" in the spring. Student-designed projects from the latter course included a short-term exhibition in Firestone Library's Rare Books and Manuscripts classroom centered on the University's holdings of postal art, as well as programming that will unfold in fall 2019 at the Princeton University Art Museum around the themes of "reverse anthropology" and "(re)articulations" in Latin American art. This year, she also acted in a new role as the

department's graduate job placement and fellowship officer, a position she will continue next year.

Deborah Vischak spent much time traveling in Egypt over the past year. In the fall, she cotaught, with Professor Marc Domingo Gygax (classics), a new graduate seminar for the Program in the Ancient World, "History, Archaeology, and the Construction of Knowledge." Over fall break, the seminar traveled to Egypt, visiting Cairo, Giza, Saqqara, Luxor, Dendera, Abydos, and Alexandria. The 12 students presented their research on a variety of monuments across the country and shared discussions on how scholars of ancient history seek to understand our deep past through the lens of the modern world. Many cups of tea were drunk. Over the January break, Vischak returned to Egypt to lead an alumni tour, joined by Kristin Appelget, director of the Office of Community and Regional Affairs at Princeton, and Fetiche Posma-Zaalouk, their wonderful Egyptian guide. The group visited sites around Cairo, flew to Luxor to take in the city of temples and royal tombs, then sailed up the Nile, stopping by Edfu before arriving in Aswan. After trips to the temples at Abu Simbel and Philae, they gamely hiked up to the mountain site of Qubbet el-Hawa to visit the monuments discussed in Vischak's first book. It was an exceptionally engaged and cheerful group that has already reconnected at the Metropolitan Museum of Art in New York just prior to Reunions weekend in May, with plans being made for future reunions. In the spring, Vischak returned to Egypt once more to work at the North Abydos Expedition (see pages 18–19). She spent an unexpected amount of time researching how to protect mudbrick architecture from small birds, and she hopes to implement some of those plans in the near future. When not on a plane, Vischak continued her work on a social art history of ancient Egyptian elite tombs, which she hopes to complete this year. She also continued her research on regional community experiences in the area around Abydos, and published an article on the conception of artists at the nearby site of Hawawish, "Artists' Inscriptions at el-Hawawish," in *Earlier Egyptian Inscriptions: Materiality, Locality, Landscape*, edited by Julie Anne Stauder-Porchet (Orientalia Lovaniensia Analecta, 2019). Vischak kicked off the academic year by presenting a paper, "Representing the Community in Egypt: Local Monuments in a National Context," at a conference celebrating the fiftieth anniversary of the Graduate Group in Ancient History and Mediterranean Archaeology at the University of California, Berkeley,

and rounded out the spring by presenting two papers: one in April on the 2018–19 field seasons of the North Abydos Expedition, at the annual meeting of the American Research Center in Egypt; and another, in May, on "Networks of Artistic Production in Egypt during the 3rd Millennium B.C.E.," for the panel "Entangling Ancient Art: New Perspectives from Americanist to Classical Archaeology" at the Theoretical Archaeology Group conference in Syracuse.

Andrew M. Watsky centered his teaching and scholarship this year in the Princeton University Art Museum and in Japan. With graduate student Caitlin Karyadi and Cary Liu, the Nancy and Peter Lee Curator of Asian Art at the Princeton University Art Museum, he co-curated *Picturing Place in Japan*, an exhibition of some 40 paintings, prints, and photographs—many borrowed from the Gitter-Yelen Collection, one of the finest private holdings of Japanese art—in the art museum. Watsky taught a Freshman Seminar that used the exhibition as its classroom, spending all sessions intensively studying original works of art in the galleries and the Asian art storage room. Another teaching highlight was the undergraduate seminar "Visual Japan, Past and Present," which included a trip to Japan over spring break, viewing art in situ, meeting with scholars and artists, and with students conducting research for their individual projects (see pages 22–23). Among Watsky's lectures this year were one



Professor Deborah Vischak (holding banner at left) with the Princeton Journeys alumni group at the temple of Ramses II at Abu Simbel in Egypt



Irene V. Small et. al., *Tarsila Popular*

Installation view of *Picturing Place in Japan*, the exhibition co-curated by Professor Andrew M. Watsky





Carolyn Yerkes, *Drawing After Architecture: Renaissance Architectural Drawings and Their Reception*

at Brown University and two in Lisbon at the Universidade NOVA de Lisboa, all concerning his current research on 16th-century tea practice (*chanoyu*) and its objects, which will be the focus of his work while on sabbatical during academic year 2019–20.

Carolyn Yerkes's book, *Drawing after Architecture: Renaissance Architectural Drawings and Their Reception* (2017), was named a finalist for the Charles Rufus Morey Book Award from the College Art Association. Her new publications this year included "Inhabited Sculptures, Lethal Weapons," in *Tributes to David A. Freedberg: Images and Insight* (Harvey Miller/Brepols 2018); and "Leonardo on the Stairs," an article coauthored with Michael Cole *99 of Columbia University for *Leonardo in Dialogue: The Artist Amid His Contemporaries* (Marsilio, 2019). Yerkes presented her ongoing research on Giovanni Battista Piranesi (1720–78) in a series of talks. At Harvard's Villa I Tatti in Florence, she participated in the exploratory seminar "Collaboration in the Renaissance Architect's Workshop." At Princeton, she shared her research with her colleagues as part of the works-in-progress series of the Committee on Renaissance and Early Modern Studies. Together



AnnMarie Perl (in white blouse at center) and her undergraduate seminar visiting the Neo-Conceptualist painter Peter Halley (in dark blue shirt at center) in his studio

with the coauthor of her forthcoming book, Heather Hyde Minor *02, of the University of Notre Dame, Yerkes gave a paper at the Society of Architectural Historians' annual meeting in Providence, Rhode Island. At the annual meeting of the Renaissance Society of America, held in Toronto, she spoke on "Architecture in Reflection," as part of the disciplinary roundtable "The Materials and Practices of Renaissance Architecture." Yerkes's classes this year included a new seminar on 17th-century conflict and knowledge, cotaught with Professor Yaacob Dweck (history), and a new instantiation of the "Introduction to the History of Architecture" survey, cotaught with Professor Basile Baudez.

Lecturers

Karl Kusserow, the John Wilmerding Curator of American Art at the Princeton University Art Museum, taught "Exhibiting 'Nature's Nation': American Art, Ecology, and Environmental History" in fall 2018 to coincide with *Nature's Nation: American Art and Environment*, the exhibition he co-curated with Alan C. Braddock of William & Mary. Each offered a new approach to American art of the 18th to 21st centuries

in light of evolving ecological thought and environmental realities. *Nature's Nation* opened at Princeton in October and subsequently toured to the Peabody Essex Museum in Massachusetts and Crystal Bridges Museum of American Art in Arkansas. It is accompanied by a catalogue which won the Association of American Publishers' 2019 PROSE Award for Professional and Scholarly Excellence in the Art Exhibitions category, as well as the Award for Excellence from the Association of Art Museum Curators for the year's best publication among larger midsize museums. In spring 2019, Kusserow served as guest editor for a roundtable on ecocriticism in *Panorama*, the journal of the Association of Historians of American Art, and over the summer he worked on editing *Picture Ecology: Art and Ecocriticism in Planetary Perspective*, the volume resulting from a conference that extends the approach of *Nature's Nation* to diverse visual cultures, and to which he is contributing an essay on "Pope Francis's *Laudato si'* and Christian Visual Ecology."

AnnMarie Perl is a modernist whose research focuses on postwar French and American art and contemporary American art. This year she gave invited talks on her recent research on Franz Kline and on the Simulationists—an artistic movement based in New York City in the 1980s—both of which she is developing into journal articles. In the spring, she taught an undergraduate seminar, "Supply-side Aesthetics: American Art in the Age of Reagan," which was co-listed by the Program in American Studies. The course brought together students from different academic backgrounds, including art history, economics, and politics, to examine the art and the aesthetics of the age of Reagan and Reaganism with an eye toward the present. It drew heavily upon the collection of the Princeton University Art Museum and included a field trip to view the Warhol retrospective at the Whitney Museum of American Art, as well as studio visits and meetings with leading artists of the 1980s, such as Peter Halley, Haim Steinbach, and Avram Finkelstein. Perl continues to work on her book projects, including a first book on public performances of painting during the 1940s and 1950s, which is nearing completion, and a second book that revolves around the contemporary American artist Jeff Koons. Her in-depth article on Koons's relation to Reaganism is forthcoming in the journal *Art History*.

Visiting Scholar

Kwun Nam (Phil) Chan was the J. S. Lee Memorial Fellow at the Princeton University Art Museum and the Tang Center for East



John James Audubon, *Carolina Parrot*, from *The Birds of America* (London, 1827–38), volume 1, plate 26, Princeton University Library, Rare Books and Special Collections, part of the exhibition *Nature's Nation* curated by Karl Kusserow

Asian Art from January through July 2019. His research focused partly on the museum's collection of Song and Yuan dynasty painting and calligraphy, with the aim of recasting how we view the complex period from the 10th–14th centuries and how we understand and define “Chinese art”—as opposed to the “arts of China”—in light of the diverse contributions from Khitan, Mongol, and other non-Chinese agents. He examined the contemporary and later inscriptions, colophons, and seals on these works in an attempt to reveal more about the history of aesthetic values, collecting, and intellectual trends. Chan also studied some of the more than 600 Song (967–1279) to Qing (1644–1911) letters that are part of the museum's John B. Elliott Collection of Chinese calligraphy. In-depth research on these letters is expected to reveal a more detailed and realistic picture of the period, especially in terms of its networks of scholars, daily life, and calligraphy. A third focus of his research was the late Ming artist-literatus Dong Qichang (1555–1636), his collections, colophons, artistic mind, and connoisseurship of Chinese painting and calligraphy. Of particular interest is how his unique status and long-lasting impact were established and consolidated in his era, and how his work can provide a more detailed understanding of the history of Chinese art both before and after his time. Chan hopes that these projects will develop into exhibitions. The Chinese letter project has special potential to be presented as a fascinating exhibition on the techniques and culture of Chinese letter writing.

Emeritus Faculty

Robert Bagley Robert Bagley continues to work on his history of ancient Chinese art. His 2008 book on style and classification in the history of art, *Max Loehr and the Study of Chinese Bronzes: Style and Classification in the History of Art*, has just been published in Chinese translation by Zhejiang University Press. The first printing sold out in two months, probably because of the fine translation by Wang Haicheng *07.

Patricia Fortini Brown continues to research, write, lecture, and travel extensively, so much so that she forgot to submit a report for last year's newsletter. Since it went to press, Brown participated as an adviser for a three-year research project, “Mediterranean Palimpsests: Connecting the Art and Architectural Histories of Medieval and Early Modern Cities” (MCities). Directed by Nikolas Bakirtzis *06 and D. Fairchild Ruggles, of the University of Illinois, Urbana-Champaign, the MCities project is sponsored by the Cyprus Institute and supported

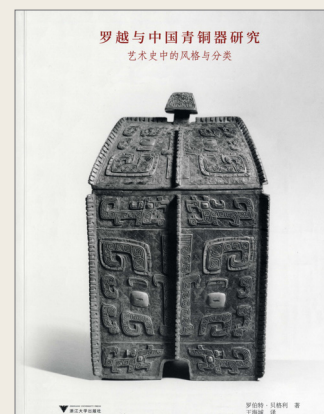
by the Getty Foundation. Its mission is to create an intellectual network of 12 postdoctoral scholars, primarily from around the Mediterranean rim. Brown participated in workshops in Nicosia in May 2018 and in Spain (Córdoba and Granada) in January 2019. Brown also lectured at the Princeton Athens Center and published an article relating to her Venice Outside Venice project: “Vain Legislation Against *Vana Ostentazione*: Sumptuary Laws in the Venetian Dominion,” in *Artibus et historiae* 76 (2017, published in 2018). Brown's attention to water in the Venetian dominion continued, with lectures on the topic at the Casa Italiana in New York, for Save Venice Inc.; the Nasher Museum of Art at Duke University; and the Minneapolis Institute of Art. As a trustee of Save Venice Inc., Brown was involved in supporting the full restoration of Carpaccio's cycle of the *Life of Saint Ursula* in the Gallerie dell'Accademia in Venice, completed this spring. Relating to this project, she gave a paper and co-organized a panel, “Venetian Brides—No Real Choices: Carpaccio's *Life of Saint Ursula* in Context,” at the Renaissance Society of America's annual meeting in New Orleans in March 2018. She also presented a lecture entitled “From Carpaccio's ‘Saint Ursula’ to Titian's ‘Lady in White’: The Feminine Mystique in Renaissance Venice,” at the Norton Simon Museum in Pasadena, in February 2019. Brown has finally completed the manuscript of her book *The Venetian Bride: Feudal Tradition and Civic Values in the Most Serene Republic*. The next step is to find a publisher.

Esther da Costa Meyer taught a fall 2018 seminar in the department: “Havana” focused on modern architecture and urbanism in Havana, including the old colonial city, Art Deco, the International Style, the footprint of the American presence (from the mob to the sugar mills), buildings from the Cuban Revolution, and the Soviet period. In spring 2019, she was appointed Vincent Scully Visiting Professor of Architectural History at Yale University, teaching “Havana's Architecture: Recent Past and Possible Future.”

John Pinto participated in an April 2019 symposium at the University of California, Berkeley, entitled “Techniques of Memory: Landscape, Iconoclasm, Medium and Power.” One of the organizers was Andy Shanken *99.



Phil Chan working in the Asian art storage room in the Princeton University Art Museum



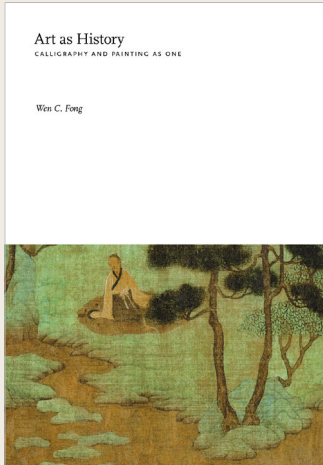
Zhejiang University Press's 2019 Chinese edition of Robert Bagley's book

Professor Emerita Patricia Fortini Brown with the MCities Group in the Lapidary Museum in Nicosia, Cyprus





Wen and Constance Fong, 2001



Wen Fong, *Art as History: Painting and Calligraphy as One*, published in 2014, reprinted 2016

Wen Fong in the Tang Reading Room, 2011



In Memoriam: Wen Fong

Wen Fong, the Edwards S. Sanford Professor of Chinese Art History, Emeritus, died in Princeton on October 3, 2018, at the age of 88. He was a pioneer who helped shape the study and public collecting of Chinese art in America. Wen Fong was also a thorough Princetonian, dating back to 1948, when he arrived as an undergraduate, followed by turns as a graduate student, professor at all ranks, and emeritus professor—70 years in all.

Born in Shanghai in 1930, Fong was a child prodigy in calligraphy, regarded as China's premier visual art. Performing since the age of 10, he was familiar with artistic life and the traditional art scene in China, struggling in its collision with Western modernity. Fong's family nevertheless expected him to gain a practical education. He came to Princeton to escape engineering and, once here, able to follow his own curiosity, he explored Western art with a generation of master scholars who had helped establish art history as an academic discipline, including Kurt Weitzmann, George Rowley, and Erwin Panofsky. They were European medieval and Renaissance specialists, but Rowley was experimenting with Chinese art study. When he suggested that Fong turn his medieval angels into apsaras, Fong was ready to follow Rowley's lead into an area he already knew first hand, and he wrote the first study of Buddhist art, authenticity, and authorship using Western stylistic methods. Even before his Ph.D. graduation, the department retained Fong as the country's first East Asian art historian with a native command of the language and culture.

Wen Fong and fellow Princeton professor Frederick Mote, of the Department of East Asian Studies, established the country's first Ph.D. program in Chinese art history and archaeology in 1959, requiring advanced Sinological training of its students. The hiring in 1962 of Professor Shūjirō Shimada from the Kyoto National Museum broadened the program to include Japanese art. As a dedicated teacher, Fong built an ongoing cohort of outstanding graduate students, supervising more than 30 completed Ph.D.s. His students have since served as faculty and as museum curatorial and research staff in leading institutions on three continents, many producing graduate students of their own. Upon his retirement from teaching in 1999, Fong worked to establish Princeton's P. Y. and Kinmay W. Tang Center for East Asian Art.

Fong was constantly engaged in building the Princeton art museum's collection of Chinese art. During this period, the museum's Chinese collection gained international

distinction for its Chinese calligraphy, unsurpassed outside of East Asia, and for its prized study collection, rich in many mediums and often including multiple versions of a work, both original and copy. Concurrent with his service at Princeton, from 1971 to 2000 Fong served as special consultant and then consultative chairman of the Metropolitan Museum of Art's Department of Asian Art, which grew under his stewardship from a negligible department into an internationally distinguished collection.

In his teaching, research, and museum work, Wen Fong established an analytical rigor that combined an understanding of art—its materials, creative processes, and stylistic language, all couched in a Sinological engagement with political, social, and intellectual history, literature, and religion. Primacy was always given to the object itself, which Fong proclaimed was “always right.” In 1956, he coauthored, with Sherman Lee of the Cleveland Museum of Art, the first monograph in the field, *Streams and Mountains Without End: A Northern Song Handscroll and Its Significance in the History of Early Chinese Painting*. Among his best-known publications, often with student coauthors or coeditors, were *Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Calligraphy and Painting at The Art Museum, Princeton University* (1984); *Words and Images: Chinese Poetry, Calligraphy, and Painting* (1991, with Alfreda Murck *95); *Beyond Representation: Chinese Painting and Calligraphy, 8th–14th Century* (1992); *Possessing the Past: Treasures from the National Palace Museum, Taipei* (1996); and *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection* (1999, with Robert E. Harrist *89).

Wen Fong was elected in 1991 to the American Philosophical Society and the Academia Sinica in Taiwan. In 1998, he received the College Art Association's Distinguished Teaching of Art History Award. A two-volume festschrift was published in his honor in 2011, with chapters by 30 of his former students, among others: *Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong*. In his final publication, *Art as History: Calligraphy and Painting as One* (2014), Fong revisited eight issues that had preoccupied him throughout his career and brought them up to date. Larger than life, Wen Fong left his deep personal mark on art and art studies at Princeton and at the Metropolitan Museum of Art, and on his many Princeton students.

Jerome Silbergeld, P. Y. and Kinmay W. Tang Professor of Chinese Art History, Emeritus

Graduate Student News

Madeleine L. Haddon spent the 2018–19 academic year on a Fulbright Predoctoral Research Award in Madrid, where she was in residence at the Museo del Prado, the Universidad Autónoma, and the Centro de Superiores Investigaciones Científicas (CSIC). At each institution she worked with professors and curators on research for her dissertation, “Local Color: Race, Ethnicity, and Gender in Nineteenth-Century Paintings of Spain.” Her research also extended to the collections and archives of the Museo Nacional Centro de Arte Reina Sofía, the Real Academia de Bellas Artes de San Fernando, the Biblioteca Nacional, the Museo Sorolla, and the Museo Lazaro Galdiano. She was also a fellow in residence at the Casa de Velázquez in Madrid in support of her dissertation research. Before beginning her Fulbright in September, she presented the first chapter of her dissertation in a paper entitled “Spain in Black and White: 1855–1882” at the Society of Dix-Neuviémistes conference “(Re-)Shaping Identities” at the University of Exeter. During the course of her Fulbright grant, she gave presentations on her new research at the Association of Nineteenth-Century Art Historians’ Graduate Student Symposium, at the Dahesh Museum of Art in New York, and at “En Construcción,” the Universidad Autónoma de Madrid’s Department of Art History Graduate Symposium, and she participated in the scholars’ symposium “Sorolla: Master of Light” at the National Gallery, London, in conjunction with their exhibition of paintings by Joaquín Sorolla y Bastida (March 18–July 7, 2019). In April, Haddon had the pleasure of giving a gallery talk at the Princeton University Art Museum, entitled “Coloring Race in Manet’s *Gypsy with a Cigarette*” in conjunction with the museum’s installation “Investigating Change in Manet’s Paintings.” [mhaddon@princeton.edu]

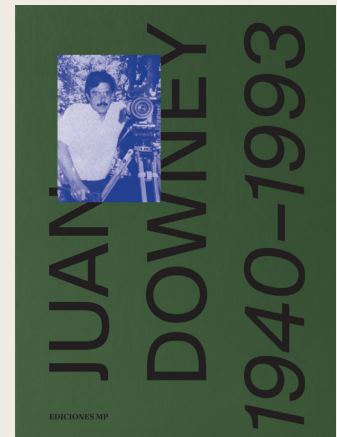
Perrin Lathrop spent the 2018–19 academic year at work on her dissertation, “A Sublime Art: Akinola Lasekan and Colonial Modernism in Nigeria.” She made related research trips to Lagos, Nigeria; Nashville, Tennessee; and Bayreuth, Germany. Her essay “The Artist at Work: Akinola Lasekan’s Colonial Networks” will appear as a chapter in *Akinola Lasekan: Cartooning, Art, and Nationalism at the Dawn of a New Nigeria* (Bookcraft, 2019), the first major peer-reviewed publication on the Nigerian modernist. She also presented research from her dissertation at a May 2019 interdisciplinary conference at the University of Vienna that explored Pan-African

intellectual activism. In June 2019, Lathrop’s Warhol Foundation-funded exhibition *African Modernism in America, 1947–1967*, co-curated by Jamaal Sheats and Nikoo Paydar of Fisk University Galleries in Nashville, was accepted by the board of the American Federation of Arts as a traveling exhibition for 2022–23. She will edit the exhibition’s accompanying multiauthor scholarly catalogue, to be copublished by Vanderbilt University Press and the American Federation of Arts. [plathrop@princeton.edu]

Ying Sze Pek spent the 2018–19 academic year on a German Academic Exchange Service (DAAD) research fellowship in Germany. She co-organized the half-day August 2019 symposium “To Institute the Postcolonial,” which traced debates around the reception and institutionalization of postcolonial theory within the cultural field in Germany. Taking place at the noted community space Südblock, in Berlin, the event, which was supported by the department and the Northwestern University Department of Art History, brought together scholars, artists, and cultural workers. [ypek@princeton.edu]

Javier Rivero Ramos published the book *Juan Downey, 1940–1993* (Ediciones MP/RM Verlag, 2019) together with fellow co-curator Julieta González. The 565-page volume is the largest-ever monograph dedicated to the Chilean artist, featuring extensive archival research, more than four hundred artworks, and essays by Julieta González, Francesco Pellizzi, Felicity Scott, and Edward Shanken. It is the culmination of more than four years of research and production conducted in association with the estate of Juan Downey and Ediciones MP. [jrivero@princeton.edu]

Mi Tian participated in the June 2019 international workshop “Painting in China Around 1800,” hosted by the Metropolitan Museum of Art and the Institute of Fine Arts, New York University. As new research in art history, literature, and cultural history is beginning to demonstrate, the attitudes of later Chinese painters were rooted in the work of painters active



Javier Rivero Ramos and Julieta González, *Juan Downey, 1940–1993*



Poster for the international workshop where Mi Tian presented her recent research

Perrin Lathrop visiting Abraham Oghobase’s exhibition *Layers of Time and Place: What Lies Beneath* at Art 21 in Lagos, Nigeria (photo: Rufus Nwoko)





Church of the Intercession on the Nerl, Vladimir, Russia, 12th century, one of the subjects of Justin Willson's recent research (photo: Justin Willson)

from 1790 to 1830. The workshop brought together scholars of early-19th-century Chinese painting and calligraphy to showcase new research on a body of material that has remained largely unknown and which is notoriously difficult to classify, even to specialists. Tian presented her recent research on the “elegant gathering” paintings commissioned by Zeng Yu, the salt distribution commissioner in Yangzhou from the late 18th to the early 19th century.

