



Dear Friends and Colleagues:

In last year's newsletter, Bob Bagley, then acting chair, wrote that we were in the final design phase for the Marquand Library expansion and McCormick Hall renovation. Fast forwarding to the end of this academic year, we find ourselves in the middle of a construction site.

In a campaign which required logistics comparable to the invasion of Normandy, Marquand Librarian Jan Powell oversaw the removal of the library holdings during winter recess to several locations. Some categories of rarely-used books were moved into permanent off-site storage.

The bulk of the collection was moved to space in the Engineering Quad known by some as "Marquand in Exile." It is actually a very handsome, light-filled space which engineering students, as well as art history majors, are finding an attractive place to study.

Most of the remainder of the collection, including the rare books, is housed in

Mudd Library. The situation is not ideal, but also not as inconvenient as we had feared. With the coming of spring, the trek across campus is becoming less onerous than in the cold days of winter. Marquand Library in McCormick is now an empty shell, with asbestos removal underway. The precept room opposite the Marquand entrance has become a construction site office, and work is underway outside room 106 for an elevator which will provide access to all three floors of the building. The department has contributed a substantial amount of funds from its endowment, matched by the University, to get construction underway. We are actively engaged in a capital campaign to raise further funds to rebuild the endowment and get the job done.

In September we were delighted to welcome two new regular faculty members. Alastair Wright, formerly at Richmond University in London, joined us as an assistant professor specializing in eighteenth- and nineteenth-century European art; and Jerome Silbergeld, who comes to us from the University of Washington, is the first holder of the P. Y. and Kinmay Tang Professorship in Chinese Art. Jerome is also the first director of the Tang Center for Chinese and Japanese Art. You will read more about them below.

We also benefited from a hire in another department. Professor Leonard Barkan, formerly at New York University, joined the Department of Comparative Literature and was appointed as associated faculty in Art and Archaeology. Winner of the Charles Rufus Morey Prize of the



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SPRING 2002

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Pierre Rosenberg

College Art Association for his book *Unearthing the Past*, he has broad interdisciplinary interests which encompass art, literature, and the classical tradition, and we look forward to his participation in department initiatives.

Although T. Leslie “Bucky” Shear, Hugo Meyer, and Esther da Costa Meyer were on full-year sabbatical leaves, there were no visiting faculty members in the department this year. A search to replace Peter Bunnell, who retires at the end of the spring term, was held, and I am very pleased to announce that Anne McCauley, presently at the University of Massachusetts, Boston, will be joining us this fall as a full professor. She will offer a full range of courses in the history of photography.

We were also pleased to welcome Lisa Ball to the office staff as assistant to the chair and to the departmental representative. She came to us from the Department of Molecular Biology, where she worked from 1997 as administrative support to three faculty members. Previous to that, Lisa worked at Temple University, the University of South Carolina, and the Woodrow Wilson School at Princeton. She has already endeared herself to faculty and students alike with her cheerfulness, quiet efficiency, and willingness to help.

The signal occasion of the fall term was the lecture by Pierre Rosenberg, director emeritus of the Musée du Louvre, in the James F. Haley, Class of 1950, lecture series. The series was endowed by William Haley, Class of 1945, in honor and memory of his late brother, James, and provides for a lecture by a distinguished scholar every other year. The inaugural lecture was given in 1991 by Professor James Ackerman. He was followed by Kathleen Weil Garris Brandt, Marcia Pointon, Thomas Krens, and James Cahill on a more or less every-other-year schedule.

Monsieur Rosenberg’s lecture, entitled “Georges La Tour: An Exemplary Case of a Painter Whose Reputation Was Revived Thanks to Art Historians,” was enthusiastically received by an audience that filled 101 McCormick. Author of numerous books and catalogues, he published his Mellon lectures, delivered at the National Gallery of Art in Washington in 1996,

in a book entitled *From Drawings to Painting: Poussin, Watteau, Fragonard, David, and Ingres* (Princeton University Press, 2000). A member of the American Academy of Arts and Sciences and a corresponding member of the Accademia nazionale di San Luca and the Accademia dei Lincei in Italy, he was elected in 1995 to the Academie Française—one of the “Immortals,” whose number is always kept at forty—the highest honor that can be given to a citizen of France. We were delighted that he found time in a very busy schedule to give the sixth Haley lecture.

The department also sponsored or cosponsored a number of conferences organized by both faculty and graduate students. In October, Anne-Marie Bouché was co-organizer, with Jeffrey Hamburger (Harvard University), of a symposium entitled “The Mind’s Eye: Art and Theological Argument in the Medieval West.” This was followed in November by “Women Artists at the Millennium,” a conference organized by Carol Armstrong, who also curated the accompanying exhibition “Camera Women” at the art museum. In December, Hal Foster put on a conference entitled “The Dada Idea.” In March, “Posing Models: The Question of Beauty and Its Status in the History of Art” was organized by graduate students Michelle Foa, Suzanne Hudson, and Julia Robinson; and in April, Jenny King represented the department in organizing a graduate student conference in the School of Architecture entitled “Room.” Danny Čurčić put on a workshop on Byzantine domes, with department Ph.D.’s Christina Maranci *98, Asen Kirin *00, and Ida Sinkević *94, and present graduate students Kim Bowes and Ludovico Geymonat participating.

The previous issues of this newsletter are now available on the department’s Web site at www.princeton.edu/~artarch/newsletter. Please continue to stay in contact with us by e-mail at artnews@princeton.edu or by mail:

Newsletter
Department of Art and Archaeology
McCormick Hall
Princeton University
Princeton, NJ 08544-1018

We welcome your interest, your news, and your suggestions.

Patricia Fortini Brown, chair

New Faculty

Jerome Silbergeld joined the department last fall as the P. Y. and Kinmay W. Tang Professor of Chinese Art History and director of the Tang Center for the Study of Chinese and Japanese Art. He was previously chair of the Department of Art History and director of the School of Art at the University of Washington in Seattle. Silbergeld received his B.A. (1966) and his M.A. (1967) from Stanford University, both in history. He did his graduate studies in art history at the University of Oregon, where he earned an M.A. (1972), and at Stanford, where he was awarded a Ph.D. in 1974.

Well known for his publications on Chinese painting, including the book *Chinese Painting Style* (University of Washington Press, 1982), which has been a standard textbook in the field for twenty years, he has written on meaning, style, technique, politics, and patronage. He has also contributed entries on a wide range of subjects to encyclopedias and dictionaries, and coauthored the entry on Chinese art in the *Encyclopaedia Britannica*. Spurred by his interest in contemporary Chinese society and art, Silbergeld has also become an authority on twentieth-century art in China. His publications on contemporary Chinese art include *Contradictions: Artistic Life, the Socialist State, and the Chinese Painter Li Huasheng* (University of Washington Press, 1993), which was a *New York Times* Notable Book of 1993, as well as articles on censorship.

His most recent book is *China into Film: Frames of Reference in Contemporary Chinese Cinema* (Reaktion Books, 2000), and he is currently teaching a course on Chinese cinema in the department. His ongoing involvement with the installation of a Chinese garden in Seattle, the sister-city of Chongqing in Sichuan, led him to his current book project: a study of the Sichuan-style garden in all of its manifestations, including style, function, patronage, and architectural engineering.

As the first director of the Tang Center for the Study of Chinese and Japanese Art, Silbergeld plans a broad range of activities that will promote scholarship in the field of Far Eastern art and will benefit Princeton students, faculty, and staff, as well as the general public. Under his direction the Tang Center will sponsor symposia, exhibitions, lectures, films, visiting scholars, and publications. It will also assist Princeton graduate students by underwriting research and travel expenses.

Alastair Wright, a specialist in the art of the eighteenth, nineteenth, and early twentieth centuries, joined the department this fall as assistant professor. A 1987 graduate of Cambridge University, where he received a B.A. in art history, he earned an M.A. at the University of Minnesota (1989) and a Ph.D. (1997) in art history at Columbia. At Columbia, where he was a Whiting Fellow, he studied with Rosalind Krauss, Benjamin Buchloh, and Yves-Alain Bois, and wrote a dissertation entitled "Identity Trouble: Matisse and the Failure of the Subject."

Wright came to the department from the Getty Research Institute, where he was a Getty Scholar and participated in the seminar "Reproductions and Originals." Since arriving at Princeton, he has returned to the Getty to lecture on Maximilien Luce's *Une rue de Paris en 1871*. This April he lectured at Tate Britain on "The Work of Imitation: Turkish Modernism and the 'Generation of 1890.'" He previously held teaching positions at Alfred University and Richmond University in London, and has been a curatorial assistant at the Minneapolis Institute of Arts and the Metropolitan Museum of Art.