Stephanie H. Tung's

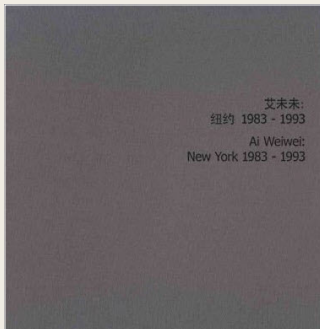
spotlight on contemporary photographer Ka-Man Tse appeared in *Aperture's* fall 2018 issue, *Family*. Her book *Ai Weiwei: Beijing Photographs, 1993–2003*, coauthored with the artist and John Tancock, was published by MIT Press in February 2019. The volume is a visual diary of the decade after Ai's return from New York, when he established his artistic and architectural practice in China. In addition, Tung presented chapters from her dissertation on Republican Era art photography at the March 2019 Association of Asian Studies annual conference and the May 2019 workshop “Chinese Optics: Artful Looking,” organized by the Department of the History of Art and Architecture at Harvard University and Harvard's CAMLab (Chinese Arts Media Lab). At the Peabody Essex Museum, where she is currently an assistant curator, Tung organized a conference on 19th-century photography of China for a forthcoming exhibition she is co-curating,

tentatively titled *China through the Lens*, and she contributed to the exhibition *A Lasting Memento: John Thomson's Photographs Along the River Min* (June 1, 2019–May 17, 2020). [stephanie_tung@pem.org]

Justin Willson spent 2018–19 in Moscow on a Fulbright study/research grant. He was affiliated with the Moscow State University Department of Art Theory and the History of Art, where his adviser was Professor Engelina Sergeevna Smirnova. Willson spent the year doing research in archives and museum collections and traveling to various historic monuments in the Moscow region. In addition to drafting his dissertation, he had two articles accepted for publication in art history journals this year: “Reading with the Evangelists: Portrait, Gesture, and Interpretation in the Byzantine Gospel Book,” in *Studies in Iconography* 41 (2020); and “A Gift No More: A Byzantine Reliquary of the Holy Cross,” in *RES: Anthropology & Aesthetics* 73/74 (spring/autumn 2020). He is also publishing the essay “The Allegory of Wisdom in Chrelja's Tower Seen through Philotheos Kokkinos” in *North of Byzantium: Artistic and Cultural Interchange in Eastern Europe in the Late Middle Ages*, edited by Maria Alessia Rossi and Alice Isabella Sullivan (Brill, 2020). In summer 2019, Willson held a Liana Paredes Fellowship at Hillwood Estate, Museum & Gardens, in Washington. During the 2019–20 academic year, he will be a graduate research fellow at the Center for the Study of Religion at Princeton. [jwillson@princeton.edu]

New Dissertation Topics

Gina Choi, “Reaching ‘Peach Blossom Spring’: Poetry and Painting in Fifteenth-Century Japan and Korea” (Andrew Watsky)



Stephanie Tung et al., *Ai Weiwei: Beijing Photographs, 1993–2003*

Ph.D. recipients and their advisers (left to right): Professor Anne McCauley, Kjell Wangensteen *19, Ellen McFarlane *18, Holly Kileff Borham *19, Jamie Kwan *19, Rebecca Ben *19, Professor Thomas DaCosta Kaufmann



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

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

Margaret Kurkoski, “Imperial Presence in the Villas of Roman Italy” (Michael Koortbojian)

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

Erene Morcos, “Greco-Latin Psalters and Their Illustration: Bilingualism in the 13th Century” (Charles Barber and Beatrice Kitzinger)

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

Javier Rivero Ramos, “Poetics of Dissemination in Latin America (1960–1980)” (Irene Small)

Hannah Smagh, “The Embeddedness of Religion in the Classical Greek House and Its Consequences for Social Practice” (Nathan Arrington)

Wenjie Su, “Machines of Time, Towers of Knowledge: Miniature Architectural Spaces and the Design of Timepieces in Sino-Euro Encounters, 17th and 18th Centuries” (Thomas DaCosta Kaufmann)

Joanna Vickery, “Ethnographic Re-Telling: The Art of Lothar Baumgarten” (Hal Foster)

Dissertations Defended in 2018–19

Rebecca Ben, “Leonardo and the Borgias” (Thomas DaCosta Kaufmann)

Holly Kileff Borham, “The Art of Confessionalism: Picturing Lutheran, Reformed, and Catholic Faith in Northwest Germany, 1580–1618” (Thomas DaCosta Kaufmann)

Jamie Kwan, ““Un Roi, une Loi, une Foi”: Henri IV and the Portrait of the King” (Thomas DaCosta Kaufmann)

Leigh Lieberman, “The Persistent Past: Refoundations in Sicily in the Fifth and Fourth Centuries B.C.E.” (Nathan Arrington)

Ellen Macfarlane, “Seeing Plus: The Photography of Group F.64” (Anne McCauley)

Peng Peng, “The Lost-Wax Casting in Bronze Age China: Art, Technology, and Social Agency” (Robert Bagley)

Jaqueline Sturm, “The Bishop, His House, and His Church: Early Medieval Episcopal Complexes in Italia Annonaria (300–600 C.E.)” (Charles Barber and Nino Zchomelidse [Johns Hopkins])

Kjell Wangensteen, “Hyperborean Baroque: David Klöcker Ehrenstrahl (1628–98) and the Rhetoric of Style” (Thomas DaCosta Kaufmann)

Fellowships for 2018–2019

Sria Chatterjee, Charlotte Elizabeth Procter Fellowship

Erica Cooke, Museum of Modern Art Fellowship

Sonia de Laforcade, Princeton Institute for International Regional Studies (PIIRS) Fellowship

Erica DiBenedetto, Museum Research Consortium Fellowship, Museum of Modern Art

Madeleine Haddon, Fulbright Fellowship, Spain

Daniel Healey, Dean’s Completion Fellowship

Caitlin Karyadi, Fulbright Fellowship, Japan

Margaret Kurkoski, Lemmermann Foundation Fellowship

Perrin Lathrop, Dean’s Completion Fellowship

Ben Murphy, Fulbright Fellowship, Brazil, and Donald and Mary Hyde Fellowship

Ying Sze Pek, DAAD, German Academic Exchange Service Research Grant, Germany

Caitlin Ryan, Fulbright Fellowship, France

Kimia Shahi, Wyeth Foundation Predoctoral Fellowship, Smithsonian American Art Museum

Nathan Stobaugh, Fulbright Fellowship, Germany

Justin Willson, Fulbright Fellowship, Russia

Professor Andrew Watsky with Miriam Chusid *16, winner of the 2019 Faggen Prize



2019 Faggen Prize

Miriam Chusid *16 has been awarded the 2019 Jane Faggen, Ph.D., Dissertation Prize. Her dissertation, “Picturing the Afterlife: The Shōjuraigōji Six Paths Scrolls and Salvation in Medieval Japan,” examines the emergence of hell pictures used in rituals to benefit the dead beginning in the 13th century. Focusing on a monumental set of 15 paintings depicting various scenes from the afterlife, the dissertation explores how visualities of hell, strategies of display, and religious knowledge rendered images of the infernal realms as ritually effective objects that addressed a range of postmortem concerns and expectations within increasingly diverse Buddhist communities. By going beyond existing scholarly approaches that seek to understand how image parallels doctrinal scripture, her study repositions medieval visual practices within the narrative of Buddhist art history and addresses the foundational role that hell images played in shaping the core of the Japanese medieval worldview. Chusid’s dissertation was supervised by Professor Andrew Watsky. She is currently a visiting assistant professor at Haverford College.

The Faggen Dissertation Prize, established by Jane Faggen in 2007, recognizes a distinguished dissertation completed in that year or the previous two years, selected by the chair in consultation with department faculty. The previous recipients of the award are Milette Gaifman *05, Haicheng Wang *07, Kristoffer Neville *07, Daniel McReynolds *09, Katherine Marsengill *10, Annie Bourneuf *11, Robert Glass *11, Johanna Heinrichs *13, Alexis Cohen *14, Leslie Geddes *14, Emmelyn Butterfield-Rosen *15, and Abigail Newman *16.

Undergraduate News



A 1924 photograph of an unnamed sitter by Adolph de Meyer, the subject of Julia Cury '19's thesis

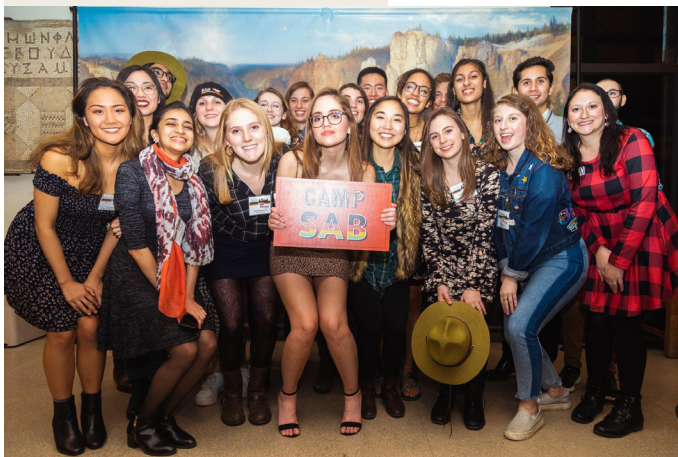


Vincent van Gogh's *The Sower* (November, 1888), one of the works studied by Louisa Molson '19



Detail of Kate Northrop '19's thesis exhibition, "The Midnight"

The 2018–19 student advisory board of the Princeton University Art Museum at their 2018 gala, "Wonders of the Wilderness," with President Julia Cury '19 holding the "Camp SAB" sign (photo: Ans Nawaz '21)



Julia Cury '19 wrote a senior thesis on early-20th-century fashion photographer Baron Adolph de Meyer, titled "A Curated Life: Adolph de Meyer's Self-Fashioning into a Celebrity," under the guidance of her adviser, Professor Anne McCauley. This year, she completed her term as president of the student advisory board of the Princeton University Art Museum, an organization she was involved in since her freshman year. After graduation, she entered the marketing and advertising world, accepting a position as an associate analyst for Sullivan, a boutique brand engagement firm based in New York City. [juliacury@gmail.com]

Louisa Molson '19 researched the European consumption of Japanese art in the 19th century for her senior thesis, and analyzed how Vincent Van Gogh incorporated the visual language of the woodblock print into his own painting. Under the guidance of Professor Andrew Watsky, she examined the works of art Van Gogh created in Arles, in the south of France, between 1888 and 1889, and argued that he created—intentionally or not—what she terms a "Euro-Japanese aesthetic." This year she will be an intern in the Old Masters department at Christie's in New York. [lmolson@alumni.princeton.edu]

Kate Northrop '19 created her senior thesis exhibition, "The Midnight," under the guidance of Colleen Asper and Eve Aschheim, lecturers in the Program in Visual Arts, and Professor Bridget Alsdorf. Using the backdrop of a typical teenager's bedroom, her thesis aimed to foster a discussion of the worries, obsessions, thoughts, and dreams that might be encountered in a private and personal space. The "furniture" of the room consisted of works that metaphysically placed the viewer in both the teenager's bedroom and state of mind. One such

furnishing was a museum vitrine containing fictitious religious objects that satirized the notion of display through its placement in an informal setting while also acknowledging the existential concerns of the bedroom's occupant. In

dealing with the mind's most absurd realities before and during sleep, the show worked with psychological undertones that may reflect our deepest concerns and desires to understand the subconscious. On campus, Northrop was a member of the women's varsity fencing team and served as an officer on the alumni relations team in the Entrepreneurship Club. Following graduation, she took on a managerial role exploring multiple facets of business operations. [kas.northrop@gmail.com]

Charlotte Reynders '19 wrote her senior thesis, "Re-visions of Violence: Taboo and Transformation in the Paintings of Contemporary French-Algerian Artist Dalila Dalléas Bouzar," under the guidance of Professor Bridget Alsdorf. In October 2018, Reynders had the opportunity to conduct an in-person interview with Bouzar at her studio in Bordeaux, which gave her invaluable insight into the artist's creative practice. Combining visual analysis with political history, postcolonial theory, and phenomenology, the thesis examines Bouzar's relationship both to the French painting tradition and to Algerian cultural memory. While at Princeton, Reynders served on the student advisory board of the Princeton University Art Museum and on the editorial staff of *Kunstammer: Princeton University Undergraduate Journal of Art*. In addition, she cultivated her passion for educational access and equity by facilitating weekly after-school arts workshops in Trenton and co-leading Princeton's branch of Matriculate, a college advising nonprofit that aims to support high-achieving, low-income high school students on their path to college. Next year she will continue to explore her interest in education as a Project 55 Fellow at Altitude Learning (formerly AltSchool), an educational technology company in San Francisco. [charlotte.g.reynders@gmail.com]

Sanneh '19 created their thesis show, "Holy," under the guidance of Deana Lawson and James Welling, professors in the Program in Visual Arts, and the department's Professor Chika Okeke-Agulu. Through self-portraits and color photographs of friends and strangers, Sanneh explored the relationships between black identity, family, history, gender, and religion. Using Ethiopian Orthodox Christianity as a backdrop, "Holy" worked to transfer the sacred and revered nature of religion onto black subjects, creating a state of black being that refuses to be defined solely in relation to whiteness,

white history, or negative stereotypes. Sanneh is currently based in New York and is focusing on creating new works exploring race and gender. They plan to pursue a career in the arts. [sanneh@gmail.com]

Rebecca Yuste-Golob '19 wrote her senior thesis, "Are We Postmodern?: The Architectural Exhibition in Late Twentieth-Century France" under the supervision of Professor Carolyn Yerkes. She examined four exhibitions in Paris in the early 1980s, three of which had not previously been studied. She argued that the exhibition acted as a site of history-making, political debate, and disciplinary positioning. During her junior year, Yuste-Golob was selected to be a spring semester student at Pembroke College, Cambridge University, where she studied with Paul Binski and Alexander Marr. This past academic year, she was a coeditor of *Kunstkammer: Princeton University Undergraduate Journal of Art* and a member of the student advisory board of the Princeton University Art Museum. As an undergraduate, she held internships at the Princeton University Art Museum, the Norman Foster Foundation, and the Whitney Museum of American Art. This fall, she will continue her studies in architectural history as a doctoral candidate in the Department of Art History and Archaeology at Columbia University, under the supervision of Barry Bergdoll. During summer 2019, she traveled in Europe and enjoyed doing what she loves most: photographing buildings. [ryustegolob@gmail.com]

2019 Senior Thesis Prizes

Art and Archaeology Senior Thesis Prize

Charlotte Reynders '19, "Re-Visions of Violence: Taboo and Transformation in the Paintings of Contemporary French-Algerian Artist Dalila Dalléas Bouzar"

Stella and Rensselaer W. Lee Prize

Tamar Willis '19, "Perceptions and Rejections of Pop, Pornography, and Americanization in the Art of Tom Wesselmann"

Irma S. Seitz Prize in the Field of Modern Art

Louisa Molson '19, "Van Gogh's Japan: Picturing an Unseen Land"

Frederick Barnard White Prize in Archaeology

Noah Hastings '19, "Chasing Splendid Eccentrics: Robert Hamilton, Khirbat al-Mafjar, and Islamic Archaeology"

Frederick Barnard White Prize in Architectural History

Rebecca Yuste-Golob '19, "Are We Postmodern? The Architectural Exhibition in Late Twentieth-Century France"

Frederick Barnard White Prize in Art History

Brooke Hammarskjöld '19, "Landscape Painting, Urbanization, and the California Imaginary"

Grace May Tilton Prize in Fine Arts

Brooke Hammarskjöld '19, "Landscape Painting, Urbanization, and the California Imaginary"

Herbert L. Lucas Award in Visual Arts

Kyra Gregory '19, "The Lady's Room"

Isaiah Nieves '19, "origen"

Pearl Thompson '19, "Dazzle Camouflage / Cloak Cloak"

Yuanyuan Zhao '19, "Elephant"

Lewis Center for the Arts

Toni Morrison Award

Sanneh '19, "Holy"



Jason, 2019, archival pigment print, 44 × 66 inches, part of Sanneh's thesis show



Professor Bridget Alsdorf and Charlotte Reynders '19 on Class Day (photo: Charlton Reynders '80)



2019 senior thesis prize winners. Front row, left to right: Noah Hastings '19, Tamar Willis '19, Louisa Molson '19, Brooke Hammarskjöld '19, Charlotte Reynders '19, Kyra Gregory '19; back row, left to right: Rebecca Yuste-Golob '19, Pearl Thompson '19, Sanneh '19, Yuanyuan Zhao '19, Isaiah Nieves '19

Archaeology News



View of the conserved northeast gate of the Shunet el-Zebib at Abydos showing the interior antechamber



View of the Thirtieth Dynasty pylon of the Temple of Osiris in Kom el-Sultan

View of the conserved gateway at the south end of the east wall of the Shunet el-Zebib, with head architectural conservator Tony Crosby (fourth from left) and head of the Egyptian crew Reis Ibrahim (fourth from right), along with the expert Quftis who guided the work

Abydos, Egypt

The 2019 season of the North Abydos Expedition, a joint project co-directed by the department's Professor Deborah Vischak and Matthew Adams of the Institute of Fine Arts at New York University, focused primarily on conservation and site management at several locations across the site.

Work on the architectural conservation of the Shunet el-Zebib, the great Second Dynasty (ca. 2700 B.C.E.) mudbrick enclosure that stands at the center of the expedition's concession, was a major focus of the 2019 season. The results of this season's work were especially satisfying, as conservation efforts focused on two of the four original gateways leading into the enclosure—at the northeast corner and at the southern end of the east wall. The gateway areas have long been at risk of decay, given the vulnerability of their exposed edges and being subject to human contact, yet, because these areas were not as likely to collapse as the higher interior wall sections, the latter have been the focus of previous conservation work. As crucial as those conservation efforts have been for the continued integrity of the monument, they did not have the same visitor impact as this season's work on the two gateways.

These gateways were the primary points of access from the low desert expanse into the sacred space of the enclosure. In

both cases, the gateways did not allow direct access into the interior space, but rather included interior screening walls that directed entrants through a kind of antechamber. In the antechamber visitors could transition from the secular world outside the monument, shutting out views of the surrounding environment, and prepare themselves to enter the sacred ritual space of the interior. Over the course of the 2019 season, the remnants of these entrance walls were capped with new mudbrick masonry, recapturing the original shape of the gateways and, in so doing, making it possible for modern visitors to gain some sense of how the architecture originally functioned. The expedition's first steps through finished conservation work provided an experience unlike any other during many years of work at the Shuneh.

The conservation project necessitated excavation around the southeast gateway, where abundant funerary remains were recovered. The 35 excavated burials were almost evenly divided between adults and children, and they covered a wide time span, beginning in the late Middle Kingdom (ca. 1650 B.C.E.) and continuing into the Third Intermediate Period (ca. 650 B.C.E.). Three of the latter era burials had beautifully painted coffins that will undergo more extensive conservation work in future seasons.

The second major area of work was the Temple of Osiris in Kom el-Sultan, where the focus was on uncovering the foundation of the massive stone pylon that fronted the



ancient temple. The stone foundations of the pylon that remain in situ date to the Thirtieth Dynasty (ca. 380 B.C.E.), an era that saw significant rebuilding of temples all across Egypt. Early phases of the temple dating back to at least the early New Kingdom (ca. 1400 B.C.E.) have been discovered, suggesting

that the surviving pylon was part of one of these rebuilding projects. The scale of the pylon—70 meters long by 15 meters thick—closely matches that of the still standing temple of Horus at Edfu, and testifies to the great cultural and religious significance of

this temple and its god Osiris to the ancient Egyptians. The primary goals in exposing the pylon were to clarify the great importance of this area of the site and thus to encourage its protection, and to present the Ministry of Antiquities with additional possibilities for tourist interest at the site. Additional work furthering both goals will be part of future seasons.

Molyvoti, Thrace

The Molyvoti, Thrace, Archaeological Project received a five-year permit from the Greek government to begin a new campaign in 2019 at the site known as Ancient Stryme. The project operates under the auspices of the American School of Classical Studies at Athens and in close collaboration with the Rhodopi Ephorate of Antiquities. Professor Nathan Arrington directed the project in

Christopher Wilson '21 and Natasha Montiel '22 excavate a temple in Aegean Thrace



2013–15 and is currently editing the final publication of the first campaign as the new project unfolds. The site, described by Herodotus, was colonized by Thasos in the 7th or 6th century B.C.E., and it occupied such an important geopolitical position that it was



A Third Intermediate Period painted coffin

often the bone of contention between competing powers in the north Aegean, such as Athens and Maroneia. Tumulus burials of the 5th century B.C.E. dotted the landscape, and the city flourished in the 4th century B.C.E., with reoccupation in the Late Roman and Early

Byzantine periods.

The project uniquely combines both excavation and surface survey, allowing for the investigation of the relationship between a city and its hinterland from a diachronic perspective. Moreover, specialists are closely involved in the excavation and survey processes, allowing immediate feedback on bones, plants, and artifacts. The project runs in conjunction with Art 304, “Archaeology in the Field,” a credit-bearing course that Arrington offers to a select group of 12 Princeton undergraduates. The students rotate through all aspects of the project (excavation, survey, and lab), attend lectures and seminars, take modern Greek, and travel on Saturdays to regional archaeological sites.

The first campaign uncovered a complete 4th-century B.C.E. house, known as the House of the Gorgon. It was destroyed in

Program in Archaeology Events

September 28

Claire Lyons

J. Paul Getty Museum
Painting Etruscan Tombs and Temples

Cosponsored by the Archaeological Institute of America

October 25

Irene Soto Marín

University of Basel, Switzerland
The Monetary Supply of Late Antique Egypt: Local, Global, and “Illegal” Sources

Cosponsored by the Committee for the Study of Late Antiquity

November 8

Israel Finkelstein

Tel Aviv University
The Arid Negev Highlands (Southern Israel) in the Iron Age: The Impact of the Exact and Life Sciences

Cosponsored by the Institute for Advanced Study

November 9

Israel Finkelstein

Tel Aviv University
Jerusalem in Biblical Times: Comments on the Archaeology and History of Jerusalem, ca. 1350–100 B.C.E.

Cosponsored by the Institute for Advanced Study

November 10

Nathan Arrington, Rachael DeLue

Princeton University
Ian Burrow, Wade Catts
Professional archaeologists
The Princeton Battlefield: Public Archaeology Day

February 15

Marcus Milwright

University of Victoria
Architecture, Ornament, and the Qur’an Fragments from the Mosque of San’a in Yemen

Cosponsored by the Archaeological Institute of America

March 15

Pearce Paul Creasman

University of Arizona
Excavations at a Forgotten Female Pharaoh’s “Temple of Millions of Years”

Cosponsored by the Archaeological Institute of America

April 10

Thomas Hare

Princeton University
The Black Sphinxes of Tanis



Kevin Tong '22 uncovers the 4th-century B.C.E. House of Hermes



Professor Nathan Arrington demonstrates sieving soil for small finds to Public Archaeology Day participant Nicholas Alsdorf Cronan in search of clues about the 18th-century Clark House and the Battle of Princeton during Public Archaeology Day

Excavating the Princeton Battlefield

the mid-4th century, probably by Philip or the Thracians, but, unlike many plundered sites, it was reoccupied and revitalized shortly thereafter. The settlement was wealthier than excavators expected, with wall painting, antefixes, fine pottery, coins (in the hundreds), writing, and jewelry. Whereas most colonies in Thrace were oriented toward mining, activity at Stryme focused on the production of grain and on an abundant trade of amphoras and their contents, probably wine or fish. Traces of indigenous Thracian activity at the site are slight but tantalizing, including loom weights, pottery, and coins.

The site already has changed our conceptions of Greek colonization in the north, the nature of trading ports, and Aegean trade networks. In the new campaign, the project is focusing on uncovering a second house, the House of Hermes, in order to have comparative material that will allow for a more refined analysis of the way houses were built and used in this part of the Greek world. The survey is extending beyond the immediate hinterland of the city to a distance more than an hour's walk from the walls in order to investigate how settlement activity changed as distance from the city increased. It is also investigating the role of the Roman Via Egnatia in changing settlement patterns. Last but not least, the project discovered an extra-urban temple in 2015, which it began excavating in 2019, in order to elucidate the sacred landscape of Thrace.



Christian Maines '21 uses the Total Station to plot the location of an artifact

Battle Lab

In fall 2018, Professors Nathan Arrington and Rachael DeLue debuted an experimental

undergraduate course, "Battle Lab: The Battle of Princeton." Drawing on multiple disciplines, including history, art history, archaeology, engineering, computer science, historic preservation, and American studies, the course examined the pivotal Revolutionary War battle that took place in Princeton on January 3, 1777. Collaborating with local experts—including the Princeton Battlefield Society, the New Jersey State Park Service, the Princeton Historical Society, cultural heritage and battlefield archaeologists, and specialists from

Princeton's Rare Books and Special Collections—the class excavated several sections of the battlefield and researched the larger social, economic, religious, and political contexts of the conflict, including its relationship to histories of slavery and indigenous

cultures in 18th-century New Jersey. A visit to the Museum of the American Revolution in Philadelphia supplemented the students' classroom and on-site work, as did close study of Charles Willson Peale's famous portrait of George Washington in the Princeton University Art Museum. The course also hosted a Public Archaeology Day, when members of the public toured the battlefield, learned about its history from local experts, and participated in several aspects of the excavation, including metal detecting, ground-penetrating radar, and artifact study. The course was generously supported by Princeton's Humanities Council, with additional support from the department and the Program in American Studies.



Seminar Study Trips

Arts and Architecture in Paris

During 2018 fall break week, Professors Basile Baudez and Anne McCauley, accompanied by Joe Scanlan, professor of visual arts in the Lewis Center for the Arts, introduced a group of 13 undergraduate majors to the architectural, artistic, cultural, and culinary highlights of greater Paris. On the day of their arrival, Scanlan took interested students to the contemporary art space La Maison Rouge. The following day began with a walk around the Ile de la Cité and surrounding *quais*, including a visit inside Notre Dame, followed by an afternoon in the Louvre, where students were able to examine objects that were the subjects of their fall Junior Papers, listen to faculty presentations, and roam at will. Other days were devoted to the Musée d'Orsay and the Centre Pompidou.

On their visit to the Musée des Arts Décoratifs, the group was greeted by director Olivier Gadet, had a guided tour of the newly installed post-1950s galleries, and visited the drawings cabinet to look at a sampling of the collection with curator Bénédicte Gady. At the École des Beaux-Arts, the majors experienced the life of a 19th-century art student by touring the anatomy amphitheater and collection, the chapel with samples of the copies that were staples of artistic training, and an exhibition of 19th-century architectural drawings. Special treats were a meeting with textile artist Sheila Hicks in her studio and a dinner in the home of Catherine and Serge Sobczynski. On Thursday, after an energetic tour of the royal apartments, Hameau de la Reine, Grand Trianon, and gardens at Versailles, the ever-enthusiastic culture vultures headed for Charles Garnier's Opéra (which they had studied in its architectural model in the Musée d'Orsay) for an homage to American choreographer Jerome Robbins.

This was the first departmental overseas field trip organized jointly for students in the History of Art and Practice of Art Tracks, allowing students and faculty with very different interests to come together. The department's undergraduate coordinator, Sam Evans, was invaluable in facilitating the planning of the trip.

Textile Architecture in Boston

On December 14, 2018, graduate students in Art 583, "Textile Architecture," left Princeton for a two-day field trip to Boston and Cambridge, Massachusetts, funded by the

department. The participants were Sharif Anous, Angelique Firmalino, Chase Galis, Larissa Guimarães, Matthew Maldonado, Domenica Massamby, Aleksander Musial, Peter Pak, and Mariah Smith. Basile Baudez, assistant professor of architectural history in the department, led the seminar.

The first day was spent at the Isabella Stewart Gardner Museum, where the class met with textiles conservator Tess Fredette. They discussed the challenges and decisions behind the restoration and reinstallation of the silk and velvet wall paneling of the recently completed Raphael Room. Later that day, the students visited the museum's conservation laboratory to analyze fabric samples and discuss the strategies of restoration of the Titian Room. They also had the opportunity to have a quick look at the restoration in progress of the museum's *Rape of Europa* by Titian. On the following day, the class toured the newly reconceived Harvard Art Museums and Harvard Graduate School of Design before heading to the MIT campus. There, themes that had been discussed in the seminar—such as concepts of textility, wrapping, veiling, and cladding in contemporary architecture—were confronted with built examples that included the Ray and Maria Stata Center, by Frank Gehry; the MIT chapel and Kresge Auditorium, by Eero Saarinen; and the Baker House Dormitory, by Alvar Aalto.

Medieval Wall Painting in Italy and Switzerland

Thanks to generous funding from the department and the Learning Across Borders initiative of the vice provost for international affairs, the graduate seminar Art 537, "'Influence' and Innovation in Medieval Art," traveled to Italy and Switzerland over spring break 2019 to study the greatest surviving cluster of early medieval wall painting and stucco. The course, taught by Professor Beatrice Kitzinger, focused on the interaction of artistic traditions in the historic region of Churrätia (Switzerland) and the Lombard territory conquered by Charlemagne in 774. The sites



Professor Basile Baudez and students behind the scenes in the former anatomy department of the École des Beaux-Arts



Elizabeth Schwartz '20 and Sydney Wilder '20 in the Centre Pompidou

Tess Fredette, conservator of textiles at the Isabella Stewart Gardner Museum (second from right), speaking to students in Art 538





Studying the stucco figures at Cividale (left to right): Beatrice Leal; graduate students Francesca Pistone, Erene Morcos, and Erin Piñon



Looking at the graves of Lombard queens in San Felice, Pavia, now the study library of the university's Department of Economics, during exam season

Students in the class "Visual Japan, Past and Present" witnessing the Atomic Bomb Dome in Hiroshima (photo: Sam Evans)



studied demand consideration of reception and innovation in multiple media and techniques, an archaeological approach to architecture and its decoration, and close attention to spatial aspects of program, inscription, and iconography—making in situ study especially valuable.

The trip began in the jewel-like ducal chapel of Cividale del Friuli, a multimedia extravaganza of virtuoso stucco, wall painting, stone carving, and, originally, mosaic. The space as the class saw it has not been accessible for many generations, thanks to the deinstallation of the late medieval choir stalls that had occupied the lower walls. Traveling on to the royal Lombard basilica of Brescia, the students continued discussing the relationship between painting and stucco, and enjoyed a visit to the stunning Roman-medieval collections of Brescia's Santa Giulia Museum. They then crossed the Alps on Charlemagne's route to reach Müstair and Mals, along with the 12th-century painted crypt at Marienberg. Intensive conservation work continues at Müstair; the class visited the recently reopened Holy Cross Chapel and mounted scaffolding in the central apse to study the early medieval painting and its mid-20th-century restoration up close. Leaving snowy Switzerland, the group looped back south by way of a hike to the dramatic hilltop church at Civate before visiting the highly refined presbytery painting at Castelseprio and the enigmatic two-story nuns' tower at Torba. The last day took the group back to royal churches in the Lombard capital of Pavia and finished in the treasury of Milan.

The seminar participants were fortunate to be in conversation with a bevy of colleagues on the road who welcomed them with extraordinarily generous access to the sites, opened new outlooks based in various disciplines, and stimulated vivid dialogue with the latest hypotheses, discoveries, and technical methods for studying wall painting and stucco. Princeton medievalists Charles Barber and Sally Poor brought expertise from Byzantium and historical linguistics, respectively. Professor John Mitchell of the University of East Anglia and Beatrice Leal of Oxford University, longtime specialists on the monuments at hand, approached each site afresh and framed new questions for the group from broad perspectives of early

medieval archaeology and art history. Former Princeton Visiting Student Research Collaborator Sabine Utz joined the group in Müstair, and Professor Saverio Lomartire guided them through the royal graves of Pavia. Luca Villa in Cividale and Michael Wolf in Müstair took the class deep into the archaeology, conservation, and technical study of the monuments, opening especially lively discussions on paint composition, stucco installation technique, and plaster application. Each student led a conversation that ensured variety in the lines of discussion: in Cividale, Meseret Oldjira commented on the chapel stuccoes with reference to a range of comparanda, and Sopio Gagoshidze (Rutgers) compared the Lombard stone carving to Georgian work, while Erene Morcos inaugurated a discussion of inscriptions that stretched across the sites. In Müstair, Janice Cheon '20 and Nomi Schneck proposed new ways to think about narrative composition in its architectural setting. Francesca Pistone took up the stylistic puzzle at Castelseprio, and Erin Piñon thought through the spatial function of painted textiles at Torba.

From the crypts of Pavia to the vaults of Müstair, the class gained precious new views of the monuments—both experiential and scholarly—that informed and redefined the seminar discussions for the rest of the semester. Special thanks are due to the hosts and to Francesca Pistone, who gracefully coordinated the entry to Castelseprio and Civate, and found a way for the group to see the spectacular late-10th-century golden Pax of Chiavenna. Most valuable of all on such excursions is the experience of sustained looking-in-conversation, for which each participant in the excursion is to be thanked.

Visual Culture in Japan

The 12 undergraduate students in Professor Andrew Watsky's seminar Art/East Asian Studies 429, "Visual Japan, Past and Present," spent the 2019 spring break traveling through Japan, accompanied by Sam Evans, undergraduate administrator in the department, and Ueda Keiko, a Tokyo-based gallerist. The seminar had spent the weeks before spring break studying premodern Japanese art in the classroom and the Princeton University Art Museum, building a foundation of knowledge that served the group well on the ground in Japan, where it visited many of the places studied in the classroom and experienced a wide variety of art forms—including painting, sculpture, ceramics, textiles, calligraphy, and gardens—in context.

The trip was designed to move through Japan with an eye to chronology, and so

it began, bright and early on the first day in the country, with an hour-long bus ride from the hotel in Kyoto to the outskirts of Nara to visit the early-8th-century Hōryūji, the oldest extant Buddhist temple in Japan, and its trove of early Buddhist architecture and sculpture. In the afternoon at Tōdaiji, founded in the mid-8th century, a senior priest guided the group through its Great Buddha Hall, one of the largest wooden buildings in the world, and up onto the dais of its 15-meter-high bronze statue of the Great Buddha; there, students were able to study up close the 1200-year-old base of enormous bronze lotus petals engraved with scenes of the Buddhist cosmos.

Subsequent days took the students through Kyoto, where they visited, among other sites, a Buddhist sculptor's studio; the home of a family devoted for centuries to the tea culture of Japan, with an exemplary tea room, Hanshōan; a center for the restoration of traditional architecture; rock gardens and Zen temples; the Miho Museum, just outside Kyoto, designed by I. M. Pei; and the ancient ceramics town of Shigaraki, for an afternoon with renowned potter Ōtani Shirō. The seminar made a day trip to Hiroshima to

study its memorialization of the atomic bombing devastation, including a special lecture by a survivor. The final two days of the trip took the students, finally, to the modern megalopolis of Tokyo, where they went to Hama Rikyū, the garden estate of the former shogun rulers of Japan, now with a forest of steel-and-glass skyscrapers as its "borrowed scenery." They also visited temples, museums, and galleries, meeting with curators and contemporary artists.

All of the students had individual projects—covering such topics as fashion old and new, Buddhist pilgrimage, tattoos, textiles, and architecture—and everyone struck out on their own to pursue research in Kyoto and Tokyo. Throughout the trip, the seminar explored the full range of Japanese cuisine, an art form of its own, especially in relation to ceramics (the topic one student examined as her research project).



Making ceramics with Ōtani Shirō, in Shigaraki (photo: Sam Evans)

Lectures and Conferences

Fake Friends: A Symposium on Art History and Comparison Graduate Student Conference November 29 and 30, 2018

Questions of method have a way of tangling themselves into formats or effects—just ask a media theorist (or don't). One way to parry with the recursive thicket of methodology is to double down on it, and what better place for conceptual excess than the most idiosyncratic forum of all, the

graduate student-organized conference. This is what graduate students Mostafa Heddaya and Christopher Barrett-Lennard sought to accomplish when they proposed what eventually became "Fake Friends," a symposium on comparison and similitude in and around art history that was held in the department on November 30, 2018, with an opening public program and screening organized with the Institute of Contemporary Art in Philadelphia the preceding evening. The symposium's title also records a debt

Participants in the graduate conference "Fake Friends." *Front row, left to right:* Saul Nelson, Joe Bucciero, David X. Borgonjon, Tausif Noor, Caroline A. Jones, Tanja Michalsky, Roko Rumora; *back row, left to right:* Amelia Ames, Joan Kee, Jaleh Mansoor, Julia E. Robinson *o8, Andrew Norman Wilson, Mostafa Heddaya, Christopher Barrett-Lennard, Klaus Krüger



Department Lectures and Conferences

Fall 2018

October 11

Gennifer Weisenfeld

Duke University

Electric Design: Light, Labor, and Leisure in Prewar Japanese Advertising

October 18

Jeffrey Hamburger

Harvard University

Mindmapping: The Diagram Paradigm in the Middle Ages—and Beyond

November 8

Ralph Ubl

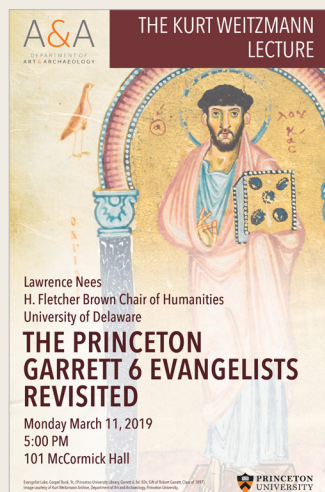
University of Chicago

Delacroix's Lyric Form

November 30

Graduate Student Conference

Fake Friends: A Symposium on Art History and Comparison



Poster for the Kurt Weitzmann Lecture



Professors Charles Barber (left), and Beatrice Kitzinger (right) with the Kurt Weitzman Lecturer, Lawrence Nees

to the work on pseudomorphism by Erwin Panofsky and Yve-Alain Bois.

Heddaya and Barrett-Lennard had the honor of welcoming a stimulating and diverse group of scholars and practitioners to Princeton, and the pleasure of seeing an audience assembled from all corners of the department, campus, and New York and Philadelphia to hear the speakers: Caroline Walker Bynum, Shira Brisman, Caroline A. Jones, Joan Kee, Jaleh Mansoor, Tanja Michalsky, Saul Nelson, Julia E. Robinson *08, Roko Rumora, and Andrew Norman Wilson. The full call for papers and schedule can be seen at fakefriends.princeton.edu.

“Fake Friends” was shaped in foundational ways by the generosity of graduate students and faculty in the department and elsewhere. The project would not have evolved as it did, or would not have happened at all, without support, succor, and/or thoughtful feedback from, among others, department Professors Charles Barber, Brigid Doherty, Nathan Arrington, Chika Okeke-Agulu, Hal Foster, Irene Small, and Anna Arabindan-Kesson, as well as scholars elsewhere throughout the world; Department Manager Maureen Killen; Graduate Administrator Diane Schulte; Media Specialist Marilyn Hansen; Computing Support Specialist Julie Angarone; and photographer John Blazewski. The incisive responses and other intellectual labors of graduate student colleagues Amelia Ames, Joe Bucciero, Sonia de Laforcade, Daniel Healey, Rhiannon Pare, David Xu Borgonjon (Columbia University), and Tausif Noor (Institute of Contemporary Art, University of Pennsylvania) were also crucial. If nothing else, the aim of the symposium was to stage a small space for being open to collaboration, as they were, and thinking critically in common, as they did.

Finally, and along the same lines, the good news is that not only was the symposium stimulating for a variety of attendees but that the department’s practice of hosting an annual graduate-student-organized conference will continue, with a future conclave, “(A)synchrony: Recurrence, Reversal, and Resistance,” slated for March 26–28, 2020.