His scholarly interests embrace theories of modernism; European colonialism, orientalism, and primitivism; and British art. Matisse has been a particular focus of his research and publications, which include an article on Matisse's illustrations for a collection of poems by John-Antoine Nau, published in *Henri Matisse, Raoul Dufy: Correspondances* (Bad Homburg, Galerie Michael Blaszczyk, 2001); a study of Matisse's *Le Bonheur de vivre* and the question of national identity, which appeared in *The Visual-Narrative Matrix: Collisions and Collusions* (Southampton Institute, 2000); and an article, "Arche-tectures: Matisse and the End of (Art) History," in the journal *October* (spring 1998). He has also published on Ford Madox Brown, Bastien-Lepage, and Whistler.

Wright is currently working on a book entitled *Matisse and the Subject of Art History*, which comprises a series of re-readings of the cultural politics of Matisse's work. Based on a close reading of the initial critical reception of key works, the book situates the paintings of Matisse and a number of his contemporaries in relation to a series of period discourses relating to questions of individual, national, and European identity.



Jerome Silbergeld

John Blazewski



Alastair Wright

Faculty News

Al Acres has been reappointed as an assistant professor for another three-year term and was recently named a Robert Remsen Laidlaw '04 University Preceptor for 2002–2005. A senior fellowship at the Center for Advanced Study in the Visual Arts will allow him to spend the 2002–2003 academic year in residence at the National Gallery, where he plans to complete a book entitled *Renaissance Invention and Christ's Haunted Infancy*. This year he presented a paper entitled "Porous Subject Matter and Christ's Haunted Infancy" at the Princeton conference "The Mind's Eye" and delivered an invited lecture at Rutgers University. In March he presented a paper, "Elsewhere in Netherlandish Painting," at the meeting of the Historians of Netherlandish Art in Antwerp. His essay "Small Physical History: The Trickling Past of Early Netherlandish Painting" is forthcoming in a volume entitled *Symbols of Time in the History of Art* (London, Brepols/Harvey Miller). In collaboration with Anne-Marie Bouché, he developed a new seminar this spring on "Realisms and Meaning in the Late Middle Ages." This year Acres has been an Old Dominion Fellow, part of an interdisciplinary group of Princeton faculty who meet under the auspices of the Council of the Humanities to present and discuss their current work. He has also served as one of two regional representatives for the 2003 College Art Association conference in New York.

Carol Armstrong curated an exhibition with accompanying catalogue entitled "Camera Women" at the Princeton University Art Museum. She also organized a symposium cosponsored by the department and the Program in the Study of Women and Gender entitled "Women Artists at the Millennium." Armstrong spoke at the conference and gave public lectures during the year at the Pennsylvania State University, Bard College, and the J. Paul Getty Museum.

Robert W. Bagley, currently the department representative, edited the catalogue of the exhibition "Ancient Sichuan: Treasures from a Lost Civilization" (Seattle Art Museum and Princeton University Press, 2001), which opened at the Seattle Art Museum, is at the Metropolitan Museum in New York through June 16, and will then be shown at the Royal Ontario Museum in Toronto from August 2 through November 10. In September he lectured at the Kimbell Art Museum, and in February at the Cité de la Musique in Paris.

Anne-Marie Bouché was co-organizer, with Harvard's Jeffrey Hamburger, of a conference held at Princeton in October entitled "The Mind's Eye: Art and Theological Argument in the Medieval West." She gave a paper entitled "*Vox Imaginis*: Modes of Theological Discourse in the Floreffe Bible Frontispiece" at the conference. In March she spoke on "Fabricating History: The Gentle Arts of Deception in a Twelfth-century Monastic Scriptorium (Marchiennes, Northern France)" at the symposium "Verbal, Visual, Magical: Cultures of the Book, 1100–1600" at Columbia University.

Patricia Fortini Brown was reappointed as department chair for an additional three-year term. As Slade Professor of Fine Arts, she gave a series of eight lectures at Cambridge University in the winter of 2001. Later in the spring she was a resident in the history of art at the American Academy in Rome and served as a consultant and interviewee for the BBC series *Renaissance Secrets*: "Venice—A Second-hand City?" In October, Brown was the keynote speaker at a Colgate University symposium, "Venice before San Marco: Recent Studies on the Origins of the City." She also lectured at the American Academy in Rome, the University of East Anglia, the University of St. Andrews, the University of Sussex, and Columbia University, and completed a two-year term as president of the Renaissance Society of America.

Esther da Costa Meyer, on sabbatical for the 2001–2002 academic year, delivered papers at the J. Paul Getty Museum, Yale University, N.Y.U., at the annual meeting of the Association of Art Historians of Great Britain, and at a symposium on Arnold Schoenberg and tradition at Meiji Gakuin University in Tokyo.

Hal Foster, director of graduate studies, contributed an article entitled "Violation and Veiling in Surrealist Photography" to *Surrealism Unbound* (Tate Gallery and Princeton University Press, 2001) and published a number of short essays in *October*, the *London Review of Books*, the *Los Angeles Times Book Review*, and the *New Left Review*. His book *Design and Crime (and Other Diatribes)* is forthcoming from Verso Press this May.

Thomas DaCosta Kaufmann's recent publications include an article in *Adriaen de Vries, 1556–1626* (Amsterdam and Los Angeles, 2000), which received the Mitchell Prize for the best exhibition catalogue published in 2000. A member of the



advisory committees at the Herder Institute for East Central European Research and of the joint research project (Bildertausch) at the Kunsthistorisches Museum and the Uffizi in Florence, Kaufmann was elected to the board of directors of the Historians of German and Central European Art. He gave talks at the annual meetings of the College Art Association in Chicago; the Deutscher Kunsthistorikerverband in Hamburg, Germany; and the New England Renaissance Society at the University of Massachusetts in Amherst. He also lectured at the Clark Institute; M.I.T.; the Masaryk University in Brno, Czech Republic; the Museum of the City of Bratislava, Slovakia, for the Slovak Association of Art Historians; the Humboldt-Universität in Berlin, where he was keynote speaker at a symposium; and the Speed Museum of Art in Louisville. He has completed the catalogue of German drawings in the Crocker Art Museum, Sacramento, and his forthcoming publications include a volume of his collected essays, a book on the geography of art, a general book on the art of the Low Countries, and a new edition of his annotated bibliography of art in central Europe, 1550–1620.

Thomas Leisten, who was promoted to tenure in 2001, continued his excavation in Bālis, Syria, last summer. He is a freshman advisor at Wilson College and will serve as the department's director of graduate studies in 2002–2003. He is also the interim director of the Slides and Photographs section.

Hugo Meyer, on sabbatical in 2001–2002, contributed a number of entries to *Roman Sculpture in The Art Museum, Princeton University* (Princeton University Press, 2001). His most recent book is *Prunkkameen und Staatsdenkmäler römischer Kaiser: Neue Perspektiven zur Kunst der frühen Prinzipatszeit (Luxury Cameos and State Monuments of Roman Emperors: New Perspectives on Early Imperial Art)* (Munich, Biering und Brinkmann, 2000).

John Pinto was coauthor, with Elisabeth Kieven, of *Pietro Bracci and Eighteenth-century Rome: Drawings for Architecture and Sculpture in the Canadian Centre for Architecture and Other Collections* (The Pennsylvania State University Press, 2001) and published an essay, "Architectural History as a Humanistic Discipline," in the October 2001 issue of the *Newsletter of the Society of Architectural Historians*. Pinto spent most of his sabbatical year 2001–2002 in Rome, where he was the Rudolf Wittkower Visiting Professor at the Bibliotheca Hertziana (Max-Planck-Institut). He lectured at the Swiss Institute, the French Academy in Rome, the Università di Calabria in Cosenza, and the Bibliotheca Hertziana. Last fall,



John Blazewski

Department faculty: (front row) Al Acres, Anne-Marie Bouché, Carol Armstrong, Patricia Brown, Hal Foster, Yoskiaki Shimizu; (middle row) Slobodan Ćurčić, John Pinto, Thomas Leisten, William Childs, Jerome Silbergeld; (back row) Robert Bagley, Alastair Wright, John Wilmerding, Thomas DaCosta Kaufmann. Not pictured: Peter Bunnell, Esther DaCosta Meyer, Hugo Meyer, T. Leslie Shear Jr.