Kurt Weitzmann Lecture March 11, 2019

Lawrence Nees, professor of art history and the H. Fletcher Brown Chair of the Humanities at the University of Delaware, delivered the twelfth annual Kurt Weitzmann Memorial Lecture. His paper was entitled “The Princeton Garrett 6 Evangelists Revisited.” The lecture delivered one of Princeton University’s own

manuscripts—one that presents 9th-century full-page images of Christ, the Mother of God, and three of four evangelists in a 12th-century codex—to meditate upon topics addressed by two distinguished former members of Princeton’s Department of Art and Archaeology. The origin and significance of evangelist portraits were a major concern in the scholarship of Albert Mathias Friend Jr. (1894–1956), and the methods used in the study of medieval manuscripts had shaped the research and teaching of Kurt Weitzmann (1904–93). In responding to their legacy, Nees invited the large audience to think beyond an analysis guided by the pursuit of pictorial stemmata. In so doing, he asked us to step away from the search for the ultimate origins of Gospel illumination and the “author portrait” and to contemplate instead the possibilities proposed by the deployment of a wide-ranging network of comparanda.

Building upon the wealth of his prolific scholarship on early medieval, Byzantine, and Islamic art, Nees demonstrated how the standing evangelist portraits deserve to be considered in light of a broad context that reaches beyond the parameters of the tradition of Greek book illumination. His argument built upon an understanding of the flexibility of this type, using numerous witnesses in Syriac, Ge’ez, Arabic, Coptic, and Latin manuscripts to underscore the breadth and variety of options available to artists at a given moment and within a given, yet connected, culture of book production and consumption. This modified approach, aimed at opening possibilities rather than constraining the object in light of its reconstructed origins, raised new questions regarding the function of the manuscript’s inserted miniatures.

Nees drew attention specifically to the agency of the book illuminator, the movement of books across cultures, and the value that accrued to particular visual solutions to the problem posed by the “author portrait.” The lecture’s sensitivity to variety, flexibility, and creativity allowed Nees to consider the precise implications of the differences among the evangelist portraits in this manuscript, asking about the significance of John’s display of an open book, rather than the closed books of Mark and Luke. The lecture breathed fresh life into a well-known set of images. Already notable for their reuse, surely a marker of value, as well as their early date, they have now, thanks to Nees, become points of departure for rethinking the study of illuminated books in the complex and expansive book culture(s) of the Early Middle Ages.

James F. Haley '50 Lecture April 15, 2019

Deborah Swallow, the Märit Rausing Director of the Courtauld Institute of Art, University of London, delivered the 2019 James F. Haley '50 Memorial Lecture on April 15, 2019. Her talk, titled "Art and Its Institutions: A View from London's Somerset House," drew on her diverse career as a curator, scholar, trustee, and chair of various arts institutions and organizations in the United Kingdom and India. Opening up a view of the future of art institutions through contemporary institutional engagement with the arts in the light of new funding initiatives, local politics, and international alliances, her talk also touched on the histories of colonial museums in India.

Widely known for her exhibitions and research initiatives on Indian and Southeast Asian art, and the relationships between art and anthropology, Swallow joined the Victoria and Albert Museum's Indian Department in 1983 and served as the director of collections and keeper of the Asian Department between 2001 and 2004. She established the Nehru Trust for the Indian Collections at the Victoria and Albert Museum in New Delhi, which encourages the study, preservation, and display of India's art and cultural heritage and has supported new scholarship from Indian and U.K. scholars for more than a decade. Swallow continues to work toward establishing close working relationships both with South Asian communities in the U.K. and with institutions across India.

Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres (c. 1300–c. 1550) April 5–6, 2019

This two-day international symposium was co-organized by Maria Alessia Rossi, postdoctoral researcher at the Index of Medieval Art, and Alice Sullivan, Getty/ACLS postdoctoral fellow at the University of Michigan, as part of North of Byzantium, a larger three-year initiative funded by the Mary Jaharis Center for Byzantine Art and Culture.

In response to the global turn in art history and medieval studies, this event explored the temporal and geographical parameters of the study of medieval art,

architecture, and visual culture, seeking to challenge the ways in which we think about artistic production in Eastern Europe. In the later centuries of the Byzantine empire, and especially in the decade after the fall of Constantinople in 1453, Serbia, Bulgaria, and the Romanian principalities of Wallachia, Moldavia, and Transylvania, among other centers, took on prominent roles in



Professor Michael Koortbojian with Deborah Swallow at the Haley Lecture

the transmission and appropriation of western medieval, Byzantine, and Slavic artistic traditions, as well as the transformation of the cultural legacy of Byzantium. To address this phenomenon, speakers from Serbia, Cyprus, Ukraine, Switzerland, Russia, Austria, Greece, Romania, the United Kingdom, and the United States came to Princeton to examine issues of cultural contact, transmission, and appropriation of western medieval, Byzantine, and Slavic artistic and cultural traditions in Eastern Europe. They also engaged with the issue of how this heritage was deployed to shape notions of identity and visual rhetoric in these regions, which formed a cultural landscape beyond medieval, Byzantine, and modern borders.

The event included two keynote lectures, nine papers, and a roundtable discussion, as well as a film screening and exhibition related to unique footage from 1929, recently discovered at Princeton by Visual Resources staff, that records monastic life at Mount Athos and Meteora, Greece (see page 33). The speakers also took part in two study sessions showcasing the Princeton University Art Museum's and Firestone Library's art collections. Papers presented at the symposium, together with additional invited essays, will be published in a volume with the goal of expanding and theorizing about the eclectic visual cultures of the Balkan Peninsula and the Carpathian Mountain regions during the late medieval period.

In addition to the Jaharis Center, the symposium was cosponsored by the Princeton Institute for International and Regional Studies, the Seeger Center for Hellenic Studies with the support of the Stanley J. Seeger Hellenic Fund, the Department of Art and Archaeology and the Index of Medieval Art at Princeton University, the International Center of Medieval Art, and the Society of Historians of East European, Eurasian, and Russian Art and Architecture.

Department Lectures

Spring 2019

March 11

KURT WEITZMANN LECTURE
Lawrence Nees
University of Delaware
The Princeton Garrett 6
Evangelists Revisited

March 13

Sabeth Buchmann
Akademie der bildenden Künste, Vienna
Subjects Put to the Test:
Learning Exercises in
Contemporary Art

April 4

Whitney Davis
University of California, Berkeley
Art and Global Psychological
Modernity

April 11

Caroline van Eck
University of Cambridge
Piranesi's Colossal Candelabra,
Totem Poles, and Other Varieties
of Zoomorphism in the Age of
Neoclassicism

April 15

JAMES F. HALEY '50 MEMORIAL LECTURE
Deborah Swallow
Courtauld Institute of Art
Art and Its Institutions: A View
from London's Somerset House

The co-organizers of the "Eclecticism at the Edges" symposium: Maria Alessia Rossi (left) and Alice Sullivan



Marquand Library

During the 2018–19 academic year, the Marquand Library, under the direction of Head Librarian Holly Hatheway, continued its long tradition of acquiring new and antiquarian materials with a focus on service and outreach. Items from the library's collections appeared in several notable exhibitions, including Chippendale's Director: *The Designs and Legacy of a Furniture Maker* at the Metropolitan Museum of Art. The library also contributed nine books, many featured in past newsletters, to the inaugural exhibition *Welcome Additions: Selected Acquisitions 2012–18* in the newly opened Ellen and Leonard Milberg Gallery in Firestone Library.

(All nine titles have been fully digitized and are available online via the Digital Princeton University Library website, dpul.princeton.edu). Use of Marquand's special collections in courses continued to grow this year, as did opportunities for public programing, including the presentation of seven Islamic manuscript facsimiles to visitors attending Princeton's Office of Religious Life event "Muslims & Manuscripts." The staff at Marquand looks forward to continuing to preserve the library's collections and find creative ways to share content with scholars, both onsite and around the globe.

Many notable acquisitions were made for the Marquand collection this past year. Medieval and Renaissance items of note include *Mirabilia Romae* (ca. 1475), one of the earliest editions of the first pilgrims' guides to the city of Rome; Joachim de Fiore's *Revelationes super Statum Summorum Pontificum* [1511–12], a scarce book of papal prophecies attributed to the pseudo-Joachim de Fiore, illustrated with 31 remarkable woodcuts, each combining image, text, and motto; and *Villa Laurentii...* (1541), a unique copy of Lorenzo Mondanari's descriptive poem about Cardinal Trivulzio's villa and (lost) gardens near Tivoli. Also acquired was

Pieter Schenk's *Picturae Sinicae ac Surattanae, Vasis Tabellisque Exhibitae* (1702), one of the few chinoiserie albums thought to derive directly from authentic Chinese sources, such

as ink drawings of famous people accompanied by transcriptions of Confucian teachings. *Signa Antiqua e Museo Jacobi de Wilde...* (1700) is an early catalogue of a private collection of ancient antiquities authored and illustrated by a woman, Maria de Wilde, daughter of the collector Jacob de Wilde.

Marquand also added some spectacular festival books: a 1625 publication celebrating the visit of Prince Władysław Sigismund Vasa–Jagiellon, (later king of Poland) to the Archduchess Maria

Maddelena of Austria, joint regent of Florence, includes *La Liberazione di Ruggiero dall'Isola d'Alcina*, considered to be the first opera by a female composer, with music composed by Francesca Caccini and illustrations of the sets and the ducal palace by the Parigi family; and Pierre de Bretagne's *Rejouissances et fêtes magnifiques...* (1723), which commemorates the marriage of the Electoral Duke of Bavaria to Princess Maria Amalia of Austria, with 20 double-page plates of festivities in the palaces and gardens at Nymphenburg and Schleissheim.

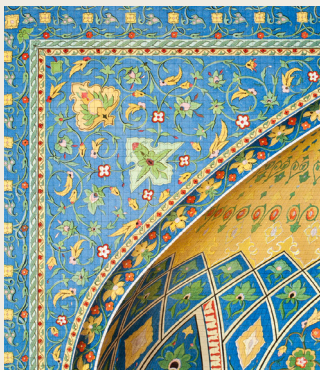
Significant additions to Marquand's stellar collection of depictions of the antiquities of Rome include a magnificent copy of Giovanni Battista Piranesi's *Campus Martius Antiquae Urbis* (1762), featuring the "Ichonographia," an enormous foldout plan showing Piranesi's visionary re-creation of this area of ancient Rome; and Jean Barbault's *Recueil de divers monumens anciens...* (1770), with 104 plates. Pascal-Xavier Coste's *Monuments modernes de la Perse* (1867), lavishly illustrated with 56 plates (some folding and eight in chromolithography), joins Coste's earlier publication of ancient Persian architecture of the region already in Marquand's collection. Recent notable acquisitions of journals



Detail of title page of Lorenzo Mondanari, *Villa Laurentii...* (1541)



Title page of Giovanni Battista Piranesi, *Campus Martius Antiquae Urbis* (1762)



Detail of mosaic tiles at the Royal Mosque, Isfahan, from Pascal-Xavier Coste, *Monuments modernes de la Perse* (1867)



Portrait of Maria de Wilde from *Signa Antiqua e Museo Jacobi de Wilde* (1700)



Cover of *Quatre gats* (1899)

include *Quatre gats* (1899) and *Pèl & ploma* (1899–1903), published in Barcelona; *Stile futurista* (Turin, 1934–35); and *Daily Bûl* (1951–53), a late Surrealist Belgian serial. Other 20th-century highlights include *La Métromanie* (1949), Jean Dubuffet’s whimsical celebration of the Paris subway, and *Un jardin d’hiver* (1974), an artist’s book commemorating the installation of a mock winter garden in the Palais des Beaux-Arts, Brussels, by Marcel Broodthaers.

Chinese art acquisitions continue to build on the existing strengths of the collection. Marquand has partnered with the East Asia Library to purchase the full 108-volume series of Buddhist woodblock images, *Zhongguo fojiao banhua quanji*, which is available for browsing in Marquand’s stacks. The first installments of the lavishly illustrated *Ming hua quanji* series have been added to complement the Zheijiang University Press series on Song and Yuan paintings. Select film titles, including Lydia Chen’s *Wumai zhong de yishu* [Art in Smog], a thoughtful presentation of the changing lives of artists and curators in contemporary China, and Zhang Ximing’s intimate and highly stylized short documentary of photographer Ren Hang, *Wo you yige youyu de xiao wenti* [I’ve got a little problem], were added to the University’s video collection. Important Chinese special collections acquisitions include additions to the growing collection of rare Republican-era serials: *Shanghai manhua* [Shanghai Sketch]; *Manhua jie* [Modern Puck], which was published in an eight-issue run in 1936 when the Guomindang shut down publication of *Shidai manhua* [Modern Sketch]; and the collaborationist-leaning *Beijing manhua* [Beijing Puck], published in the north with pro-Japanese content but emulating its Shanghai-based antecedents closely in format and visual style.

Marquand’s Japanese rare books were featured in the Princeton University Art Museum’s exhibition *Picturing Place in Japan* this past year. The library was also fortunate to host Madoka Takagi, a Friends of the Princeton University Library Grant recipient from Japan who studied materials in Marquand’s recently acquired Shibui Collection of

17th-century Japanese books. There were also a number of remarkable acquisitions of Japanese rare books illustrated by famous woodblock print artists this past year, including: *Onna kassen shinsho* [The ‘New Style’ Female Poets] (1682) by Hishikawa Moronobu; *Shunjō yubinyō* [Passionate Finger Puppets] (ca. 1830) by Keisai (Ikeda) Eisen; and three titles by the artist Utagawa Kunisada: *Sento shinwa* [New Stories of the Bathhouse] (ca. 1820s); *Ukiyo Genji gojuyo jo* [Floating World Genji in 54 Chapters] (ca.

1850), an erotic twist on the classic tale; and *Natsu no Fuji* [Mt. Fuji in Summer] (1827–28), famously featuring celebrated Kabuki actors without their makeup. A handscroll, *Kumano kozaura kujirakata onyakusho zaikinchi* [Treatise on Whaling in the Kozaura (Inlet), Kumano] (1856), was among several purchases that enhanced the collection of materials documenting the visual tradition of whales and whaling in Japan. Other acquisitions include a number of important architecture books, including extremely rare titles like *Metaborizumu 1960: toshie no teian* [Metabolism 1960: The Proposals for a New Urbanism], which was the manifesto for this influential Japanese architectural movement, and significant Japanese photography titles like Araki Nobuyoshi’s *Oh Nippon* and *Senchimentaru no tabi-Okinawa* [Sentimental Journey—Okinawa]; Ishiyuchi Miyoko’s *The Apartment* and a full run of her *Main: foto magazine*; and a very scarce copy of *Another Country in New York*, printed and photocopied by photographer Moriyama Daido as part of a performance piece in Tokyo in 1974.



Title page of Jean Dubuffet, *La Métromanie* (1949)



Hua Lu, Roulin [Ravaging], back cover of *Man hua jie* [Modern Puck], issue 7 (1936)



Ukiyo Genji gojuyo jo [Floating World Genji in 54 Chapters] (ca. 1850)



Natsu no Fuji [Mt. Fuji in Summer (Actors without Makeup and Costume)] (ca. 1827)

Kumano kozaura kujirakata onyakusho zaikinchi [On Whaling in the Kozaura (Inlet), Kumano] (1856)

Tang Center Events

Lectures

October 9, 2018

Soyoung Lee, Harvard Art Museums

Korean Ceramics: Not Your Usual Story

Cosponsored by the East Asian Studies Program

October 11, 2018

Gennifer Weisenfeld, Duke University

Electric Design: Light, Labor, and Leisure in Prewar Japanese Advertising

Cosponsored by the Department of Art and Archaeology

March 27, 2019

Klaas Ruitenbeek, director emeritus, Berlin Museum of Asian Art

Albums of Ordinary Faces: Small-Size Portraits from Painters' Studios in Late Imperial China

Cosponsored by the East Asian Studies Program

April 16, 2019

Melissa McCormick, Harvard University

Illuminating Genji: A Lecture on *The Tale of Genji* Exhibition at the Metropolitan Museum of Art

Cosponsored by the East Asian Studies Program

At the reception after Gennifer Weisenfeld's lecture (left to right): Mai Yamaguchi, Kent Cao, Jay Xu '08, Professor Cheng-hua Wang, Mengge Cao, Gina Choi, and Yutong Li

Tang Center for East Asian Art

Throughout the 2018–19 academic year, the Tang Center, under the direction of Professor Andrew M. Watsky and Dora C.Y. Ching, balanced research for publication projects with a diverse program of lectures, panels, and workshops.

Four scholars came to Princeton to lecture on topics, ranging from Korean ceramics to portraiture in 17th- and 18th-century China, *The Tale of Genji* in Japanese art, and design and advertising in 20th-century Japan. Soyoung Lee, Ph.D., chief curator of the Harvard Art Museums, discussed Korean ceramics, exploring broad-ranging definitions of “Korean” in ceramics. Drawing on examples from the Chosŏn (Joseon) dynasty (1392–1910), she demonstrated the complexities of analyzing “Korean” ceramics, revealing how cross-cultural influences complicate traditional interpretations. Klaas Ruitenbeek, Ph.D., director emeritus of the Berlin Museum of Asian Art, shared his recent scholarship in his lecture “Albums of Ordinary Faces: Small-Size Portraits from Painters' Studios in Late Imperial China.” An outgrowth of an exhibition on portrait painting of the Ming and Qing dynasties, his lecture delved into the making and the uses of small-size studio portraits. Melissa McCormick '00 of Harvard University introduced highlights from *The Tale of Genji* exhibition at the Metropolitan Museum of Art, for which she was guest curator. She discussed the show's central themes, which

included the female authorship of *The Tale of Genji*, the work's relationship to Buddhism, and the political uses of *Genji* imagery from the medieval to the modern era. Gennifer Weisenfeld '97 of Duke University presented the lecture “Electric Design: Light, Labor, and Leisure in Prewar Japanese Advertising.” She addressed the role of graphic design and advertising in aestheticizing, visualizing, and commodifying the seemingly transformative social powers of electric energy. The Tang Center was pleased to have partnered with the East Asian Studies Program as co-organizer and cosponsor of three of these four lectures.

In November, the Tang Center organized, with the Princeton University Art Museum, an interdisciplinary panel discussion, “Place Making in the Arts: Japan and Beyond” to complement the museum's exhibition *Picturing Place in Japan*, co-curated by Watsky. The panel drew inspiration from the exhibition, which revealed how representations of place could evoke the topography of an actual location but could also be artistic creations of imagined places or reinventions of past images. Speakers explored the concept of place from the perspectives of art, art history, literature, and photography. Watsky introduced the complexities of how place is depicted and imagined in Japanese painting. Leila Philip '86, a writer, poet and educator, shared her experiences of studying with a master potter in Miyama in southern Japan and how place—the town



Yeesoookyung (b. 1963), *Translated Vase TVWI*, ceramic shards, epoxy, and gold leaf (detail), Princeton University Art Museum (2017-229), one of the works discussed by Soyoung Lee



of Miyama—became emblematic of craft, culture, and a way of life. Photographer Lois Conner described the importance of experiencing landscapes and capturing a vision of those landscapes through photography. Karl Kusserow, the John Wilmerding Curator of American Art at the museum, discussed his exhibition, *Nature's Nation: American Art and Environment*, which reconsidered American art—both famous landscapes and seldom-seen objects—through the lens of environmentalism and ecology.

In late spring, the Tang Center held a one-day workshop, “Questions on the Concept of Landscape in Chinese Art.” Organized by Professor Cheng-hua Wang and Dora Ching, the workshop brought together a core group from Princeton—including Watsky; Cary Liu, the Nancy and Peter Lee Curator of Asian Art at the Princeton University Art Museum; Professor Rachael DeLue; and Professor Emeritus Jerome Silbergeld—with Jie Shi, of Bryn Mawr College; Wu Hung, of the University of Chicago; Xiaofei Tian, of Harvard University; and Ronald Egan, of Stanford University. Discussions centered on the concept of landscape, or, more appropriately, “shanshui,” meaning “mountains and water” in Chinese. Participants recalibrated questions about “shanshui” as a term, as literary and painting genres, and as a descriptor for ways of depicting the world. All recognized the need to reevaluate “landscape” or “shanshui” as a keyword and organizing principle in the study of art and literature in Asia. Comparisons with the idea of nature and the practice of landscape painting in the West provided insights on how to view and analyze “landscape/shanshui” painting. The workshop served as a touchstone for future topics, including the role of travel in “landscape,” the concept of time, and the use and meaning of colors and ink, among others.

In collaboration with the art museum, the Tang Center contributed to the acquisition of a drawing by Kuwabara Moriyuki (b. 1942). Using a compass and acrylic pigments of

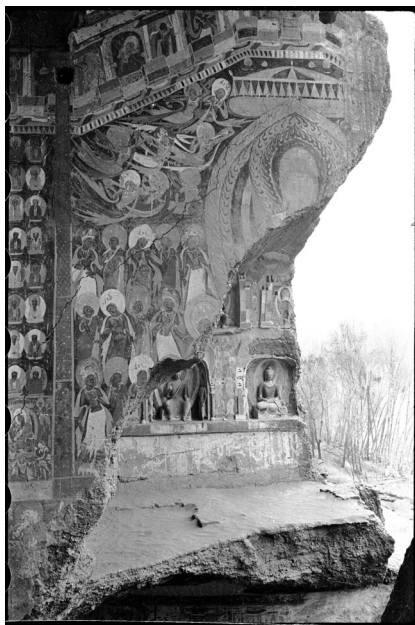
different tones and colors, Kuwabara created an intricate lattice of layers of overlapping circles by manipulating the placement of the center points of the circles. The lines and lattices impart both meditative and expressive qualities that resonate with ink line paintings in the museum’s Asian art collection and minimalist works in the modern and contemporary art collection.