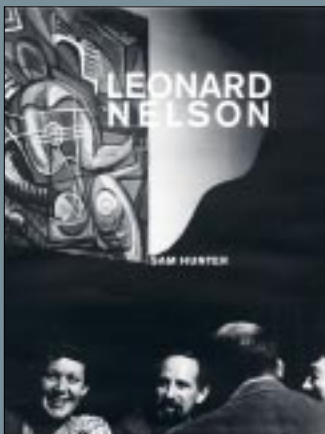
he offered a customized, interactive version of his existing alumni course "Walks in Rome" to a group of forty alumni from Princeton, Yale, Stanford, and Oxford through the University Alliance for Lifelong Learning.

T. Leslie Shear Jr., on sabbatical leave in 2001–2002, continues as a member of the managing committee for the American School of Classical Studies at Athens.

Yoshiaki Shimizu, published an article entitled "Japan in American Museums—But Which Japan?" as part of the "state of art history" series in *The Art Bulletin* (March 2002). His article "Shujiro Shimada (1907–1994)'s Journey to Princeton" (in Japanese), published in *Art Forum* (Kyoto) 23 (2001), is a reminiscence about the late Professor Shimada's founding of Princeton's graduate program in Japanese art history. Shimizu continues to work on fifteenth-century Japanese ink painting, focusing on the painter Sesshu (1420–1506) and his relation to Chinese painting. This May he will travel to Tokyo and Kyoto commemorating the 500th anniversary of the artist's death. In June and July, he will administer Princeton's East Asian Studies Program's intensive Japanese language program in

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Kanazawa. He also serves as chair of the art advisory committee for the Asia Society and as a member of the visiting committee of the Japan Society Galleries. Shimizu will co-curate an exhibition of Japanese art and to help organize a symposium in Sidney, Australia, in the fall of 2003. The exhibition, loaned by the Japanese Government's Agency for Cultural Affairs, has the theme of the four seasons.

Jerome Silbergeld's most recent book is *China into Film: Frames of Reference in Contemporary Chinese Cinema* (London, Reaktion Books, 2000). This year he published articles in the *Grove Dictionary of Art Online* (New York, Macmillan, 2001), *Eternal Present: Feng Bin, 1997–2000* (Chengdu Museum of Contemporary Art, 2001), and *The Lyrical Brush of C. C. Wang* (New York, Plum Blossoms Gallery, 2001). His article on censorship in Chinese visual arts is forthcoming in *Censorship: An International Encyclopedia* (London, Fitzroy Dearborn). He also lectured at Harvard, Oberlin, Notre Dame, Ohio State, the Asia Society, the China Institute, and the Seattle Art Museum. Among his current projects are books on three Chinese films and on the Sichuan-style garden. He continues to serve on the editorial board of the *Archives of Asian Art*.

John Wilmerding authored an essay entitled "Thomas Eakins: *Portrait of John N. Fort, 1898*," in *American Dreams: American Art before 1950 from the Williams College Museum of Art* (New York, 2001) and was awarded the first Eastman Johnson Award by the Union League Club of New York. A member of numerous advisory boards, Wilmerding lectured in 2001 at the Chilton Club, Boston; the Museum of Fine Arts, Boston; Millsaps College in Jackson, Mississippi; Drexel University; Princeton, for the Class of 1949; the Amon Carter Museum, Fort Worth; the Art Seminar Group, Baltimore; the Union League Club, New York; and the Philadelphia Museum of Art. He also appeared on WHYY, Philadelphia, in the film *Thomas Eakins: Scenes of Modern Life*, which was produced in connection with the Eakins exhibition at the Philadelphia Museum of Art. He has just completed a new book, for Yale University Press, tentatively titled *Signs of the Artist: Signatures and Self-Expression in American Paintings*.

Alastair Wright gave up the second year of a two-year fellowship at the Getty Research Institute to join the department in the fall as an assistant professor. He lectured in 2001 at Tate Britain in London, the Getty Research Institute, the Clark Art Institute, and at the annual meeting of the College Art Association in Chicago.

Emeritus Faculty

David Coffin's book on the sixteenth-century artist and antiquarian Pirro Ligorio is in press at the Pennsylvania State University Press, and he is spending much time clearing copyright permissions for the illustrations. He also has several articles in press, including two on the University's landscaping, and his brief article on the gardens of Venice appeared in *Source* in the fall of 2001.

Sam Hunter's recent publications include books on Robert Rauschenberg (Rizzoli, 1999) and Leonard Nelson (Rizzoli, 2001). A monograph on Hans Hofman will be published by Rizzoli later this year. His essays have appeared in the catalogues of recent exhibitions of the works of Leonard Nelson (Wayne Art Gallery, Wayne, Pennsylvania), George Mazilu (Marsha Child Contemporary, Princeton), and Isamu Noguchi (Bryan Ohno Gallery, Seattle). He also curated a show devoted to George Segal's *Nightscapes* (Locks Gallery, Philadelphia) and contributed to the catalogue. This year he lectured at the Hood Museum at Dartmouth College and at the Birmingham Museum of Art. In September, Brandeis University awarded him an honorary doctor of letters degree.

Peter Bunnell to Retire

Peter Bunnell, the David Hunter McAlpin Professor of Photography and Modern Art and professor of art and archaeology, retires at the end of this semester after thirty years of teaching at Princeton. Peter's enthusiasm for his subject and his ability to connect with students at all levels, from aspiring artists in the Program in Visual Arts to fledgling scholars in the department's graduate program, has remained strong year in and year out. Last fall's course evaluations of his introductory undergraduate course—Art 248, "History of Photography"—are typical: "I wish I could have taken the course twice"; "Bunnell's lectures were the highlight of my day"; "the best class I have ever taken at Princeton, hands down, and I'm a senior"; and "the class quickly became my favorite class and convinced me to become an art history major."

Peter has published prolifically. An honorary fellow of the Royal Photographic Society of Great Britain and recipient of the Distinguished Alumnus Award from the Rochester Institute of Technology, he received the George Wittenborn Memorial Award honoring one of the five finest art books published during 1989 for *Minor White: The Eye That Shapes* (Princeton, The Art

Museum, 1989). Peter's service to the University, in addition to teaching and scholarship, has been manifold. Since the time of his arrival in 1972, he has also served as faculty curator of photography and curator of the Minor White archive in the art museum. He was also director of the art museum from 1973 to 1978 and acting director from 1998 to 2000.

Indeed, Peter has played a major role in shaping the study of the history of photography as an academic field, and his students hold major curatorial positions in museums and collections throughout the world. Doug Nickel, now a curator at the Museum of Modern Art in San Francisco, writes that "under Peter we also came to realize that the history of art is also a history of flesh-and-blood people, of real-world considerations and human choices. Peter has not only made his students aware of this not-so-fashionable concept,

he has made us feel we were participating in the making of this history ourselves."

His former student and present colleague, Professor Carol Armstrong, tells how Peter's courses of some twenty years ago helped shape her own career trajectory: "I remember his passion for convincing his students of the importance and interest of photography's special art of seeing, one which I began to share at that time, partly because of Peter. . . . As his generations of students will all attest, I think, Peter has been extraordinarily open to different kinds of projects, different tastes, and points of view other than his own."

We will miss him.

Patricia Fortini Brown



John Blazewski

Peter Bunnell

Expansion and Renovations

Marquand Library and adjacent areas of McCormick Hall have taken on the appearance of construction sites or, more accurately, destruction sites. Canvas-draped construction fences encircle McCormick, while inside the building temporary barricades mask the work of heavy demolition and refitting.

What is happening behind these barricades is the first significant expansion and upgrading of Marquand Library since it moved into its current quarters in 1965. In the nearly forty years since, the department has expanded the scope of its teaching, added faculty members, and increased the number of students in its graduate program. Marquand has also been increasingly used by researchers from other departments on campus and from other institutions around the world. In sum, the library has been dealing with a space shortage for years.