The Tang Center and the art museum also welcomed Kwun Nam (Phil) Chan, Ph.D., as a J. S. Lee Memorial Fellow in late January (see pages 10-11). A research-assistant curator of painting and calligraphy at the Art Museum at the Chinese University of Hong Kong, Chan spent the spring semester studying works of Chinese calligraphy and painting from the Song through the Qing dynasties in the museum’s collection. He worked in particular on calligraphic letters, often making or further developing transcriptions. As part of

his fellowship, Chan was also able to travel to numerous museums in the U.S. and expand his knowledge of Chinese art collections.

Throughout the year, the Tang Center continued work on the Lo Archive project, a multiyear endeavor which examines the mid-1940s photographs of the Mogao and Yulin Caves in western China from the Lo Archive. A chief focus of the Center, this project will culminate next year in a seven-volume publication titled *Visualizing Dunhuang: The Lo Archive Photographs of the Mogao and Yulin Caves* (volumes 1–6) and *Visualizing Dunhuang: Seeing, Studying, and Conserving the Caves* (volume 7). The publication will make available for the first time in print more than 2,000 photographs made by James and Lucy Lo in the 1940s, with newly drawn maps, diagrams of the different cave structures, and a collection of research essays.

Finally, in April the Princeton scholarly community gathered at the University Chapel with friends, family, and colleagues and students from around the world to remember and honor Professor Emeritus Wen Fong (1930–2018), who passed away in October 2018 (see page 12). For a visual tribute to Wen Fong’s life and career, please visit tang.princeton.edu.



Lo Archive photograph of Cave 257 at the Mogao Caves in Dunhuang, China; photograph taken in 1943–44

Tang Center Events

Panel

November 8, 2018

Place Making in the Arts: Japan and Beyond

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

Workshop

April 12, 2019

Questions on the Concept of Landscape in Chinese Art

Organized by Cheng-hua Wang and Dora C.Y. Ching

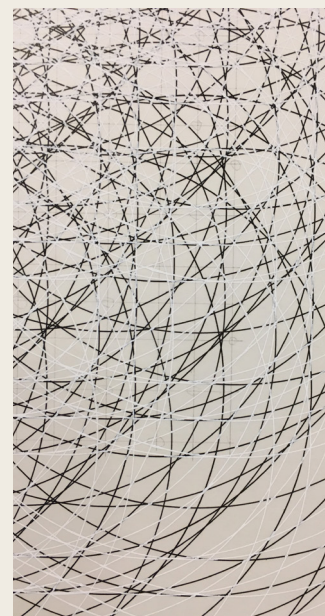


PANEL DISCUSSION

Place Making in the Arts

Japan and Beyond

Kuwabara Moriyuki (b. 1942), *Drawing*, 1975 (detail), Princeton University Art Museum (2016-106)



Index of Medieval Art



Art History Specialist Judith K. Golden

The Index's conclusive transition to a new online database platform opened the door to many new developments this year, including new cataloguing of backfiles and other collections not previously added to the online database; the development of a browsable network of subjects; and the design of a relational presentation for in-situ iconography. It also introduced the possibility of new partnerships with outside institutions, currently envisioned to include the Universidad Nova de Lisboa and the Sorbonne.

The busy program of events this year opened in November with the annual Index Conference, "Out of Bounds: Exploring the Limits of Medieval Art." This introduced a new model in which department graduate students and their advisers, Professors Charles Barber and Beatrice Kitzinger, worked with Index staff to invite speakers to join the students for a research workshop prior to the public lectures. Both events provoked an inspiring and enjoyable exchange. In spring 2019, the Index also cohosted two externally generated conferences: "Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres (c. 1300–c. 1550)," organized by Alice Sullivan with Index postdoctoral researcher Maria Alessia Rossi, and "Abstraction before the Age of Abstract Art," organized by Elina Gertsman and Vincent Debiais. The Index also sponsored two sessions at the International Congress on Medieval Studies at Kalamazoo and offered several informal Index Workshops.

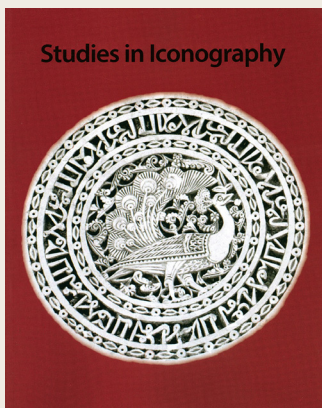
In tandem with these public programs, the Index has joined with Penn State University Press to copublish the book series *Signa: Papers of the Index of Medieval Art at Princeton University*. Replacing an earlier distribution agreement with the press, the series will be inaugurated by the volume *The Lives and Afterlives of Medieval Iconography*, scheduled to appear in 2021. The Index also continues to copublish the journal *Studies in Iconography* with Medieval Institute Publications; the recently published volume 40 includes articles on topics ranging from Late Antique mosaics and Gothic manuscripts to Islamicate stucco ornament and Renaissance painting.

Index staff witnessed two major changes this year. On July 1, 2019, Judith Golden retired after nearly 20 years as

an art history specialist. Her wide-ranging expertise, which included Gothic manuscripts and liturgy, women artists, and musical and botanical iconography, was deeply valued by her colleagues, and her good humor and collegiality will be very much missed as we wish her a relaxing and rewarding retirement with her husband, John. In September 2019, Maria Alessia Rossi joined the staff as art history specialist after two years at the Index as a postdoctoral researcher hired to develop the new Index subject network. A specialist in Byzantine art, Rossi will oversee the completion of the network while transitioning to the regular cataloguing and reference responsibilities of her new role. We are delighted that she has chosen to continue her work with us.

Index staff were active individually as well. Director Pamela Patton published "Demons and Diversity in León," in *Medieval Encounters* 25, nos. 1–2 (2019), and "Otherness in European Medieval Art," in *Oxford Bibliographies in Art History*. She lectured at the University of Pittsburgh, Fordham University, the Institut national d'histoire de l'art in Paris, and the 2019 Medieval Academy conference; consulted with both Lovett Productions, for the documentary *Children of the Inquisition*, and Elisabeth Productions, for the forthcoming *Through All Creatures*; and gave interviews about concepts of race in the Middle Ages with BBC Brasil and *The Root*. In September 2018, Patton was one of six U.S. scholars in attendance at the "Homenaje al Hispanismo Internacional" in Madrid, hosted by the Duques de Soria Foundation and King Felipe VI of Spain.

Art History Specialist Catherine Fernandez lectured on "Matrix as Ornament: The Medieval Afterlife of Intaglios and the Retrospection of Function," at the Institute for Advanced Study, and on "Relic Assemblage as Memory Palace: The Construction of Valois Identity through Jean de Berry's Reliquary Collection," in a roundtable honoring Cynthia Hahn at the 54th International Congress on Medieval Studies at Kalamazoo. She also provided an overview of the new features of the Index's database to scholars at the ROMANE database in the Center for Medieval Studies (CESCM) at the University of Poitiers. As outreach coordinator for the Index, Fernandez led numerous classroom instruction sessions; she also continued working with Jon Niola on refinements to the Location in Structure Field for in-situ iconography.



Studies in Iconography 40 (2019)

Poster image from the Index roundtable at Kalamazoo: Last Supper, *Gladzor Gospels* (Los Angeles, Charles E. Young Research Library, Armenian 1, p. 156), ca. 1300



Postdoctoral Researcher Maria Alessia Rossi represented the Index at a lecture at the University of Mississippi and coorganized, with Jessica Savage, two Index sessions at the 2019 International Congress on Medieval Studies in Kalamazoo. She also collaborated with Julia Gearhart, acting director of the Visual Resources Collections, on the exhibition “No Woman’s Land,” shown in McCormick Hall. In addition, together with Alice Sullivan, Rossi has developed the new initiative North of Byzantium, sponsored by the Mary Jaharis Center for Byzantine Art and Culture; among its first outcomes was the conference “Eclecticism at the Edges,” hosted at the Index in April 2019 (see page 25). Rossi’s coedited volume *Late Byzantium Reconsidered: The Arts of the Palaiologan Era in the Mediterranean* (Routledge, 2019) appeared in spring 2019. She began her new position as art history specialist at the Index on September 1, 2019.

Together with Rossi, Art History Specialist Jessica Savage organized two Index-sponsored sessions at the 54th International Congress on Medieval Studies at Kalamazoo: a roundtable, “Encountering Medieval Iconography in the Twenty-First Century: Scholarship, Social Media, and Digital Methods,” and a workshop introducing search features of the new Index database. Savage also contributed two biographical entries, on former Index directors Helen M. Woodruff and William Burke, to the online *Dictionary of Art Historians* (arthistorians.info). At the Index, Savage continues the research and cataloguing of Index backfiles and digitized manuscript collections, including Professor Emeritus James Marrow’s images of manuscripts in the New York Public Library. In summer 2019, she worked with two Rutgers library school interns to create an up-to-date inventory of the Index card files.

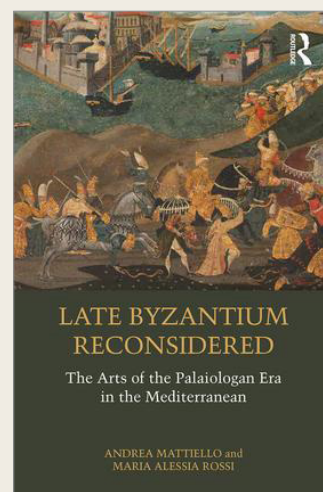
In October 2018, Art History Specialist Henry Schilb presented “Mutual Peripheries:

Differentiating between the Byzantine Traditions of Wallachian and Moldavian Embroideries” in the “North of Byzantium” sessions sponsored by the Mary Jaharis Center for Byzantine Art and Culture and organized Maria Alessia Rossi and Alice Sullivan at the Byzantine Studies Conference in San Antonio, Texas. In May 2019, he presented “How Not to See the Iconography, Ornament, and Inscriptions on Moldavian Epitaphioi” at the colloquium “Fils de Foi” at the Institut national d’histoire de l’art in Paris. Throughout the last year, Schilb also continued to oversee a project that he initiated three years ago: with the help of his Index colleagues, he has been verifying and updating each of the thousands of location names used in the Index database—from countries and counties to castles and caves.

Office Coordinator Fiona Barrett oversaw both Index subscriptions and event logistics with masterful efficiency in this very busy year. In addition, she continued assisting editorial staff with metadata cleanup in the new database, supervising student workers, and adding catalogue numbers to the Index library in preparation for a future reorganization. Photographer John Blazejewski continues to divide his time between the Visual Resources Collection and the Index; for the latter, he has developed a workflow for new photography that will aid his work with editorial staff in adding and upgrading images in the new online database. Finally, Technology Manager Jon Niola continued his work on refinements to the Index database and looks forward to implementing several new features, including a browsable taxonomy network and specially structured cataloguing for iconography found in situ.



Moldovița Monastery, Romania, Church of the Annunciation, a topic in the “Eclecticism at the Edges” conference



Maria Alessia Rossi et al., *Late Byzantium Reconsidered: The Arts of the Palaiologan Era in the Mediterranean*

Speakers at the “Out of Bounds” conference. Left to right: Sarah Guérin, Pamela Patton, Jill Caskey, Suzanne Conklin Akbari, Michele Tomasi, Thelma Thomas, Christina Maranci *98, Michele Bacci, Alice Sullivan, Alicia Walker, Eva Frojmovic



Visual Resources Collection



Mustafa Kemal Baran working with Antioch material



Robert Pennoyer (center) reviews the Pennoyer archive with his son, Russell, and Julia Gearhart



Aladza mosque in Foca, Bosnia and Herzegovina, 1550–51, destroyed during the Bosnian War (Živkov Collection, ca. 1965–66)



Richard Stillwell wearing flower crown at Delphic Festival, Delphi, Greece, 1927 or 1930 (Stillwell Collection)

This past year the Visual Resources Collection (VRC) continued to support the curriculum and scholarship of the department with superior images and comprehensive cataloguing while also increasing outreach of the collections, improving the quality of and access to digital images, and forging new collaborations on campus and beyond.

November 2018 saw the visit of Robert M. Pennoyer, retired partner at Patterson Belknap Webb & Tyler LLP, former trustee of the Metropolitan Museum of Art, and lifetime trustee of the Morgan Library & Museum. Pennoyer viewed the exhibition of photographs taken by his uncle, Sheldon A. Pennoyer, during his service as one of the “Monuments Men” during and after World War II. He also generously donated additional photographic prints belonging to his late uncle.

During the fall semester, graduate students from Harvard and Princeton consulted the archives of the Antioch excavation for the class Religion 504, “Studies in Greco-Roman Religions: Antioch from the Seleucids to Late Antiquity,” cotaught by Professor AnneMarie Luijkendijk (religion) and Laura Nasrallah ’91, then professor of New Testament and early Christianity at Harvard Divinity School (now at Yale Divinity School). Another class, “Antioch through the Ages: Archaeology and History,” also utilized the archives extensively. Taught by Alan Stahl, curator

of numismatics in Firestone Library, the class focused on a single sector of the Antioch excavations (13-R) which produced the greatest concentration of dated materials and therefore illustrates well the transitions of the site from the Classical to the Late Antique and Islamic eras. The new Antioch collection website (vrc.princeton.edu/researchphotographs), which is actively being expanded and improved, was a great resource for the class: the VRC had added scans of correspondence, coin cards, and additional archival documents relating to sector

13-R. In May 2019, the Antioch archive was the focus of research by repeat visitor Mustafa Kemal Baran, a doctoral candidate at Koç University in Istanbul who studies the social history of archaeological excavations in Turkey. At the VRC, he worked on his Library Research Grant project “Exploring Local Communities, Labor, and Politics: An Inquiry into the Social History of the Excavations of Antioch-on-the-Orontes (1931–1939).”

Student workers Sophie Evans ’21 and Jacob Wheeler ’20 digitized the photographic negative collection of the late Professor Richard Stillwell ’21, *24 (1899–1982). Stillwell, an archaeologist, was not only an esteemed teacher at Princeton (where he was affectionately referred to as “Digger Dick” by his students) but also served the American School of Classical Studies in Athens in many capacities, including director. He directed the excavations of ancient Corinth, contributed to the excavations of the Athenian Agora and Antioch-on-the-Orontes, and was editor-in-chief of the *American Journal of Archaeology* from 1954 to 1973. The Stillwell collection contains more than 1,000 images, primarily of classical architecture in Greece—Athens, Corinth, Aegina, Bassae, Delos, Delphi, Olympia, Sounion, Thebes, and other sites—taken in the late 1920s. Virginia French, senior image cataloguer and assistant director of the VRC, also found that the collection includes many images of Byzantine architecture and scenes of village life in Greece. Of particular interest are the images of the Delphic Festival from 1927 or 1930.

In an effort to learn more about these images and the people shown in them, the VRC has reached out to Stillwell’s granddaughter, Camilla MacKay, Ph.D., an archaeologist and director of library research and instructional services and scholarly communications librarian at Bryn Mawr College. MacKay has offered to review her grandfather’s diaries and share information on his travels in order to more precisely date these photographs, which have little identifying information. An exhibition of these fascinating and beautiful photographs is planned for McCormick Hall in fall 2019.

Professor Charles Barber facilitated the purchase of a collection of digital images of the art and architecture of the Balkans from Stanislav Živkov, an art historian and archaeologist who assembled much of the collection from the archive of his former teacher, Professor Andrej Andrejević. Andrejević is best known for his monograph

on the Ottoman-era Aladza Mosque at Foca, in eastern Bosnia and Herzegovina, which has undergone extensive rebuilding after being destroyed in 1992 and was reopened this year. Senior Image Cataloguer Michele Mazeris has been inventorying this intriguing collection, which includes scans of many vintage photographs from the early 20th century as well as detailed technical documentation of historic buildings.

In November 2018, Richard Betts *71 brought a gift of digital images of the construction of the Picasso *Head of a Woman* that formerly stood in front of McCormick Hall. The photographs record Carl Nesjar—the Norwegian sculptor, painter, and graphic artist who directed the construction of this and other exposed aggregate concrete sculptures by Picasso—at work on the piece, as well as the department’s late professor David Coffin observing the process. These welcome additions to the VRC collection documenting architecture and art on campus have also been made available to the Campus Collections division of the Princeton University Art Museum.

Media Specialist Marilyn Hansen, who was celebrated at this year’s Service Recognition Luncheon for her 35 years at Princeton, continues to support the department primarily by assisting with classroom projection. She recently completed painstaking Photoshop editing of the VRC’s collection of photographs of sites in the former Roman provinces in the area of modern Syria, Jordan, and Lebanon taken in the 1890s by Rudolf-Ernst Brünnow and Alfred von Domaszewski. The image collection currently online will soon be replaced with these greatly improved digital images.

Yichin Chen has been busy cataloguing images of Chinese paintings of the Song dynasty and wall paintings from *Song hua quan ji* [Complete Works of Song Art] and *Zhongguo chu tu bi hua quan ji* [Complete Collection of Murals Unearthed in China]. During summer 2019, she catalogued images in preparation for Professor Cheng-hua Wang’s fall 2019 course “Europe in the Making of Early Modern Chinese Art.” In June, Chen attended the Summer Education Institute for Visual Resources and Image Management at the University of New Mexico, Albuquerque. The multiday workshop covered digital project design, intellectual property, digitization, digital preservation, and digital repositories, as well as instructional design and user outreach.

Michele Mazeris has been busily adding edited or newly catalogued images to the institutional image collection within Artstor. As of June 2019, the VRC has made 476,960 catalogued images available to Princeton students, who can also access more than 2 million images in other collections in Artstor.

Finally, there have been a number of interesting developments in relation to the film documenting a 1929 expedition to Mount Athos that was discovered in McCormick Hall last year and was described in last year’s newsletter. The film footage was screened to enthusiastic public audiences in McCormick Hall and at the Seeger Center for Hellenic Studies. VRC Acting Director Julia Gearhart collaborated with Maria Alessia Rossi, postdoctoral researcher at the Index of Medieval Art, on an exhibition in McCormick Hall that describes the discovery of

the collection and the story of the expedition, and displays some of the beautiful images from the glass lantern slides and prints that the VRC has scanned, edited (thanks to VRC photographer John Blazejewski), and catalogued (thanks to Michele Mazeris). During their research, Gearhart and Rossi contacted the Mount Athos Center in Thessaloniki, an institution devoted to promoting the spiritual

and cultural history of Mount Athos. This led to an exciting collaboration that will allow the center to exhibit curated images from the collection in Thessaloniki in May 2020, with an accompanying catalogue. In return, the center will help with the identification of images and will undertake additional archival research that will be used for a website displaying the collection. Anastasios Ntoulos, the director of the center, visited Princeton in early June 2019 to examine the collection, view the exhibition and the film footage, and sign an official agreement. This collaboration will provide a valuable resource for those working to preserve and share the rare early visual documentation of Mount Athos.



Marilyn Hansen with President Eisgruber at the 2019 Service Recognition Luncheon



Installation of Picasso’s *Head of a Woman*, July, 1971 (photo by Richard Betts *71)

Poster for the Mount Athos collection exhibition, designed by Jacob Wheeler ’20



Select 2019 Art Museum Events

September 19–20

Lecture and Symposium |
*Helen Frankenthaler Prints:
Seven Types of Ambiguity*

October 10

Panel Discussion | *Nature, Art,
and the Subjectivity of Color*

October 19

Panel Discussion | *The Eternal
Feast: Banqueting in Chinese
Art from the 10th to the 14th
Century*

November 2

Opening Lecture | *The Eternal
Feast: Banqueting in Chinese
Art from the 10th to the 14th
Century* by Zoe Kwok, assistant
curator of Asian art

November 7

Opening Lecture | *States of
Health: Visualizing Illness and
Healing* by Veronica White,
curator of academic programs

November 15

Symposium | *States of Health:
Visualizing Illness and Healing*



Utagawa Hiroshige, *Moon Pine at Ueno*, from the series *One Hundred Views of Famous Places in Edo*, 1857, museum purchase, Laura P. Hall Memorial Fund, selected for acquisition by students in Art 425, “The Japanese Print”

Curator Karl Kusserow teaching in
Nature’s Nation

Art Museum News

The museum in 2018–19 presented 11 special exhibitions and more than two dozen themed gallery installations featuring hundreds of works from the museum’s collections and from a variety of lenders worldwide. By year’s end the museum had again welcomed more than 200,000 visitors. Of particular importance, the museum saw a significant increase in both the number and diversity of visiting classes this year. During the 2018–19 academic year, more than 7,000 students from 150 courses offered by 51 departments and programs visited the museum, once again setting a record.