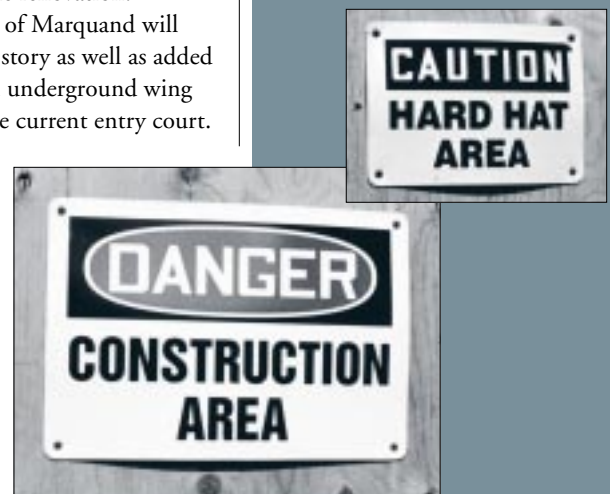
At the same time, publishing in the field of art history has grown exponentially—Marquand subscribes to more than 700 journals, and its overloaded shelves held more than a quarter of a million volumes. The collection has been growing by over 6,000 volumes each year. Just as significantly, more and more research is being done in front of computer monitors as the number of Web sites and databases devoted to art history grows. To serve the next generation of students and scholars, Marquand clearly needed more Internet access, more computers, more

scanners, and the whole panoply of electronic tools that have become indispensable to scholars. Add to this a generally deteriorating infrastructure, the presence of asbestos, an aging air-handling system, and the lack of a rare book reading area, and the case for renovation and moderate expansion was overwhelming.

All of Marquand's needs were carefully catalogued over a period of several years, and an architectural evaluation of the most effective ways to address each need was completed. The Boston firm Shepley, Bulfinch, Richardson, and Abbot (SBRA) did the final master plan and was awarded the contract for the renovation.

The expanded edition of Marquand will include a glassed-in fourth story as well as added stack and study space in an underground wing that will extend beneath the current entry court.

All in all, the usable space in the library will increase significantly—accommodation for users will more than double, shelf space will increase, and instruction and seminar space will grow by more than a third. All of the study spaces will be wired with both electrical and Internet connections, so that users can do on-line research using their own laptop



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Marquand Library stripped of its books and shelving, ready for construction to begin

computers. A new rare book storage and reading room, a consolidated reference area, and a state-of-the-art copying and scanning center will be created, and all of the air-handling systems, lighting, fabrics, and finishes will be upgraded. The entire facility will also be brought

into compliance with the Americans with Disabilities Act.

As librarian Janice Powell reports elsewhere in this newsletter, the project began with a move that might have intimidated Hannibal: the transporting of thousands of elephants (not to mention folios, quartos, and octavos) across campus to two other libraries. Shelving, furniture, and files were moved out; ceiling panels, lighting, and asbestos were removed; and Marquand is now an empty shell ready for serious construction to begin.

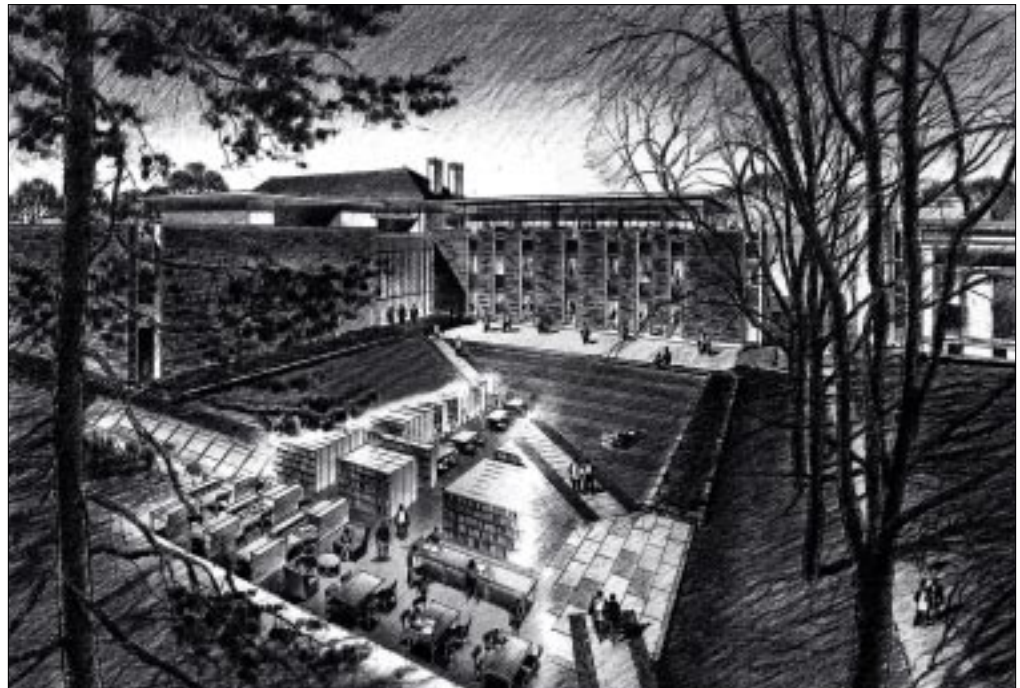
Meanwhile, jackhammers have already begun their work in other areas of McCormick. A shaft for a long-needed elevator is being

carved into the building just off the first-floor hallway; one restroom is being moved; and a small kitchen and new janitor's area are being built on the first floor. New faculty offices will be added to the third floor, and the expedition room will also be reconfigured.

When these phases of the renovation have been completed and Marquand Library has reopened, probably in the late summer of 2003, the construction zone will shift to the large photo study room above lecture hall 101. This area, which has been used less frequently in recent years as more department courses post their images on the Web, will be reconfigured to hold two precept rooms, the department's publications office, and two new offices for the art museum.

A significant enhancement to the main entrance of McCormick Hall is also being planned, and in the last phase of the project the landscaping around the building will be improved. The University has put the entire project on a fast track and is moving forward even though all the funds have not yet been raised. The work on fundraising continues as the construction proceeds.

Architect's renderings of the Marquand Library expansion showing the new underground study and stack areas below the entrance courtyard and the glass-walled fourth story above the current library



Conferences

The Mind's Eye: Art and Theological Argument in the Medieval West

October 12–14, 2001

Just a month after the World Trade Center tragedy, scholars from the United States, Canada, several European countries, and even Australia traveled to Princeton to attend a three-day conference entitled “The Mind’s Eye: Art and Theological Argument in the Medieval West.” Sponsored by the Department of Art and Archeology, and co-organized by the department’s Anne-Marie Bouché and Professor Jeffrey Hamburger of Harvard University, the conference focused on new interdisciplinary approaches to understanding the relationship between art and theology during the Middle Ages.

It has often been assumed that medieval religious art must be in some sense secondary to, or a transcription of, preexisting textual sources. More recently, however, scholars have reacted to this emphasis on the textual by discounting the importance of “elite” theological culture for medieval art and emphasizing instead popular piety, oral tradition, and the beliefs of marginalized groups. It has even been suggested that art might have been used to resist texts and subvert the dictates of doctrine. Neither of these approaches, however, has interpreted art as a primary, rather than secondary—or reactive—medium for expressing theological ideas. Nor have they encouraged scholars to consider the many advantages that images might have had in fulfilling the specific pastoral and intellectual needs of the major art patrons of the Middle Ages, many of whom were practicing theologians.

Believing that some of the most important questions remain unanswered, Bouché and Hamburger assembled a roster of specialists from a variety of disciplines—including art history, history, theology, musicology, and literature—to refocus attention on the power and function of art as an independent medium for intellectual discourse. As the papers presented at the conference made clear, instead of using theology to explain art, it is now becoming possible to consider art as a special kind of language for communicating theology.

Speakers included the department’s Anne-Marie Bouché and Al Acres. The complete program can be seen at www.princeton.edu/~artarch/mindseye/schedule.html.

Women Artists at the Millennium

November 9–10, 2001

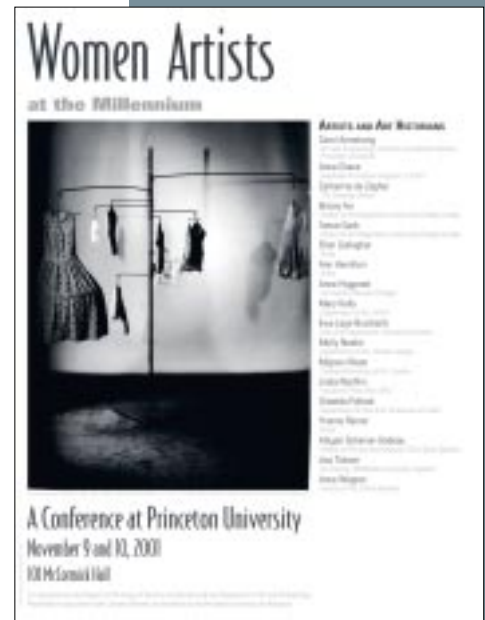
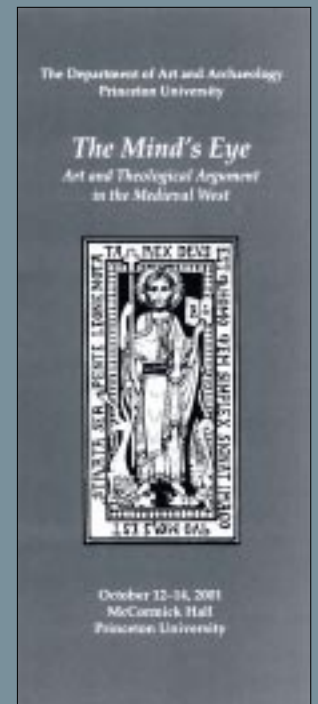
Thirty years ago, the art historian Linda Nochlin wrote her landmark essay “Why Have There Been No Great Women Artists?” Partly to reexamine this critical question, the department’s Carol Armstrong, Doris Stevens Professor in Women’s Studies and professor of art and archaeology, organized a two-day conference that featured Nochlin and other women scholars and artists. The speakers explored the ways in which art institutions, art history, and art criticism have (or have not) changed in the last thirty years as a result of the women’s movement and decades of feminist interrogation in the arts. The conference was cosponsored by the department and the Program in the Study of Women and Gender.

The emphasis of the conference was on the contemporary situation in the arts (i.e., the last thirty years), but it also included discussion of the arguments for and against identity politics, and between “essentialist” and “constructionist” feminism that have taken place in the last decades, not to mention shifts in art practice and media—from the predominance of painting and sculpture to photography and video, mixed-media, installations, performances, and site-specific work.

The speakers included installation artist Ann Hamilton; dance, film, and video artist Yvonne Rainer; installation artist Mary Kelly, a professor of art at the University of California-Los Angeles who is best known for her piece *Post-Partum Document*; Griselda Pollock, professor of social and critical histories of art at the University of Leeds in England; and Linda Nochlin, the Lila Acheson Wallace Professor of Modern Art at the Institute of Fine Arts at New York University. Conference organizer Carol Armstrong spoke on “Between Then and Now: A Ghost in the House of the ‘Woman Artist.’” An overview of the conference and the complete program are posted on the Web at www.princeton.edu/~prowom/artconf.html.

The conference coincided with the exhibition “Camera Women,” a survey of the work of nineteenth- and twentieth-century women

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POSING MODELS: The Question of Beauty and Its Status in the History of Art

2ND ANNUAL
GRADUATE STUDENT
SYMPOSIUM
PRINCETON UNIVERSITY
DEPARTMENT OF ART & ARCHAEOLOGY
306 McClellan Hall



SUNDAY, MARCH 2, 2002

photographers, at the Princeton University Art Museum. The exhibition paralleled the conference by focusing on the medium which, arguably, has replaced painting as the dominant pictorial medium of our time, and which has admitted women into its ranks somewhat more readily than painting has. The exhibition, which evolved out of Armstrong's seminar "Women in Photography," subsequently moved to the Frances

Lehman Loeb Art Center at Vassar College.

The Dada Idea

December 7, 2001

Professor Hal Foster was the organizer of a December conference focusing on the Dada movement. The first session was organized around the theme "Versions of Dada" and featured papers by Brigid Doherty of Johns Hopkins University, Leah Dickerman of the National Gallery of Art, and George Baker of the State University of New York-Purchase. Hal Foster moderated the discussion that followed. In the afternoon session, titled "Genealogies of Dada," the speakers were Craig Dworkin of Princeton's Department of English; Department of Art and Archaeology graduate student Julia Robinson; and Branden Joseph, Cotsen Fellow in the Liberal Arts at Princeton. The conference concluded with a round-table discussion led by Benjamin Buchloh of Barnard College.

Posing Models: The Question of Beauty and Its Status in the History of Art

March 3, 2002

Department graduate students Michelle Foa, Suzanne Hudson, and Julia Robinson were the organizers of the department's second annual graduate student conference. They began with the goal of finding an organizing framework that could accommodate art and art-historical writings from disparate time periods, geographic locales, and artistic media, but also one that addressed a very specific and pertinent topic. By selecting the relationship between beauty and art—in its historical manifestations as well as its continued relevance to more recent artistic and critical practices—they hoped to provide a forum for focused examinations of this larger theme.

The title of the symposium suggests the multiple ways of thinking about beauty in art—as an operative concept, or in terms of critical or philosophical models, or in its countless manifestations, including the beauty of the human body or of the model. The richness of the subject was borne out by the papers that were delivered at the symposium. The keynote speaker was artist Louise Lawler, who spoke about her work, placing it in a broader context of institutional critique, collectors, and the concept of beauty. Department grad student Marta Weiss also presented a paper, along with graduate students from the University of California-Berkeley, Harvard, the University of Pittsburgh, Rutgers University, and the Institute of Fine Arts of New York University.

Two of the more than 1,600 coins found in the department's excavations at Polis Chrysochous, Cyprus: above, a gold solidus of Justin II (A.D. 565–

578); below, a bronze follis of Justinian I (A.D. 537–38);



Excavations

Excavations at Polis Chrysochous, Cyprus

The 2001 season of the department's dig at Polis Chrysochous, in the far northwest corner of Cyprus, was primarily devoted to focused study excavations. William Childs, director of the dig, led a small crew that excavated a series of test trenches intended to clarify problematic areas that had been uncovered in previous seasons.

Most of the summer's digging was done in the area adjacent to the dig house, which stands on a ridge overlooking the Chrysochous bay of the Mediterranean. The area directly

behind the dig house, which has been the site of intensive excavation in earlier seasons, was occupied successively by a Roman building (probably a villa) with a paved courtyard and painted Ionic columns, a Byzantine basilica, and finally a fourteenth- to fifteenth-century Lusignan complex. Excavations in the summer of 2000 uncovered a series of burial pits just outside the south wall of the basilica, as well as numerous fragments of early Byzantine wall painting. In the summer of 2001, further digging at the east end of the basilica showed that the building had three apses that terminated the nave and both side aisles. Several floor levels were found, ranging in date from the fifth to the fifteenth century.

In the northwest corner of this extensive trench, the discovery of large ashlar and mud-brick walls had suggested that the fourth-century B.C. city defenses may have run along this ridge. The ashlars could have belonged to one of the city gates. To test this hypothesis, the Princeton team dug a test trench that revealed a long mud-brick wall running east and west. This discovery provides some support for the idea that this is in fact the fourth-century city wall, but the crucial area lies directly underneath the house that serves as the dig's headquarters. Childs and the Cyprus Department of Antiquities are now discussing moving the dig house to other quarters and demolishing the old house so the critical area beneath it can be excavated.

Excavations were also conducted in a field at the northeastern edge of the village, where a very large ashlar structure came to light in 1999. The sixth-century B.C. pottery found in the building suggests that this may have been the "palace" of the Archaic city. Intriguingly, a magnetometer survey found that the entire field adjacent to this structure was covered by a rectangular grid of streets, with the southernmost road leading directly to the "palace." Additional excavation was done in this ashlar structure in 2001, but revealed only that much of the "palace" levels had been destroyed.

The Princeton team will return in the summer of 2002 to excavate elsewhere in the "palace" and at other areas of the site.

Excavations at Bālis, Syria

In June and July of 2001, Thomas Leisten directed the sixth season of excavations sponsored by the department at the Islamic site of Bālis, in the Euphrates Valley. Leisten's team once again included archaeologists, technicians, and students from Syria, the U.S., and Germany.

The season began with additional digging in the area of the Byzantine city wall, a site that had been the focus of earlier work by the Princeton excavators. The initial plan was merely to clear the area of the praetorium, which had been buried by more than twelve feet of debris, and then begin restoration work on the praetorium itself. But in the course of removing the massive amount of fill, which was mainly debris dumped in the area during the medieval period, the Princeton team quite unexpectedly uncovered a fairly complete Islamic building nestled into the corner of the praetorium and the city wall. This structure, whose walls still stand over fifteen feet high, had been preserved partly by the collapse of one of the towers of the Byzantine city wall.