The fall semester began with the exciting news that Sir David Adjaye and Adjaye Associates, in partnership with Cooper Robertson, had been selected to design a new building for the museum. Programming and concept design phases have already been completed, and the project has now entered the schematic design phase, with construction expected to begin in early 2021. The museum will remain fully programmed in its current facility until that time, including supporting teaching and research needs. Museum staff are currently evaluating how to sustain object-based teaching, as well as a limited program of exhibitions and a full roster of educational programs, during the construction period, which is expected to last approximately three and a half years.

In October 2018, the museum opened *Nature’s Nation: American Art and Environment*, a sweeping examination of more than 300 years of art-making in North America. Curated by Karl Kusserow, the John Wilmerding Curator of American Art, and Alan Braddock, the Ralph H. Wark Associate

Professor of Art History and American Studies at William & Mary, the exhibition considered a wide range of art in many media—from colonial furniture and Hudson River landscape painting to Native American basketry, modernist abstraction, and postwar environmental activism—highlighting the evolving ecological implications of subjects and contexts of creation as well as artistic materials and techniques. After its premiere at Princeton, *Nature’s Nation* traveled to the Peabody Essex Museum in Salem, Massachusetts, and the Crystal Bridges Museum of American Art in Bentonville, Arkansas. The exhibition garnered extensive critical coverage, and its accompanying publication was recognized with awards of excellence from both the Association of American Publishers and the Association of Art Museum Curators.

Also during the fall, the exhibition *Picturing Place in Japan* explored representations of place as a dominant subject of Japanese painting throughout history. Curated by Professor Andrew Watsky and Ph.D. candidate Caitlin Karyadi, along with Cary Liu, Nancy and Peter Lee Curator of Asian Art, the exhibition featured 40 paintings, prints, books, and photographs from the 16th to the 21st century, including a number of significant loans and acquisitions from the renowned Gitter-Yelen Collection.

The spring was anchored by a pair of exhibitions curated by museum director James Steward. *Gainsborough’s Family Album*, organized in association with the National Portrait Gallery, London, highlighted a select group of works by the 18th-century English painter Thomas Gainsborough, who



painted more portraits of his family—his wife, father, sisters, but most importantly his two daughters as they grew—than any European artist before him, leaving a legacy both poignant and remarkably modern for its time. A companion exhibition, *Confronting Childhood*, featured a selection of photographs and paintings from the museum’s collections—including works by Diane Arbus, Ruth Bernhard, Lewis Carroll, Lewis Hine, Dorothea Lange, Sally Mann, and Clarence White—that considered the complex reality of childhood and family life in the modern world.

Also during the spring, the museum hosted its first fully bilingual exhibition, *Miracles on the Border: Retablos of Mexican Migrants to the United States*, which featured 50 small-scale votive paintings commemorating the dangers of crossing the border and living in the United States. Offered in conjunction with Princeton’s Migration Lab, the exhibition continued the museum’s investigation of questions of migration.

Educational activities and events continued to grow in energy and impact, numbering some 300 public programs, from complex scholarly symposiums to lecture series to artists’ talks to student- and docent-led tours. During the run of *Nature’s Nation*, the museum partnered with the Princeton Environmental Institute in presenting a pair of public lectures by the renowned environmental writers Bill McKibben and Naomi Klein, as well as an interdisciplinary faculty panel that considered environmental issues against the backdrop of selected works from the exhibition.

The museum continues to strengthen its collections with strategically selected works that build on existing strengths or that fill

gaps. Particularly noteworthy acquisitions included an important gift from the Helen Frankenthaler Foundation of 15 prints by the distinguished abstract artist, which formed the nucleus of the exhibition *Helen Frankenthaler Prints: Seven Types of Ambiguity*. The museum also acquired an extraordinary group of nearly 5,000 drawings by American architect and designer Michael Graves, spanning the entire range of his subject matter throughout his career. Photojournalism by artists including Margaret Bourke-White, Gordon Parks, and W. Eugene Smith was a major collecting focus this year in advance of next year’s exhibition *Life Magazine and the Power of Photography*. A spectacular impression of Rembrandt’s etching *Landscape with the Three Trees* was another highlight.

This fall the museum will present *The Eternal Feast: Banqueting in Chinese Art from the 10th to the 14th Century*, a focused exhibition that examines the art of the feast and its role in communicating concepts that linked earthly life with the afterlife. Also on view will be *States of Health: Visualizing Illness and Healing*, a cross-cultural consideration of the role that art plays in shaping perceptions and experiences of illness and healing. Research and planning also continues toward future exhibitions, including *Cézanne: The Rock and Quarry Paintings* and *Basquiat in the Studio: The Blue Ribbon Paintings*.



Sally Mann, *Under Blueberry Hill*, 1991 (© Sally Mann, Courtesy of Gagosian Gallery)



Helen Frankenthaler, *Deep Sun*, 1983 (© 2019 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York / Tyler Graphics, Ltd., Bedford Village, NY)



Students line up for the museum’s annual Nassau Street Sampler

News from Alumni



The New Face of LAA (2018), an oil painting by Leif Nilsson commemorating the exterior restoration of the Lyme Art Association gallery, where Elsbeth (Field) Dowd '04 is development manager

Undergraduate Alumni

Lex Brown '12's exhibition of video and large-scale drawings, *Animal Static*, ran at The Kitchen in Chelsea, Manhattan, from January 17 through February 23, 2019. Receiving praise in *The New Yorker* and *ArtForum* for its “sobering truth” and “original voice,” the exhibition culminated in a performance of her one-woman operetta *Focacciatown*. In April, Lex began her video project *The Inside Room* at Recess Art on Washington Avenue in Brooklyn. The project transformed the space into a site for the creation of an absurd streaming TV show of the same title. On June 20, Lex performed *Focacciatown* at the Baltimore Museum of Art. [lex@lexbrown.com]

Elsbeth (Field) Dowd '04 recently joined the Lyme Art Association as development manager. She loves working in Old Lyme, Connecticut, next door to the Florence Griswold Museum, in a historic gallery founded by American Impressionists that today showcases both established and emerging representational artists. [elsbeth.dowd@gmail.com]

Douglas Dunn '64 premiered *Crag* in New York City at 92nd Street Y as part of the Merce Cunningham Centennial Festival. The 60-minute dance for his 10-member company Douglas Dunn + Dancers features music by Steven Taylor and costumes by Andrew Jordan. The dance is available for tour. Douglas is looking to expand his board of directors and invites interested alums to contact him. For more information about

the company, see DouglasDunnDance.com. [douglas@douglasdunndance.com]

Katie Dubbs '14, after working as an opera director, returns to art and architectural history this fall when she starts her graduate education in the History, Theory, and Criticism Department of the School of Architecture and Planning at MIT, where she is the recipient of the Ida M. Green Fellowship. [kpdubbs@mit.edu]

Tracy Ehrlich '87 has been promoted to associate professor at the Parsons School of Design/The New School. Her article “Carlo Marchionni and the Art of Conversation” is forthcoming in *The Art Bulletin*. [ehricht@newschool.edu]

Daria Rose Foner '11 is a research associate at the Morgan Library & Museum in New York and is also finishing her doctorate at Columbia University. Her dissertation examines the life and work of the Florentine painter Andrea del Sarto in terms of his collaborative approaches to artistic creation. Daria recently spoke on a panel sponsored by the American Academy in Rome at the annual meeting of the Renaissance Society of America in Toronto, and she represented Columbia at the Institute of Fine Arts/Frick Symposium on the History of Art at the Frick Collection. [foner.daria@gmail.com]

Christopher Green '12, currently a Ph.D. candidate in art history at the Graduate Center, CUNY, has been named the 2019–20 Dedalus Foundation Dissertation Fellow. His dissertation, titled “Masked Moderns: Northwest Coast Native Art Beyond Revival,” considers the interplay between Euro-American modernism and post-war Indigenous art of the Pacific Northwest. Christopher has recently published articles in *Art in America*, *frieze*, *The Brooklyn Rail*, and *ab-Original*, and he coedited “Blood and Earth and Soil,” issue 11 of *Shift: Graduate Journal of Visual and Material Culture*. He was a 2018–19 Smithsonian Institution Predoctoral Fellow at the Smithsonian American Art Museum and National Museum of the American Indian. [green.christopher.t@gmail.com]

Sarah Johnson '10 was appointed curator of the Middle East and North Africa at the National Museum of World Cultures in the Netherlands in June 2019. The museum consists of three museums at three different sites: the Museum Volkenkunde, in Leiden; the Tropenmuseum, in Amsterdam; and the Africa Museum, in Berg en Dal. Sarah recently



Douglas Dunn + Dancers performing *Crag* at 92nd Street Y in New York (photo: Boyd Hagen)

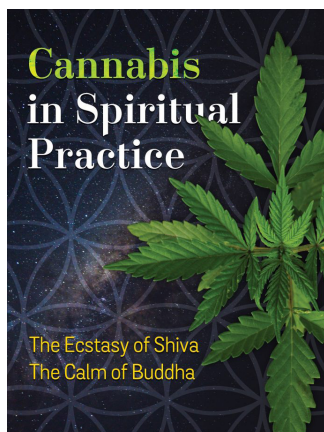
Installation view of Lex Brown '12's exhibition *Animal Static* at The Kitchen (photo: Kyle Knodell)



submitted her Ph.D. dissertation at the Freie University in Berlin on the 20th-century Iraqi painter Hafidh Druby. Part of her dissertation research will be published in the fall 2019 issue of *Arab Studies Journal* under the title "Impure Time: Archaeology, Hafidh Druby (1914–1991), and the Persistence of Representational Art in Mid-Twentieth-Century Iraq."

[sarah.johnson@wereldculture.nl]

Will Johnson '68, a child of the '60s, first started experimenting with cannabis at Princeton when it was "God's medicine." He has used it his entire life—for writing, playing music, doing yoga and meditation, and exploring the world of touch with his wife. Legends passed down to the present day tell of how the great Hindu god Shiva would get high on cannabis, of how his body would start making spontaneous movements, and how out of those movements he brought the body-oriented practices of yoga and dance to the planet. That is what Will's latest book, *Cannabis in Spiritual Practice: The Ecstasy of Shiva, the Calm of Buddha* (Inner Traditions, 2018), is about. [wil@embodiment.net]



Will Johnson '68 *Cannabis in Spiritual Practice: The Ecstasy of Shiva, the Calm of Buddha*

Emily Kamen '17 is currently an M.A. student in the Williams Graduate Program in the History of Art. She spent the summer of 2019 in the beautiful Berkshires, working as a research assistant for a professor and as a curatorial assistant at the Williams College Museum of Art. Her research interests are primarily 18th- to 20th-century American art, with a focus on natural history and critical animal studies. [epk1@williams.edu]

Rachel Lyon '05's debut novel *Self-Portrait with Boy*, about an ambitious young photographer living in Brooklyn in the early 1990s, was published in paperback on March 12, 2019. The book has been optioned by Topic Studios (*Spotlight, Citizenfour*), to be adapted for a feature film.

Ashley Maddox '94 is the founding principal of Studio Maddox, a boutique property development firm that buys, renovates, and sells historic apartments in the heart of Paris. Her firm has been featured in *Architectural Digest*, *Elle Decoration*, and *Vogue Living*. Ashley's love of architectural history goes back 25 years to her studies at Princeton, where she developed a special appreciation both for color (which found its first expression in John Wilmerding's Pop Art class) and for engineering (which was in

turn rooted in a sensational course on the architectural history of the skyscraper, which included weekly trips into Manhattan to study the buildings in their full glory).

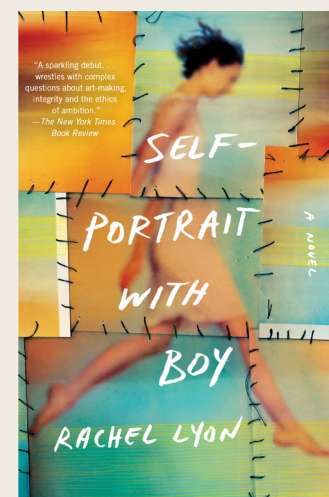
[ashley.maddox@mac.com]

Anthony Mastromatteo '92 continues to paint on a daily basis in his studio hidden in the suburban sprawl of northeast Ohio, exploring the relevance and possibilities of representational realism in the context of the contemporary art world. He escapes those confines as often as possible to visit the gallery that represents his work in New York City, Rehs Contemporary, and to open himself up to the potential of foreign influences.

[mastromatteo@gmail.com]

Michaela Milgrom '16 completed a master's degree in the history of art at the Courtauld Institute of Art in London, where her adviser was Jo Applin. Her research focuses on the historical configuration of painting and feminism, particularly in the postwar American context. In September 2019, she will begin a full-time, academic-year internship at the National Gallery of Art in Washington, assisting with research for the forthcoming catalogue raisonné *Mark Rothko: Works on Paper*. She then plans to pursue a Ph.D. [mmilgrom@alumni.princeton.edu]

Brody Neuenschwander '81 is currently filming a documentary on the origins and future of writing for PBS, the BBC, and Arte



Rachel Lyon '05, *Self-Portrait with Boy*



Studio Maddox, founded by Ashley Maddox '94, featured on the cover of the March/April 2019 edition of *Vogue Living*

Anthony Mastromatteo '92, *Self-Portrait*, 2019, oil on gesso board, 8 x 8 inches



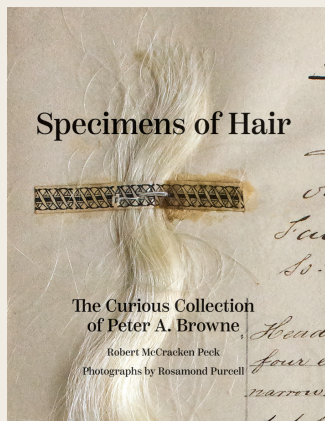


Brody Neuenschwander '81 in the tomb of Khnumhotep II at Beni Hassan on the Upper Nile for the filming of his upcoming documentary

Television (France and Germany). The three-part series, produced by Dox Productions, London, investigates the origins of writing worldwide (Mesopotamia, Egypt, China, Central America), the development of the great calligraphic traditions, and the transition of these traditions to the age of print. The materiality of writing will be investigated, showing the influences of papyrus, clay, parchment, and paper on the dissemination and preservation of information. The final episode looks at the effects of modern technologies—and, above all, the digital revolution—on writing, education, social interaction, and the arts. Brody and his crew have traveled from the Great Pyramid to the mountains of Sinai, from Istanbul to the Silk Road, and will soon continue filming in Europe, China, and Australia.

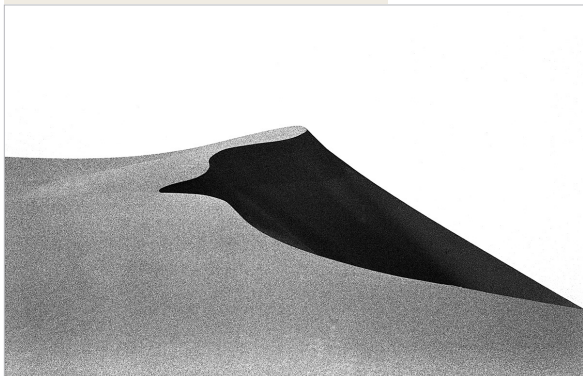
The documentary is scheduled for release in early 2020. [brody.n@skynet.be]

Robert Peck '74 was recognized for his contributions as “a passionate explorer of science and its history” and “for embodying the spirit of the great Victorian naturalists” when he was awarded a doctor of humane letters degree by the Wagner Free Institute of Science of Philadelphia on June 6, 2019. Bob’s 2019 publications include the foreword to *Florida Explored*, by Thomas Peter Bennett (Mercer University Press, 2019), and a chapter on the Himalayan paintings of Edward Lear in *Britain in the World: Highlights from the Yale Center for British Art* (Yale University Press, 2019). His own book, *Specimens of Hair: The Curious Collection of Peter A. Browne* (Blast Books, 2018), was featured on NPR’s “Science Friday,” *Atlas Obscura*, *Hyperallergic*, *Buzzfeed*, and elsewhere. In April 2019, at the National Maritime Museum in Greenwich, England, he spoke on Arctic exploration, and he will be speaking at the American Antiquarian Society and Harvard’s Museum of Comparative Zoology this fall. [rmp89@drexel.edu]



Robert Peck '74, *Specimens of Hair: The Curious Collection of Peter A. Browne* (photo: Rosamond Purcell)

John R. Pepper '76, *Bird*, Dasht-e Lut, Iran, 2016, analogue photograph with no post-production



John R. Pepper '76, in his photographic series *Inhabited Deserts*, uses the desert as a painter would use a virgin white canvas. Traveling through various deserts of the world—from Russia to Egypt, Mauritania to Oman, the U.S., and elsewhere—he sought out images that subliminally express his inner being as an artist. In the photograph published here, he was lying on the ground, interested in a sand

formation, when the setting sun gradually began to move, transforming the tip of a small valley into what looked like the beak of a bird. He waited for three hours with his Leica M6, 35-mm lens, and Ilford HP5 film until the body of the bird appeared, then captured a landscape that resembles a bird in a Braque painting as the shadow emerged from the sand. Instead of seeking the image, the photograph finds him. John has had solo shows of the *Inhabited Desert* series in Paris, Tel Aviv, Dubai, and Tehran. See more of his work at johnrpepper.it. [yarepep@googlemail.com]

Katherine Pratt-Thompson '18 concluded a year-long position as a research fellow at the Thomas Cole National Historic Site in Catskill, New York, in May. During her fellowship, Katherine conducted original research on Thomas Cole’s mineral collection, as well as the artist’s relationship to the natural sciences of the 19th century. She also worked as a curatorial assistant for an upcoming traveling exhibition that will unite the artistic practices of Cole, Frederic Church, and Martin Johnson Heade, and is scheduled to open in May 2020. The exhibition is a joint collaboration between the Thomas Cole National Historic Site, Olana New York State Historic Site, and Crystal Bridges Museum of American Art. This fall, Katherine will pursue a master’s degree in art history at Columbia University, with a focus on 19th- and 20th-century American art. [k1.pratt@gmail.com]

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

Margot Yale '17 is currently a cataloguer in the Department of Drawings and Prints at the Museum of Modern Art, where she researches and catalogues the collection, including major archives of Fluxus and Conceptual art. She also assists curators in processing acquisitions, preparing works for exhibition, and caring for the collection. She recently completed the No Longer Empty Curatorial Lab (nolongerempty.org/education/nle-curatorial-lab), a socially conscious platform for experimentation in curating and a professional development program for emerging curators interested in curating a site-responsive and community-centered exhibition. The program culminated in the exhibition (*after*)care, which she co-curated with other participants, at Kings County Hospital in Brooklyn in June 2019. In fall 2018, Margot curated *Memory Palace* at Equity Gallery in New York, an exhibition examining the relationship between architecture and memory in the work of three emerging artists. Around the same time, she completed the year-long Artist Commissioning Program at Queens

Council on the Arts (QCA), through which she commissioned four new works in the performing arts and served as a grant panelist for QCA's ArtSite program, which commissioned eight new works of public art in the Jamaica and Jackson Heights neighborhoods of Queens. [margotegyale@gmail.com]

Graduate Alumni

Scott Allan *07 coedited *Manet and Modern Beauty: The Artist's Last Years* (J. Paul Getty Museum and the Art Institute of Chicago), an examination of the last years of the artist's life and career, and the first book to explore the transformation of his style and subject matter in the 1870s and early 1880s. It was published to coincide with an exhibition at the Art Institute of Chicago and the J. Paul Getty Museum co-curated by Scott with Emily Beeny and Gloria Groom. The first significant Manet show in Chicago in more than 50 years and the first ever in Los Angeles, it was on display at the Art Institute of Chicago from May 26–September 8, 2019, and then traveled to the J. Paul Getty Museum in Los Angeles (October 8, 2019–January 12, 2020). Other catalogue contributors include the department's Professor Bridget Alsdorf and former professor Carol Armstrong *86. Scott also delivered the keynote address at the Nineteenth-Century French Studies Association conference in Manhattan Beach, California, on October 26, 2018. His lecture, entitled "'Coup de pistolet': Edouard Manet's Portrait of M. Pertuiset, the Lion Hunter," drew on research that was published in the exhibition catalogue. [sallan@getty.edu]

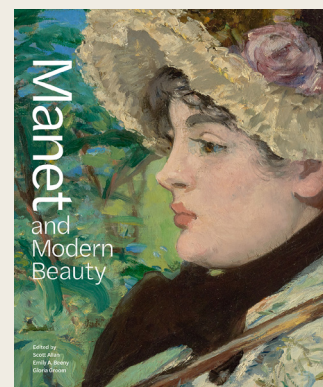
Carol Armstrong *86, who taught in the department between 1999 and 2006, is currently professor in the Department of the History of Art at Yale University, where she has taught since 2007. In 2018 she published *Cézanne's Gravity* (Yale University Press), a book that applies an interdisciplinary approach to the reassessment of Cézanne's paintings, examining them as a phenomenological and intellectual endeavor and untethering them from a strict timeline. This year her book won the Robert Motherwell Book Award for an Outstanding Book on Modernism in the Arts. [carol.armstrong@yale.edu]

Patricia Blessing *12 is assistant professor of medieval and Islamic art history at Pomona College, where she has taught since 2016. She is currently working on her second book, with the provisional title *A Malleable Empire: Past and Present, Nature and Artifice in Fifteenth-Century Ottoman Architecture*. Her first book, *Rebuilding Anatolia after the Mongol Conquest: Islamic Architecture in the Lands of*