In addition to coins and other finds, the building also yielded a collection of Islamic clothing, probably dating to the thirteenth century. The clothes include a nearly intact child's dress and a skullcap, and much of the fabric preserves its original colors.

Probably the most tantalizing find from this structure is an inscription which was apparently set into one of the interior walls. The inscription may date to the tenth or the early eleventh century and seems to consist of names of Abbasid officials. Additional work on this inscription, which is not well preserved, may help to cast some light on the function of this intriguing structure, which was entered only from outside the walls of the town—there was no access from the town itself.

The Princeton team also continued work on a group of early Islamic buildings set on a hill overlooking the site. These structures have been identified as a mansion or "desert palace" of a member of the Umayyad dynasty (ca. eighth



century A.D.). Digging in previous summers showed that part of this complex was devoted to some type of agricultural production, and that it also contained luxurious residential quarters complete with wall paintings, stucco work, and a marble-paved bath.

This year's excavation revealed some particularly well-preserved wall paintings with imitation marble veneer and engaged columns. Although this type of wall decoration is known at other sites, the room uncovered at Bālis is one of the finest and best preserved. These frescoes will eventually be moved to the museum in Aleppo, where a room will be dedicated to the finds from the department's excavations at Bālis.

The newly discovered room of the Umayyad mansion at Bālis, Syria, with frescoes imitating marble veneer and columns

Undergraduate News

Hilary Allard '02 is writing a senior thesis on the contemporary relationship between the city and the art museum, with Professor John Wilmerding as her advisor. She is seeking a post-graduation job in a variety of museums and architectural firms. This summer she and a friend will backpack through Russia, traveling from St. Petersburg to Odessa, then hopping a boat to Istanbul, a city she studied intensively with Professors Leisten and Čurčić. [hallard@princeton.edu]



A metope from the Parthenon, one of the depictions of defeated Greeks analyzed in Nathan Arrington '02's senior thesis

Nathan Arrington '02 is preparing his senior thesis on the iconography of the defeated Greek, supervised by Professor William Childs. Nathan has been a columnist for the *Daily Princetonian* and is the principal violist in the University orchestra. He will be performing and teaching the viola in St. Petersburg, Russia, this summer, and then plans to look for a job as a writer or assistant editor for a magazine or publisher. He anticipates continuing his studies at the graduate level in the near future.

Caroline Chang '02 is working with Professor William Childs on a thesis titled "Pasiphae, Ariadne, and Leda: The Meaning and Context of Variation in Pompeian Wall Paintings." After graduation, she will begin medical school. While on campus, Caroline was president and social chair of Kappa Kappa Gamma, and was a member of Tiger Inn. [cchang@princeton.edu]

Alexis Collins '02's senior thesis focuses on the cutouts that Henri Matisse created at the end of his life; her advisor is Professor Alastair Wright. At Princeton, she was on the varsity volleyball team and was a SHARE peer advisor during her senior year. This summer she will move back to Los Angeles, and is planning to move to New York and enter the catering or event planning field. [alexisc@alumni.princeton.edu]

Katherine Collins '02 is working with Professor Carol Armstrong on a thesis titled "A Model at War: The Story of Lee Miller and Her Success in Transcending the Boundaries of Photographic Documentation and the Expectations of Women in War." She is a member of the diSiac Dance Company and Pi Beta Phi sorority. After graduation Katie will move to Los Angeles to work as

an assistant director for SCORE! Learning Centers, tutoring children from ages four to fourteen and working in marketing, sales, and business planning. [kmcollns@princeton.edu]

Erika Christy De La Parra '02's senior thesis topic is "The Evolution of Mudejar Architecture in the Iberian Peninsula and Its Transfer to the Americas." She is working with Professor Thomas DaCosta Kaufmann. Erika is also earning a certificate in Latin American Studies. During her four years on campus she has worked as a student health aide at McCosh Infirmary, was a volunteer teacher of English as a second language, and spent a semester studying in Madrid. She has also been involved with several campus Latino organizations, including the Chicano Caucus, Acción, and Organización Latinoamericana. Her future plans include doing humanitarian work for a year and then entering medical school. [delapara@princeton.edu]

Cindy Drakeman '02 is an archaeology major who is writing a thesis on images of the goddess Venus from the late Republic to the early Empire (roughly 50 B.C. to A.D. 100); Professor William Childs is her advisor. Next year she will begin a two-year master's program at Oxford's Institute of Archaeology. This summer Cindy will be an assistant supervisor of excavation at the Anglo-American project in Pompeii, run by Bradford University (in the U.K.). For the past year she served as president of the Princeton Tower Club and the InterClub Council, which oversees all of Princeton's eating clubs. She will also participate in a marathon in Alaska this summer to raise money for the Leukemia Society, and asks anyone interested in learning more about the program or sponsoring her to contact her. [cynthiad@princeton.edu]

Linley Carson Gober '02 is writing her senior thesis on the topic "Michelangelo: A Study of His Pietas and Faith," working with Professor Patricia Brown. She also plays on the varsity soccer team and is involved with the Crossroads Christian Fellowship group. She's currently looking for teaching jobs in Dallas, Texas. [lcgober@princeton.edu]

Helene Goldsmith '02 is working with Professor John Pinto on a senior thesis titled "*Gesamtkunstwerk* in Art Nouveau Architecture: Gaudí and Horta." She is also pursuing a certificate in French. [heleneg@princeton.edu]

Liz Hallock '02's thesis topic is "Artifice and Resistance: Beneath the Lines of Decadent Print Maker Aubrey Beardsley," which she's writing under the direction of Carol Armstrong. At Princeton she has been involved with the Cotsen Children's Library, Prince Arts and Photography, the International Relations Council, Charter Club, Arts Alive, and was Class of '02 alumni relations co-chair, along with lots of tennis, basketball, and yoga. With the help of alumni, she developed a series of career events for art and archaeology seniors. After graduation she hopes to work in Britain under an exchange program, and is also applying to the Columbia/Whitney master's program in modern art and history of decorative arts program. Her eventual goal is to study and practice alternative medicine, possibly utilizing art therapy. [ehallock@princeton.edu]

Charlotte Hopkins Kenworthy '02 is a student of Professor Peter Bunnell, and is writing a senior thesis titled "Sports Photography and the Power of the 'Moment,'" with a particular emphasis on the photographs of Neil Leifer. She is a starter on the nationally top-ranked lacrosse team. Charlotte is tentatively planning to live in Australia next year. [kenwrthy@princeton.edu]

Emy Kim '02, who is in the Program in Visual Arts, is preparing a thesis exhibition of painted self-portraits. She used three different but overlapping modes of painting—visual translation, representation of memory, and physical and personal marks. She has worked under the supervision of Carol Armstrong, Greg Drasler, Eve Aschheim, and Brian Jermusyk. Emy worked as assistant to the curator of prints and drawings in the art museum for several years, and spent the summer before her senior year as an intern at the Wave Hill Art Gallery in the Bronx. After graduation, she will begin the master's program in art history at Williams College in Williamstown, Massachusetts. [emykim@princeton.edu]

Valeria Francisca Kukla '02 is working with Professor Carol Armstrong on a thesis titled "Advertising a Contemporary Art: A Fusion with Culture." She was a four-year member of the varsity swimming team, was named to the All-Ivy League team, and is a current school record holder. Valeria intends to work in some aspect of sales in the near future, and then begin a health-care internship. [vfkukla@princeton.edu]

Melanie Laird '02 has been researching and writing a senior thesis titled "A Reevaluation of Pastiche: Picasso and the Question of Imitation" under Professor Hal Foster's direction. She has been a member of the a cappella group Wildcats, was a big sister in the Big Brother/Big Sister

Program, and served as a tour guide at the art museum. She is planning on a career in advertising. [mjlaird@princeton.edu]

Anna Minkowski '02 is completing a thesis titled "Frank Stella and the Corporate Collection: Agendas, Aesthetics, and Assimilation" under the direction of Alastair Wright. She plans to live in San Francisco next year. While at Princeton, she played on the varsity squash team for four years (and was captain of the team in 2001–2002), and sang in the coed a cappella group Shere Khan, for which she was also the music director in 2000–2001. [minkwski@princeton.edu]

Melissa Poulos '02's thesis topic is "The Cross-over between Modern Art and Fashion: A Comparison of the Legacy Behind Malevich's Black Square and Chanel's 'Little Black Dress.'" Her advisor is Professor Carol Armstrong. After graduation, she plans to work in New York City, probably for the investment firm Gridley & Company. On campus she has been involved in singing and song-writing, tennis, musical theater, and art. [mjpoulos@alumni.princeton.edu]