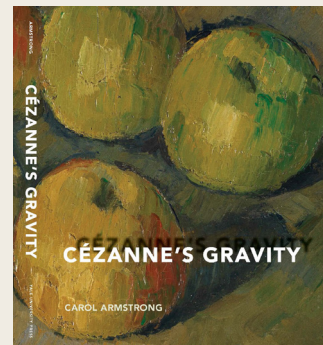
Rûm, 1240–1330 (Ashgate, 2014), was recently published in Turkish as *Moğol Fethinden Sonra Anadolu'nun Yeniden İnşası: Rum Diyarında İslami Mimari, 1240–1330* (Koç University Press, 2018). This past year, she published articles in *Studies in Iconography*, *The Textile Museum Journal*, and *Review of Middle East Studies*. [patricia.blessing@pomona.edu]

Jelena Bogdanović *08, associate professor of architecture, and Charles Kerton, associate professor of physics and astronomy, at Iowa State University won the university's Bridging the Divide grant to continue their research on the Studenica monastery in Serbia, a UNESCO heritage site. Their team will use the grant to test whether the design of the Studenica dome employs medieval-era knowledge of physics and optics. Her previous research on Studenica resulted in a panel at the 2018 Annual International Conference of the Society of Architectural Historians in Saint Paul, Minnesota, and in two coauthored contributions that detail the use of proportional systems for the church design, published in the *Nexus Network Journal: Architecture and Mathematics* (2019), and *Proceedings of the 18th International Conference on Geometry and Graphics, Advances in Intelligent Systems and Computing* (2019). For more information on the project, visit studenica.design.iastate.edu. Jelena is also serving as a member of the organizing committee for the international conference "Hellenic Political Philosophy and Contemporary Europe" (ichs.me), to be held in Herceg Novi, Montenegro, in 2019. She is an area editor for Eastern Europe for the volume *The Bloomsbury Global Encyclopedia of Women in Architecture*, general editors Lori A. Brown and Karen Burns, which is scheduled for publication in 2021 by Bloomsbury Academic. [jelenab@iastate.edu]

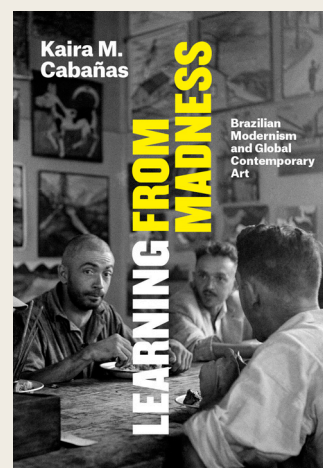
Kaira Cabañas *07's new book *Learning from Madness: Brazilian Modernism and Global Contemporary Art* (University of Chicago Press, 2018) examines the "art of the insane" that flourished within the modernist movements in Brazil from the 1920s to the 1960s, when the direction and creation of art by the mentally ill was actively encouraged by prominent figures in both medicine and art criticism, and works of art produced by psychiatric patients were given a status similar to those of professional artists. The book examines the lasting influence of this unique era of Brazilian modernism, and how the afterlife of this "outsider art" continues to raise important questions. Yve-Alain Bois of the Institute for Advanced Study, writes that the volume is "an efficient antidote to what [Cabañas] calls the 'monolingualism of the global'... Goethe's motto, 'What is inside, is outside,' as quoted by Brazilian critic Mário



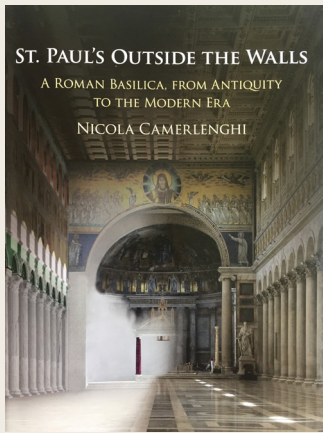
Scott Allan *07 et al., *Manet and Modern Beauty: The Artist's Last Years*



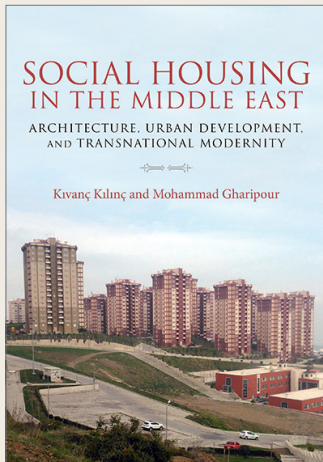
Carol Armstrong *86, *Cezanne's Gravity*



Kaira Cabañas *07, *Learning from Madness: Brazilian Modernism and Global Contemporary Art*



Nick Camerlenghi *07, *St. Paul's Outside the Walls: A Roman Basilica, from Antiquity to the Modern Era*



Nancy Demerdash-Fatemi *15 et al., *Social Housing in the Middle East: Architecture, Urban Development, and Transformational Modernity*

Photo collage of Honest Ed's and a part of Mirvish Village in Toronto, the focus of Alexis Cohen *14's current research project (photos: ERA Architects)

Pedrosa, is the Ariadne's thread linking the five case studies examined in this brilliant book." Kaira is professor in the School of Art + Art History at the University of Florida.

Nick Camerlenghi *07's book *St. Paul's Outside the Walls: A Roman Basilica, from Antiquity to the Modern Era* was published in October 2018 by Cambridge University Press. The diachronic monograph is a heavily reworked version of his Princeton dissertation and benefitted from a generous Barr Ferree subvention grant. In spring 2019, Nick was promoted to associate professor with tenure in Dartmouth College's Department of Art History. Among his future projects, he is producing an annotated virtual reality experience of the various built phases of St. Paul's Outside the Walls—the building burned in 1823 and was rebuilt in a different guise—aimed at scholars and students and serving as an outgrowth of his book. With colleagues at the University of Oregon and Stanford University, he is also pursuing research on the collaborative project "Mapping Medieval Rome," as well as a book-length study of the history of domes in Italy during the Middle Ages. He lives in Amherst, Massachusetts, with his wife, Jessica (also an art history professor), and their two children.

Alexis Cohen *14 has been working since graduation as an architectural historian for ERA Architects, a Toronto-based architecture firm specializing in heritage conservation (historic preservation). In 2018 she was made an associate. In her role at ERA, Alexis works collaboratively with complex project teams using her academic background to inform the conservation of evolving urban environments. A 2018 Getty Library Research Grant supports her current research on adaptive reuse at Honest Ed's and Mirvish Village, a well-known Toronto site undergoing redevelopment. Alexis's research investigates adaptive reuse as a historical phenomenon, situating Mirvish Village—a residential street transformed into a cultural enclave in the 1960s—in the context of social and economic forces in 1960s Toronto and underlying architectural and urban patterns in the city. It focuses on Toronto as a "city of homes," where residential architecture has become host to commercial and cultural uses and, in turn, the creation of public space

within the city. Alexis's research draws on her dissertation, which examined utility as an intellectual and aesthetic value in 18th-century Neoclassical design. [alexisc@eraarch.ca]

Tracy Cooper *90 participated in a roundtable on gender and naming for the Society for the Study of Early Modern Women at the fall 2018 meeting of the Sixteenth Century Society Conference in Albuquerque, New Mexico. She continued work on projects and educational activities for Save Venice Inc. as a member of its board of directors. This year also included sharing scholarly editing for publications related to Tintoretto exhibitions held in Venice to commemorate the artist's 500th anniversary. Tracy remains on the department's advisory council and was acting director of graduate studies in the M.A. program for the Department of Art History at Temple University. [t.cooper@temple.edu]

Hugh Davies *76 retired at the end of December 2018 after 33 years as director and CEO of the Museum of Contemporary Art San Diego. He also stepped down as adjunct professor in the Department of Visual Art at the University of California, San Diego. Hugh will continue to serve on the Francis Bacon Authentication Committee and on nonprofit boards in San Diego, and he plans to enjoy lecturing, writing at leisure, and advising. [hughmdavies@gmail.com]

Nancy Demerdash-Fatemi *15 completed her first year as assistant professor of art history in the Department of Art and Art History at Albion College, where she taught courses on Islamic and African visual cultures. This year she published chapters in two edited volumes: "The Aesthetics of Taste Making in (and out of) the Algerian Salon," in *The Art Salon in the Arab Region: Politics of Taste Making*, edited by Nadia von Maltzahn and Monique Bellan (Orient Institut Beirut and Max Weber Stiftung, 2018); and "Constructing Dignity: Primitivist Discourses and the Spatial Economies of Development in Postcolonial Tunisia," in *Social Housing in the Middle East: Architecture, Urban Development, and Transformational Modernity*, edited by Kivanc Kilinc and Mohammad Gharipour (Indiana University Press, 2019). The latter stemmed directly from her dissertation and



current book manuscript. In spring 2019, she presented papers at two conferences: “The Global Diffusion of the Moorish Revival: Exhibitions, Academies, and Polytechnical Schools,” at the Escuela Técnica Superior de Arquitectura de la Universidad Politécnica de Madrid; and “Digital Arab Diasporas: Archiving, Curating, and Narrating,” at the University of Sussex (U.K.). Nancy received a fellowship from the National Endowment for the Humanities to participate in the summer institute “Understanding Middle Eastern Millennials through Literature, Culture, and Media” at the University of Arizona, Tucson. She also published reviews pertaining to the contemporary French-Algerian artist Adel Abdessamed and Qajar visual culture in the *Journal of North African Studies* and *caa* reviews, respectively. [ndemerdash@albion.edu]

Pierre du Prey *73 contributed a chapter titled “Conviviality versus Seclusion in Pliny’s Tuscan and Laurentine Villas” to *The Roman Villa in the Mediterranean Basin: Late Republic to Late Antiquity*, edited by Annalisa Marzano and Guy Métraux (Cambridge University Press, 2018). Pierre made a serendipitous discovery while in London to lecture at the Society of Antiquaries on Hawksmoor’s album of designs for Ockham Park, now in the Canadian Centre for Architecture. At Sir John Soane’s Museum, he found an early Soane drawing that was long missing and believed lost. It shows an ancient Roman funeral monument outside Capua, nicknamed “La Conocchia,” which Soane was commissioned to record by his Grand Tourist patron Philip Yorke. The watercolor’s pristine washes wistfully depict, as Piranesi might have done, weed-infested, crumbling brickwork. Soane, the son of a bricklayer, knew all about the material and often used it with expressive results in his buildings. [pduprey@queensu.ca]

Nika Elder *13 is assistant professor of art history at American University. Her essay “African-American Art History and the Museum” is forthcoming in the *Routledge Companion to African American Art History*. In fall 2018, she presented new research on John Singleton Copley at the University of California, Berkeley, and the University of Virginia. With Catherine Roach (University of Virginia), she organized the conference “Art Institutions and Race in the Atlantic World, 1750–1850” at the Courtauld Institute of Art in London in May 2019. Nika is currently completing a book manuscript on William Harnett and painting in the industrial era, and she was invited to present material from that project at the Wyeth Symposium on American Art at the National Gallery of Art’s Center for Advanced Study in the Visual Arts (CASVA) in fall 2018. [nelder@american.edu]

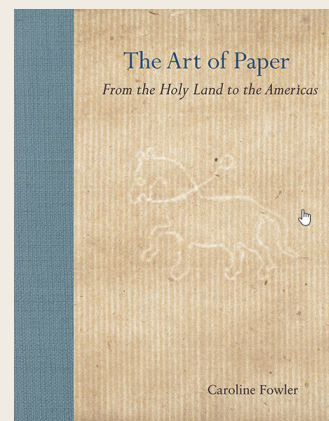
Gail Feigenbaum *84 was awarded the Tessin Medal in November 2018, in Stockholm, for her contribution to the field of art history. On that occasion she gave the Tessin Lecture at the National Gallery of Stockholm, entitled “In the Breach of Decorum: Painting between Altar and Gallery.” [gfeigenbaum@getty.edu]

Caroline Fowler *12 is currently interim director of the Research and Academic Program at the Clark Art Institute. Her book *The Art of Paper: From the Holy Land to the Americas* is forthcoming from Yale University Press in November. Her forthcoming article in *The Art Bulletin*, “Technical Art History as Method?” is a methodological think-piece that developed from her two years as an Andrew W. Mellon postdoctoral fellow at Yale University, teaching courses in the history and philosophy of conservation. [cfowler@clarkart.edu]

Marcy Freedman *81 (M.A.) addressed contemporary social and political issues in several solo and collaborative art projects in 2018 and 2019. For her interactive performances—*Tell me, “Is this your country?”* and *What are you afraid of?*—Marcy conducted one-on-one conversations in coffee shops and at the Katonah Museum of Art, respectively. As curator of Performance Art on the Farm, she organized a program of timely and challenging performances by six artists willing to tackle tough topics. As a founding member of In Question and Art and Activism, she helped to arrange exhibitions, panel discussions, and public actions on topics such as voting in primary elections and life after incarceration. For a solo show in her home town of Croton-on-Hudson, New York, Marcy prepared an exhibition called *Rethinking Past Work from a Feminist Perspective*, which featured a written analysis of each work on view. In conjunction with this exhibition, she presented an interactive performance called *Pick one. Tell me about it. Get a surprise.* She was honored to be a guest speaker at Hudson Valley MOCA, presenting a series of three



John Soane’s long-missing drawing of “La Conocchia,” near Capua, 1779–80, discovered by Pierre du Prey *73



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

Promotional image for *Rethinking Past Work from a Feminist Perspective*, an exhibition of art and commentary by Marcy B. Freedman *81 (M.A.)



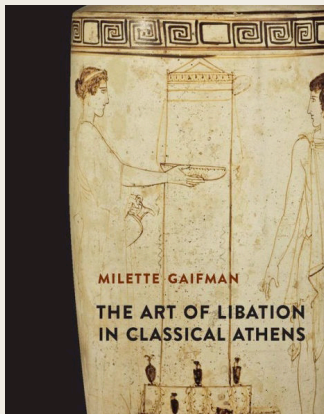
What are you afraid of ?



An
interactive
performance
by
Marcy
B.
Freedman

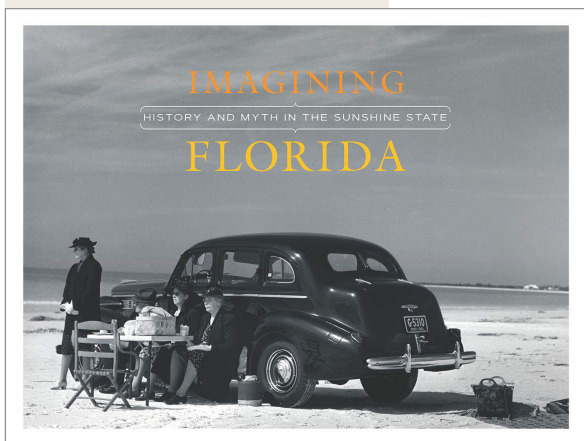
Photograph
by
Howard
Goodman

Promotional image for *What are you afraid of?*, a performance by Marcy B. Freedman *81 (M.A.) at the Katonah Museum of Art



Millette Gaifman *05, *The Art of Libation in Classical Athens*

Jennifer Hardin *00 et al., *Imagining Florida: History and Myth in the Sunshine State*



lectures, collectively titled “Art History with a Twist.” For further information, marcybfreedman.com. [mbf@bestweb.net]

Millette Gaifman *05, associate professor of Greek art and archaeology in the Departments of Classics and History of Art at Yale University, published *The Art of Libation in Classical Athens* (Yale University Press, 2018). The volume explores the affective force of libation imagery in the visual culture of Athens in the 5th century B.C.E. In May 2018, she delivered the Louise Smith Bross Lectures, an endowed lecture series sponsored by the Department of Art History at the University of Chicago in collaboration with the Art Institute of Chicago and the University of Chicago Press. The

Bross Lectures are given every three years by a distinguished scholar of early modern, medieval, or ancient art, and are intended to be revised and published by the University of Chicago Press. In her lecture series, titled “Classification and the History of Greek Art,” Millette examined how labeling and classifications inform our understanding of ancient monuments and shape modern-day histories of Greek art and architecture. In December 2018, she was named the new coeditor-in-chief of *The Art Bulletin*, along with Lillian Tseng (Institute for the Study of the Ancient World, New York University). [millette.gaifman@yale.edu]

Ludovico Geymonat *06 is assistant professor of medieval art at Louisiana State University in Baton Rouge. He is currently co-heading an international team preparing an exhibition of Venetian art, titled *Venice: Art and Power, 1204–1346*, to be published by Electa. [geymonat1@lsu.edu]

Thomas Groves *81 (M.A.), who was one of the authors of *Morgantina*

Studies, vol. 2, *The Coins*—the final report on the coins found by the excavations of the ancient town in east central Sicily through 1981—is preparing, along with Alex Walthall *13, the final publication of the nearly one thousand coins recovered in excavations at Morgantina since 1982. The new publication will serve as a supplement to *Morgantina Studies* 2. [thomasdgroves@gmail.com]

Jennifer Hardin *00 continues her independent curatorial work on exhibitions and scholarship. Her latest exhibition, *Imagining Florida: History and Myth in the Sunshine State*, for the Boca Raton Museum of Art, co-curated with the photographer Gary Monroe, was on display from November 2018 through March 2019. With 200 works, the exhibition was widely reviewed, including in the *New York Times*. The accompanying

catalogue, distributed by the University Press of Florida, sold out before the exhibition closed. Much of Jennifer’s research material could not be included in that publication, so she is pursuing further study of artists’ interpretations of, and approaches to, Florida from the 1700s to 1950, and will continue to work with collections in the state and beyond. She has also started a project involving the *Description de l’Égypte* (1809–1829), having access to the

Imperial Edition that comprises 20 volumes and 800 images. The French collection also holds 150 duplicate plates and extensive biographical information on its original owner, Dubois-Aymé, who helped found the antiquities collection at the Musée de Grenoble. Dubois-Aymé was one of the youngest savants for this Napoleonic-era study, which helped launch the 19th-century Egyptian Revival. Jennifer traveled to France in December 2018 and again in summer 2019 for related research. [jenmhardin@gmail.com]

Diane Harris-Cline *91 spent the fall 2018 semester as a fellow at the Harvard Center for Hellenic Studies in Washington collaborating with Eleni Hasaki of the University of Arizona on a new project, SNAP: Social Networks of Athenian Potters. The preliminary publication is available on the center’s website (chs-fellows.org/2019/03/19/connected-world-of-potters), along with another article on the social network of Socrates (chs-fellows.org/author/dcline). Diane spent the spring 2019 term on the island of Crete on a Fulbright fellowship (her



Diane Harris-Cline *81, *Οι αρχαίοι Έλληνες: Μια εικονογραφημένη ιστορία* [The Ancient Greeks: An Illustrated History]

second), teaching a class on social networks and ancient biography at the University of Crete, Rethymno. Her recent book, National Geographic's *The Greeks* (2016) has been translated into Greek, and a celebration and panel was held in March in Athens. Diane is associate professor in the Department of History at the George Washington University. [drcline@gwu.edu]

Kiki Karoglou *05, who is associate curator in the Department of Greek and Roman Art at the Metropolitan Museum of Art, curated the exhibition *Dangerous Beauty: Medusa in Classical Art*, which was on display at the museum from February 2018 through February 2019, and authored the accompanying *Metropolitan Museum of Art Bulletin* (winter, 2018). The exhibition explored for the first time the visual transformation of the Gorgon Medusa and other mythical female hybrids such as sphinxes, sirens, and Scylla in classical Greek art and traces their enduring appeal in Hellenistic, Roman, and later Western art. Kiki also coedited the proceedings and contributed a paper to the Metropolitan Museum of Art's symposium series volume *Art of the Hellenistic Kingdoms: From Pergamon to Rome* (Yale University Press, 2019). Based on 20 papers given at a two-day international scholarly symposium held



Sally Metzler-Dunea *97 and her husband, George Dunea, M.D., at I. M. Pei's Museum of Islamic Art in Doha, Qatar

in conjunction with the award-winning exhibition *Pergamon and the Hellenistic Kingdoms of the Ancient World*, which was on view at the Metropolitan in 2016, the volume examines the scope and diversity of the Hellenistic arts, which cover the three centuries between the death of Alexander the Great in 323 B.C.E. and the suicide of Cleopatra in 30 B.C.E. In addition, Kiki was the Met's participant in the State Hermitage Museum Exchange Program (2018–19) and was awarded the Met's curatorial fellowship at the American Academy in Rome for 2019–20.

Anna Katz *13 is curator at The Museum of Contemporary Art, Los Angeles (MOCA), where she is currently organizing *With Pleasure: Pattern and Decoration in American Art 1972–1985*, the first full-scale, scholarly survey of the Pattern and Decoration movement, opening in the fall of 2019 at MOCA and then traveling to the Hessel Museum of Art at Bard College. The exhibition catalogue, copublished by MOCA and Yale University Press, contains newly

commissioned essays from scholars of contemporary art, including Elissa Auther, Alex Kitnick *10, Rebecca Lowery, Kayleigh Perkov, Sarah-Neel Smith, and Hamza Walker, as well as artist entries, a bibliography, an exhibition history, and reprints of historically significant writings. Anna's other recent and upcoming exhibitions at MOCA include *Pipilotti Rist* (2020), *Give and Take: Highlighting Recent Acquisitions* (2018), and *Peter Shire: Naked Is the Best Disguise* (2017). She recently contributed to the catalogues *Elizabeth Murray: Flying Bye* (2019), *Kerry James Marshall: Mastry* (2016), and *Doug Aitken: Electric Earth* (2016). [akatz@moca.org]

Evonne Levy *93 was awarded the University of Toronto's Desmond Morton Research Excellence Award, and in 2019 was named Distinguished Professor of Early Modern Art at the university. [evonne.levy@utoronto.ca]

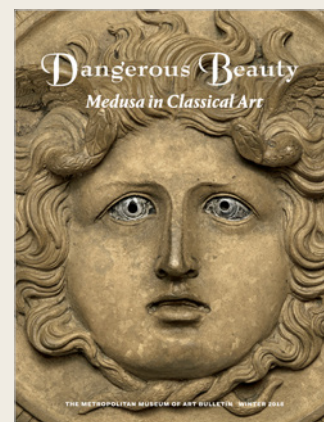
Sally Metzler-Dunea *97 and her husband, George Dunea, M.D., have established a travel grant honoring Professor Irving Lavin, which will support Department of Art and Archaeology student research in Italy on Italian Baroque Art. Last December, they visited the Museum of Islamic Art in Doha, Qatar, designed by I. M. Pei. They live in Chicago, where Sally is director of the art collection at the Union League Club Chicago, among the foremost private

collections in the region (ulcc.emuseum.com). [smetzler@prodigy.net]

Matthew Milliner *11 was granted tenure at Wheaton College. [matthew.milliner@wheaton.edu]

James Mundy *80, after 28 years as director of the Frances Lehman Loeb Art Center at Vassar College, retired at the end of June 2019, and became director emeritus. His post-retirement plans include the completion of a long-term project to catalogue the drawings of the 16th-century Italian artist Federico Zuccaro, of which there are more than a thousand in existence. [jamundy@vassar.edu]

Nick Napoli *03 coedited the book *Radical Marble: Architectural Innovation from Antiquity to the Present* (Routledge, 2018) with William Tronzo of the University of California, San Diego. The book explores the unusual, unexpected, even "radical" uses of the stone from antiquity to the present day. In addition, he contributed an essay on the Neapolitan Baroque to a book on the cultural history of the city, *Delirious Naples*:



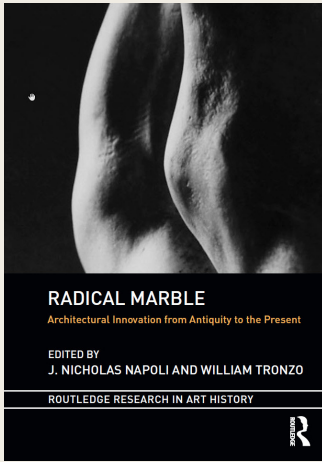
Kiki Karoglou *05, *Dangerous Beauty: Medusa in Classical Art*



Mary Grigoriadis, *New Day*, 1975, oil and acrylic on linen, one of the works featured in the exhibition organized by Anna Katz *13 (courtesy of the artist and Accola Griefen Fine Art)



James Mundy *80 in the Frances Lehman Loeb Sculpture Garden at Vassar College

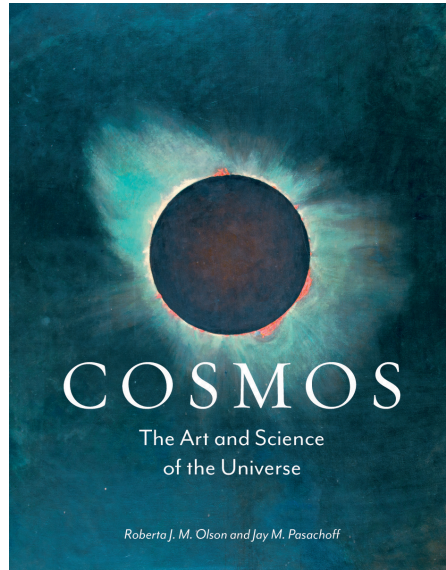


Radical Marble: Architectural Innovation from Antiquity to the Present, coedited by Nick Napoli *03 and William Tronzo

Announcement for the exhibition *Ripped & Torn: Punk at the Intersection*, curated by Tessa Paneth-Pollak *16 and Kate Birdsall

A Cultural History of the City of the Sun, edited by Pellegrino D’Acerno and Stanislaw G. Pugliese (Fordham University Press, 2019). With Gerner, Kronick, and Valcarcel Architects in New York City, he completed the redesign of the River Club in Manhattan and is presently integrating Art Deco features with 21st-century amenities in the renovation of a 1930s apartment building on the Upper West Side. [jnnapoli@gmail.com]

Roberta Olson
*76’s book *Making It Modern: The Folk Art Collection of Elie and Viola Nadelman*, coauthored with Margaret K. Hofer (D. Giles Ltd., 2015) has received additional honors, including the 2017 Frick Center for the History of Collecting Book Prize. Her latest book, *Cosmos: The Art and Science of the Universe*, coauthored with Jay M. Pasachoff



Roberta Olson *76 and Jay M. Pasachoff, *Cosmos: The Art and Science of the Universe*

(Reaktion Books), was published in June 2019. After years of planning, Roberta’s curatorial project *Audubon’s Birds of America* opened in 2018 at the New-York Historical Society, where she is curator of drawings. Each month it features a different watercolor model for *The Birds of America* paired with its corresponding plate from the double-

elephant-folio series engraved Havell edition, together with Auduboniana and birdcalls from the Cornell Lab of Ornithology. Her most recent articles include “Rara Avis: Piero di Cosimo and the Birds He Painted,” in *Piero di Cosimo: Painter of Faith and Fable*, edited by Dennis Geronimus and Michael Kwakkelstein (Brill, 2019); “Audubon: The Franco-American Leonardo; An Exploration of the Artist’s Innovative Drawing Techniques,” in *Jean-Jacques Audubon, 1785–1851: Dessins de jeunesse; Catalogue raisonné*, the catalogue of an exhibition at the Muséum de La Rochelle (Le Croît Vif, 2017); and, with Alexandra Mazzitelli, “Audubon’s Grouse: No More Grouching Around,” in *Master Drawings* 55:4 (2017). Roberta wrote the essay “Audubon: America’s Legendary

Artist-Naturalist” for Christie’s sale of the Duke of Portland set of *Birds of America* in 2018. In addition, she was honored in spring 2017 with the Audubon Art Inspiring Conservation Award from the John James Audubon Center at Mill Grove/Audubon Pennsylvania. [rolson@nyhistory.org]

Tessa Paneth-Pollak *16 has been appointed director of the LookOut! Gallery and other exhibition spaces at Michigan State University’s Residential College in Arts and Humanities, where she coordinates and curates a diverse program of exhibitions, public art, and community engagement projects. Her essay “Strange Addition” appeared in the catalogue for the exhibition *The Nature of Arp* at the Nasher Sculpture

Center in Dallas, which then traveled to the Peggy Guggenheim Collection in Venice in spring/summer 2019. Her article “Hans Arp’s Counter-typography” appeared in the February 2019 issue of *Art History*. She continues to work on her book manuscript *Definite Means: Modernism’s Cut-Outs*, on the cut-out practices of Auguste Rodin, Hans (Jean) Arp, and Henri Matisse. In April, she gave a talk based on material from her book project on Arp’s wood reliefs at the U.K. Association for Art History’s Annual Conference in Brighton. She also continues her work with the Feminist Art and Architecture Collaborative (FAAC), with whom she published the collaborative experimental manifesto “To Manifest” in *Harvard Design Magazine* 46: No Sweat (fall/winter 2018). In summer 2019, she pursued research on Matisse’s cut-outs in Paris and Cateau-Cambrésis, France. [tpaneth@msu.edu]

Todor Petev *14 has been working for the last five years on developing the educational capacity and social relevance of museums and heritage sites in Bulgaria, launching an NGO, the My Museum Foundation, which has established several museum learning programs. The training workshops have included professionals from more than 40 museums, and the project has received assistance from American and European professionals, some of whom have come to Bulgaria to deliver seminars. The Bulgarian-American Commission for



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March 25–April 17, 2019

Educational Exchange “Fulbright” has been a valued partner for many of these projects. In 2019, the first volume of *Manual of the Museum Professional for Work with Audiences* (in Bulgarian), which Todor edited, was published; the second volume will be published later this year. This fall, he will introduce “Museums as Learning Environments,” a required B.A. course for future elementary school teachers studying at Sofia University. Bulgaria has an amazingly rich cultural heritage, particularly from ancient times. However, there is much work to be done to help museums better understand their audiences and communicate with them in meaningful, engaging, and inspiring ways. Todor welcomes questions, ideas, and suggestions. [t.petev@moyatmuzey.org]

Maika Pollack *15 has accepted a tenure-track position at the University of Hawai’i and will relocate from New York this fall. Her title will be director and chief curator, John Young Museum of Art and University Galleries, and assistant professor of curatorial studies and art history in the Department of Art and Art History, University of Hawai’i at Mānoa. She invites Princeton alums and affiliates in Honolulu to get in touch. [mpollack@hawaii.edu]

Charles Scribner ’73 *77 published the article “Imago Christi: Bernini Saviours, Lost and Found,” about two recent Bernini attributions and controversies, in time for the catalogue and scholarly discussion attending last year’s Bernini retrospective at the Galleria Borghese in Rome. His article, which appeared in the Italian art journal *Valori Tattili* 9 (2017), presents arguments and evidence that the bronze *Corpus* in Toronto’s Art Gallery of Ontario is not Bernini’s long-lost crucifix made for himself but in fact a later pastiche with no oversight by the maestro. Confirming that the rediscovered *Salvator Mundi* at San Sebastiano in Rome is Bernini’s autograph original of his final sculpture, his “beniamino,” and that the marble bust at the Chrysler Museum in Norfolk, Virginia, is an awkward copy, he provides a new interpretation and explanation for its puzzling and much-debated gesture. Returning to his Rubens roots, he reviewed the exhibition and catalogue *Rubens: The Oil Sketches* (Madrid and Rotterdam) for the *Historians of Netherlandish Art Review* (July,



Manual of the Museum Professional for Work with Audiences, edited by Todor Petev *14

2018). Links to both articles are available online, charlesscribner.com. [charlesscribner3@gmail.com]

Nebojša Stanković *17 spent the 2018–19 academic year in Istanbul as a post-doctoral fellow in residence jointly at the Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies (GABAM) and the Research Center for Anatolian Civilizations (ANAMED) at Koç University. During the year, he presented papers at three conferences: “An Unusual Triconchal Church in the Vicinity of Svrljig (Manastirište Svete Petke Rusalne): An Analysis of Its Architecture, Original Form, and Date of Construction,” at the international conference “Niš and Byzantium 17,” in Niš, Serbia (June 2018); “Tradition, Innovation, and Individual Creation in Monastic Architecture: The Case of St. Athanasius the Athonite and the Katholikon of His Great Lavra,” at the international conference “Art of the Byzantine World: Individuality of Artistic Creativity,” organized

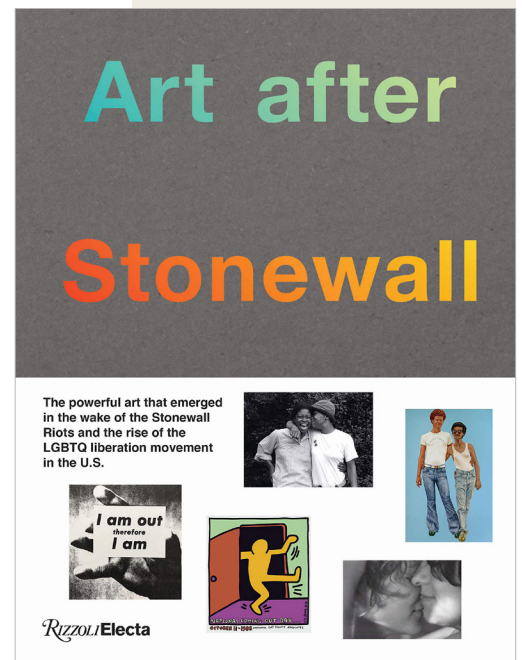
in honor of Olga S. Popova by the State Institute for Art Studies and the Faculty of History of Lomonosov Moscow State University, in Moscow (November 2018); and “Accommodating Monastics, Laity, and Royals: The Narthexes of Pantokrator Monastery (Zeyrek Camii) in Constantinople,” at the ANAMED Fellows’ Symposium at Koç University in Istanbul (May 2019). The first two papers have been accepted for publication in conference proceedings, which are due to appear later this year. [neb.stan@gmail.com]

Margaret Rose Vendryes *97 was promoted to full professor of art history at York College, City University of New York, in fall 2018 and will serve as chair of the Department of Performing and Fine Arts until 2021. Her recent publications include “To Be Real,” an essay in the exhibition catalogue *Art after Stonewall: Sexual Identity and Politics, 1969–1989*, edited by Jonathan Weinberg (Columbus Museum of Art, 2019). Her art



Charles Scribner ’73 *77 with Bernini’s *Corpus* for King Philip IV in the restoration lab of the Royal Palace, Madrid

Margaret Rose Vendryes *97 et al., *Art after Stonewall: Sexual Identity and Politics, 1969–1989*





Kristen Windmuller-Luna *16 (at right) with Professor Adedoyin Teriba *16 and his Pratt Institute “Contemporary African Arts” students at the Brooklyn Museum (photo: Meghan Bill)

exhibition *Standing Ovation: The African Diva Project* was awarded an ArtSite grant by the Queens Council on the Arts; a temporary public display of a selection of figures from her original oil paintings fabricated to life size, the show was on display at the Jamaica Performing Arts Center, Queens, from January 17 through March 25, 2019. In January 2019, Margaret gave the guest lecture “Discovering Africa in Art Deco Design and Beyond,” at “Deco: Luxury to Mass Market,” an event organized by the Miami Design Preservation League and the Wolfsonian-Florida International University. [mvendryes@york.cuny.edu]

Gennifer Weisenfeld *07 was reappointed to a second three-year term as dean of the humanities for Trinity College of Arts and Sciences at Duke University. [gennifer.weisenfeld@duke.edu]

The egúngún masquerade costume featured in Kristen Windmuller-Luna *16’s Brooklyn Museum exhibition (photo: Jonathan Dorado)



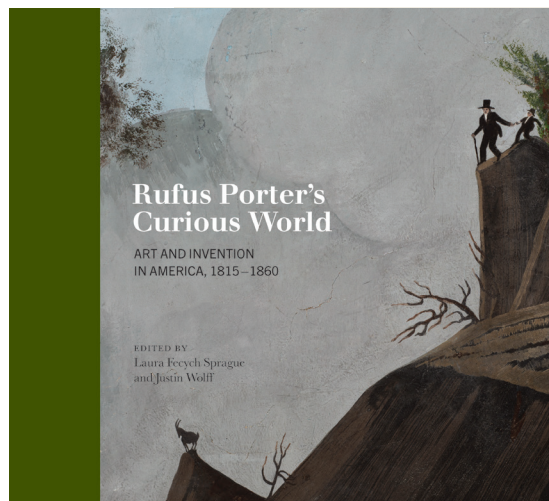
Kristen Windmuller-Luna *16 is the Sills Family Consulting Curator of African Arts at the Brooklyn Museum, a position she started in April 2018. After graduation, she also worked at the Princeton University Art Museum and lectured at Columbia University. At the Brooklyn Museum she has focused on broadening access to the collection through exhibitions and initiatives to welcome artists, scholars, and students into the reserves. On February 8, 2019, she opened the exhibition *One: Egúngún*. Focusing on a highlight from the museum’s renowned collection of historical African arts, the exhibition considers the life story of a 20th-century Yorùbá egúngún (a masquerade costume linked to ancestral reverence), from its origins in Ògbómòṣò, Nigeria, to its current home in Brooklyn. The presentation includes photographs and footage of Yorùbá masquerade festivals, related textiles, and a documentary featuring interviews with Nigerian scholars, contemporary artists, and masquerade practitioners. The Brooklyn Museum’s first bilingual exhibition in an African language, its text was translated into Yorùbá by Adedoyin Teriba *16. For more about the new research behind this exhibition, see “Brooklyn Museum’s Detective Work Reveals Original Owners of African Mask,” in *The Art Newspaper* (February 7, 2019). Kristen’s article on the history of the African arts collections at the Princeton University Art Museum was published in *African Arts* 52:1 (spring 2019).

Justin Wolff *99 co-curated *Rufus Porter’s Curious World: Art and Invention in America, 1815–1860*, an exhibition that was on display at the Bowdoin College Museum of Art from December 12, 2019, through May 31, 2020. He is coediting and contributing to the accompanying catalogue, which will be published by Penn State University Press. Once called the “Yankee Da Vinci,” Rufus Porter (1792–1884) was an itinerant portrait painter and muralist, a publisher and author, an inventor of mechanical improvements, an impresario who engineered an airship that promised to fly Gold Rush prospectors from New York to California in three days. Through his diverse interests in painting, mechanics, aeronautics, and publishing, Porter helped transform art and science in early America—as much as his more famous peers Samuel F. B. Morse and Robert Fulton. The exhibition and catalogue present Porter as a spatial thinker who innovated across disciplines in ways that are surprisingly relevant to the digital networks of our own era. Justin also guest edited a special section of the spring 2019 issue of *Panorama*, the journal of the Association of Historians of American Art. Titled “Amateurism and

American Visual Culture,” the five essays in the section examine how 20th-century artists and critics deployed the practices and tropes of amateurism for various purposes. Justin has been teaching at the University of Maine since 2008 and this year was promoted to professor of art history. [justin.wolff@maine.edu]

Jay Jie Xu *08 celebrated his tenth anniversary as director and CEO of the Asian Art Museum of San Francisco in June 2018, and is currently presiding over an expansion and renovation of the museum due to be completed in late 2019. Besides his work at the Asian Art Museum, Jay was appointed senior visiting professor in art history and museology at the College of Liberal Arts at Shanghai University, his undergraduate alma mater, in June 2018. Elected to the American Academy of Arts and Sciences in 2015, he was invited to join the Academy’s newly formed Commission on the Arts in November 2018. The commission’s mission is to bring together a group of artists, arts leaders, philanthropists, educators, and scholars to reframe the national

conversation about what role the arts can play in a diverse 21st-century democracy, and to produce a final report that will serve as a center of gravity for the national conversation. Other civic and professional volunteer work that Jay recently took on includes membership on the department’s advisory council (since July 2018), the governing board of the Terra Foundation for American Art (since March 2019), and the advisory board of the P.Y. and Kinmay W. Tang Center for Silk Road Studies at the University of California, Berkeley (since February 2017). He appeared as a commentator in three episodes of *Civilisations*, the 2018 British art-history television documentary series produced by the BBC in association with PBS as a follow-up to the original landmark 1969 series *Civilisation* by Kenneth Clark. [jxu@asianart.org]

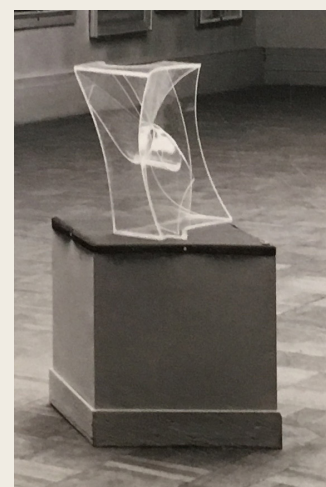


Justin Wolff *99 et al., *Rufus Porter’s Curious World Art and Invention in America, 1815–1860*

A Quick Quiz!

Send answers to artnews@princeton.edu to be entered into a drawing for a Department of Art and Archaeology gift

- 1) In this issue, which image is used twice?
- 2) Identify the five images in this issue which also appear in last year’s issue (artandarchaeology.princeton.edu/whats-on/newsletter).
- 3) Find this detail in one of the images in this issue:



Answers should be clear, but no need to type out the full caption—page and location on page, or brief description are sufficient.

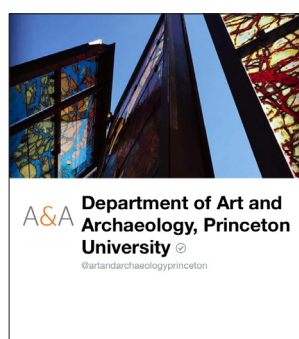
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LAYOUT Julie Angarone

COVER ILLUSTRATION Atomic Bomb Dome, in Hiroshima, one of the sites visited by Art/East Asian Studies 429, "Visual Japan, Part and Present" (see the related story on pages 22-23). Photograph by Sam Evans.

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A Look Ahead to 2019–2020

James F. Haley '50 Lecture
Wednesday, December 4, 2019

Robert Janson-LaPalme *76 Lecture
Wednesday, February 19, 2020

Kurt Weitzmann Lecture
Monday, March 9, 2020

Graduate Symposium
Thursday–Saturday, March 26–28, 2020

Full list of upcoming lectures: artandarchaeology.princeton.edu/whats-on/lectures/current-lectures

Barr Ferree Publication Fund

Application Deadlines:

November 15, 2019, and April 15, 2020

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

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

The next application deadlines are November 15, 2019, and April 15, 2020. More detailed information and the online application form are available at: barrferree.princeton.edu