Claire de Dobay Rifelj '02 is working on a thesis titled "Word and Image: Interactions in Picasso's Collages and Magritte's Text-Paintings." Her advisor is Yoshiaki Shimizu. This summer she will be a teaching assistant in art history and French at Exeter, and in the fall will begin the graduate program in art history at Williams College. At Princeton she was a four-year member of the coed a cappella group Katzenjammers, not only rehearsing, performing, and touring, but also managing the group. [cdrifelj@alumni.princeton.edu]

Christopher Sanson '02's senior thesis is "A Conflict of Interests: Illustration and the Metropolitan Museum of Art at the Turn of the Twentieth Century," and his advisor is Professor John Wilmerding. Outside of the classroom, he founded a student organization called The Princeton Gallery, which is devoted to promoting student artwork on campus. Their major project is a magazine featuring student artwork, and the premier issue will be out this May. [cdsanson@princeton.edu]

Josephine Sittenfeld '02 is doing a photography show for her Program in Visual Arts thesis project. Her exhibition, titled "Portraits," includes two distinct bodies of work: portraits of her family and portraits of people who work on the Princeton campus. Her advisors are Mary Berridge

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Portrait study by Josephine Sittenfeld '02, part of her senior thesis project

Dissertations of Currently Enrolled Students

Nadja Aksamija

"Villa and *Villegiatura* in Sixteenth-century Ragusa"
(Patricia Fortini Brown)

Nikolas Bakirtzis

"Prodromos Monastery on Mount Menoikion near Serres: A Topography of Monastic Life"
(Slobodan Ćurčić)

Mary Engel Frank

"The Woman of a Certain Age in Sixteenth-century Secular Venetian Art"
(Patricia Fortini Brown)

Milette Gafman

"The Opposite of *Mimesis* in Greek Art: Aniconic and Semi-iconic Monuments of the Archaic and Classical Periods"
(William Childs)

Ludovico Geymonat

"The Pictorial Program of the Parma Baptistery"
(Slobodan Ćurčić)

Heather Hole

"(Re)Constructing American Art: Marsden Hartley and the New Mexico Landscape, 1918–1925"
(John Wilmerding)

William McManus

"When We Made Films Just to Make Them': Warhol Unlimited"
(Hal Foster)

Yumna Masarwa

"Early Islamic Military Architecture: A Study of the Umayyad Ribats of Palestine Based on Archaeological Remains and Historical Sources"
(Thomas Leisten)

Marta Weiss

"Photographic Fiction: British Photography in the 1860s and 1870s"
(Peter Bunnell)

and Emmet Gowin from visual arts, and the department's Peter Bunnell. Josephine is also in the Teacher Preparation Program and will return to Princeton in the fall to do her student teaching in a local eighth-grade social studies classroom. At Princeton she was the publisher of the *Nassau Weekly*, led tours of the art museum, coached a girl's basketball team, and took pictures for the *Princeton Alumni Weekly*. She hopes to continue with photography or magazine work. [sitentfld@princeton.edu]

Liz Streicker '02 is working with Professor Hal Foster on a thesis that investigates the themes of religious and gender identification in the artwork of the mentally ill, specifically, the Prinzhorn Collection. She expects to work in some area of advertising, probably in the creative end. [eks@princeton.edu, liz_streicker@yahoo.com].

Alexis Breier Thoman '02 is writing a thesis on Shirin Neshat, a contemporary Iranian film artist. She is investigating the effectiveness of Neshat's representations of the Middle East and whether they contribute to a broader cultural dialogue or belong to a program of twentieth-/twenty-first-century "orientalism." Her advisor is Professor Thomas Leisten. After graduation

she plans to live in New York and hopes to continue working with and learning about art. She is particularly interested in contemporary art and artists. [abthoman@princeton.edu]

Ann Waddell '02 is doing a thesis project in photography that will culminate in two shows in the gallery at 185 Nassau Street. The first is titled "College Girls," the second, "The Jacksonville Dream Project." Images from both shows will be available from April 20 through June 5 at www.princeton.edu/~waddell. Her advisors are Emmet Gowin, Mary Berridge, Andrew Moore, and Peter Bunnell. Ann will live in New York City after graduation and is investigating jobs in public interest law as well as art galleries and museums. Her extracurricular activities included volunteer service, running, photography, and gallery hopping. [waddell@alumni.princeton.edu]

Betsy Zedek '02 is doing a thesis titled "Incorporating an Islamic Influence: The Importance of Near Eastern Art in Matisse's Modernist Vision" with Professor Thomas Leisten. She is also completing a certificate in Italian language and culture. After graduation she will enter Harvard Law School. [bazedek@aol.com]

Graduate Student News

Nadja Aksamija is currently writing her dissertation on villa architecture, decoration, and villa life in sixteenth-century Ragusa (Dubrovnik). This year her work was supported by the Donald and Mary Hyde Fellowship in the Humanities, which enabled her to travel widely in England, Italy, and Croatia. Nadja also presented papers at the College Art Association and the Renaissance Society of America conferences this spring. [aksamija@princeton.edu]

Nikolas Bakirtzis, who is in his fourth year of graduate studies, returned to Princeton in September after a full year of field research in the Balkans, focusing on the late-thirteenth-century monastery of St. John Prodromos near Serres, Greece, which is the topic of his dissertation. At the monastery he participated in the ongoing restoration work and had particular responsibility for supervising the restoration of the monastic tower. He is the coauthor of the catalogue of an exhibition on Byzantine fortifications in northern Greece that was organized by the Greek Ministry of Culture in Thessaloniki; the exhibition opened in December 2001. Last fall he gave



The courtyard and church of the monastery of St. John Prodromos near Serres, Greece, which is the subject of Nikolas Bakirtzis's dissertation

a paper on the environs of the monastery of Prodomos at the twenty-seventh annual Byzantine Studies Conference, at Notre Dame University. He also lectured on monastic towers at the University of Pennsylvania. This summer he will return to Serres to continue his field work and to participate in the restoration work. In the fall he will move to Dumbarton Oaks in Washington, D.C., where he has been awarded a junior fellowship for 2002–2003. [bakirtzs@princeton.edu]

Blake de Maria is finishing her dissertation, “The Merchant of Venice: A Study in Sixteenth-century Cittadino Patronage.” She is also completing an article, “Strangers in a Sumptuous Land: Immigrants and the Arts in Renaissance Venice,” which will appear in *Renaissance Connections* (Ashgate, 2003). This summer she will move to California, where she has accepted a teaching position at Santa Clara University. [bdemaria@princeton.edu]

Ludovico Geymonat returned to Princeton after two years in Italy and Greece researching his dissertation on the thirteenth-century painted program of the Parma baptistery. He was awarded a Charlotte Elizabeth Procter Honorific Fellowship from Princeton. Last summer he attended the conference, “Orientalism before 1600,” at Trinity College, Cambridge, and the Twentieth International Congress of Byzantine Studies in Paris. In September he gave a paper on Venetian painting at the turn of the thirteenth century at the symposium “Venice and Byzantium,” organized by the Istituto Veneto and the Ecole du Louvre, which will be published in the conference proceedings. He is now completing work on his dissertation. [geymonat@princeton.edu]

Gordon Hughes was one of the speakers at this year’s Frick Symposium, held at New York University’s Institute of Fine Arts. His topic was “Coming into Sight: Learning to See Robert Delaunay’s Windows.” [gohughes@princeton.edu]

Lori Johnson is a fifth-year graduate student who is writing her dissertation on Camille Corot and the textile industry. She participated in two symposia this spring: the tenth annual Crossing the Boundaries Symposium at SUNY-Binghamton, and the twenty-eighth annual Cleveland Symposium at the Cleveland Museum of Art. At both symposia she spoke on “Corot and the Figure in the Social Environment.” [lorij@princeton.edu]

Jennifer King, a first-year student, delivered the paper “The Dangerous Allure of Hybridity in Jorge Pardo’s *Project*” at the 2002 College Art Association meeting in Philadelphia. She was

also the co-organizer of the symposium “Room,” held in Princeton in May. [jking@princeton.edu]

Marina Mihaljević presented a paper at the 2001 national convention of the American Association for the Advancement of Slavic Studies, held in November in Washington, D.C. Her paper, “The Reinterpretation of Byzantium in Serbian Contemporary Art and Architecture,” was part of a panel on Serbian contemporary art and architecture organized by Ida Sinkević *94 of Lafayette College. [marina@princeton.edu]

Mark Mitchell has been working with Professor John Wilmerding to guest curate a first-ever exhibition of the art of American luminist Francis A. Silva (1835–1886), which opened at the Berry-Hill Galleries in New York in April. He wrote the accompanying exhibition catalogue essay and organized an inventory of known works by the artist that was also included. Mark also co-chaired a panel that he organized for the American Association of Museums’ annual conference in Dallas on “Curating for the Community: New Initiatives in Curatorial Training and Professional Development.” [mdm@princeton.edu]

Todor T. Petev organized “In the Mirror of Christ’s Passion,” an exhibition of fifty-eight prints, drawings, and illustrated books on view

Albrecht Dürer’s engraving *Man of Sorrows by the Column* in a manuscript prayerbook, one of the objects selected by Todor T. Petev for the exhibition “In the Mirror of Christ’s Passion” at the art museum



at the art museum until June 9. The exhibition explores the ways in which the story of the Passion captivated the spiritual vision and inspired the imagination of such masters as Dürer, Guercino, Mantegna, Rembrandt, and Schöngauer during a period when graphic art evolved as a major artistic medium. Todor is completing his dissertation on a Middle Dutch prayerbook (Kortrijk, S.B. Ms. 26), examining in particular the transition from hand-produced to printed images in the Late Middle Ages. [todor7@hotmail.com]

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Dissertations Recently Completed

October/November 2001

Anthony Barbieri-Low

"The Organization of Imperial Workshops during the Han Dynasty"

Glenda Middleton Swan

"Meaning in Context: Continuous Narrative in Roman Painted Panels"

January 2002

Margaret Laird

"Evidence in Context: Public and Funerary Monuments of the *Seviri Augustales* at Ostia"

June 2002

Emily Bakemeier

"The *Portraits Historiés* of Henri IV (1589–1610)"

Nora Laos

"Provençal Baptisteries: Early Christian Origins and Medieval Afterlife"

Mark Mitchell

"The Artist-makers: Professional Art Training in Mid-nineteenth-century New York City"

Kevin Moore

"Jacques-Henri Lartigue (1894–1986): Invention of an Artist"

Fellowships for 2002–2003

Nikolas Bakirtzis

Dumbarton Oaks Junior Fellowship

Kim Bowes

Yale Postdoctoral Fellowship

Millette Gaifman

Samuel Kress Travel Fellowship

Heather Hole

Georgia O'Keefe Museum Research Center Fellowship

Kristoffer Neville

Donald and Mary Hyde Fellowship for Research Abroad in the Humanities

Julia E. Robinson, a second-year graduate student, is studying modernism with Hal Foster. She presented a paper titled "The Event Score: A Structure in Fluxus" at the conference "The Dada Idea" held at Princeton last December. She is currently revising that paper for a special issue of the journal *Performance Research* which will be published this fall to mark the fortieth anniversary of the founding of Fluxus. [jrobinson@princeton.edu]

Hans Bjarne Thomsen, a Ph.D. candidate in Japanese art and archaeology, was awarded a Fulbright IIE dissertation grant and is now doing research in Japan as a visiting scholar at the Kyoto National Museum. He presented a number of papers this year: two at the International Convention of Asia Scholars and the European Japan Experts Association Convention in Berlin, another at the annual meeting of the Association for Asian Studies, as well as two papers at graduate student conferences at Harvard and Columbia. Three of Hans's articles will be published this year, in *Impressions* (United States Ukiyo-e Association), *The Elvehjem Museum Bulletin*, and the *Journal of the European Japan Experts Association*. He also worked as a translation consultant for the exhibition "Masterworks from the Museum of Modern Art, New York (1900–1955)," which

was shown in Tokyo earlier this year. [hthomsen@kyohaku.go.jp]

Francesca Toffolo lectured at the Philadelphia Symposium, held at the Philadelphia Museum of Art, on the topic "Art and the Conventual Life in Renaissance Venice: Paolo Veronese's Mystical Marriage of St. Catherine of Alexandria." In March she gave a paper to the Renaissance and Early Modern Colloquium at Princeton. She is a fifth-year graduate student who spent the last academic year in Venice doing dissertation research sponsored by a grant from the Gladys Krieble Delmas Foundation. [ftoffolo@princeton.edu]

Helen Deborah Walberg finished her Gladys Krieble Delmas grant in Venice, Italy, last June and is now writing her dissertation on "The Marian Miracle Paintings of Alessandro Varotari (il Padovanino, 1588–1649): Popular Piety and Visual Rhetoric in Seventeenth-century Venice." After completing two research stints this year in Washington, D.C., she is now living temporarily in east Tennessee, where she is concentrating on writing. She will also teach art history this summer as an adjunct professor the University of Tennessee. She continues to divide her time between her home base in Venice and the States, and hopes to defend her thesis in the spring of 2003. [dwalberg@princeton.edu]

Marquand Library News

The renovation of Marquand's space in McCormick Hall became a reality this year under the direction of librarian Janice Powell. In August of 2001, half of the collection was moved to refurbished space in the Mudd Library. All of the rare books, folios, elephants, books with Richardson and Library of Congress A through M call letters, many Far Eastern Seminar titles, and the straight N call numbers that contain most of the journals were given new space at Mudd. Two reading rooms are available in the Mudd Library, in addition to a classroom. Materials may be used at Mudd Monday through Friday from 9:00 A.M. to 5:00 P.M., or they may be paged to shelves in the Engineering Quad. Also last summer, the reserve collection and uncataloged books were moved to Firestone. Many of the reserve journal articles are now being converted to electronic reserves so that they are available twenty-four hours a day.

Over the winter holiday break, the rest of Marquand's collection was moved to renovated

space in the former engineering library, which had earlier moved across Olden Street into the newly completed Friend Center for Engineering Education. The E-Quad library now houses call numbers NA through NK, SB, and SAPH (photography). The microform collections are there, as well as the Office of Information Technology cluster, which has a PC and a Mac for student use. The library has six public terminals, fourteen



John Blazewski

Marquand Library in its temporary quarters in the Engineering Quad

Internet access points for laptops, and five Dell laptops that are lent for use within the library. A scanner enables patrons to scan images directly into their papers or, by using Almagest, graduate students can easily get slides made from scanned images. Marquand's phone number remains the same, (609)258-3783, but the fax number is now (609)258-7650.

The best news is that the design phase for the new library space is now complete, and the renovated facility will be functional as well as beautiful. Every seat will have an Internet connection, and more public terminals will be available for library clients. The seating space is vastly expanded, and the new carrels have built-in file cabinets. The expanded library will retain the diversity of study space and add new features, including an electronic classroom. There will be three state-of-the-art seminar rooms; a climate-controlled rare book vault and reading area; and up-to-date equipment to scan, copy, and photograph materials. The renovated and expanded Marquand will reopen late next summer.

Several staff moved away this year—Forrest Swan to Fargo, North Dakota; Denise Weinheimer to Rome, Italy; and Frank Chance to Ann Arbor,

Michigan. In October, Catherine Cooney joined us as the new assistant librarian, and Annie Farrell became the new reserves assistant in August. The library will soon be hiring two new bibliographers, one for Chinese and the other for Japanese art.

Marquand library added significantly to its rare holdings this year, particularly in photography, modern, Renaissance, and medieval art. Some items that relate to the study of art history were purchased for the Rare Books and Special Collections Division. Marquand also bought many facsimile volumes this year, and added new electronic databases: *Art Sales Index*, an index to auction records from Sotheby's and Christie's from 1950 to the present; *Design and Applied Arts Index*, an index to design and craft journals since 1973; and *National Palace Museum*, a database of articles and images from the museum.



John Blazewski

Marquand Library staff: special collections assistant Steven Brown, assistant librarian Catherine Cooney, special collections assistant Virginia Lacey, librarian Janice Powell, and reserves assistant Annie Farrell

Slides & Photographs

Several significant events occurred in the department's slides and photographs operation during the past year. After eleven years at Princeton, Ben Kessler resigned in mid-July to become director of the visual resources collection at the University of Chicago. While the department conducts a national search for Ben's successor, the interim directors have been Mary George, former head of the General and Humanities Reference Division in Firestone Library, who served in that position until March 31, 2002, and the department's Professor Thomas Leisten. Six regular staff members continue to support the image needs of faculty and students: Virginia French, assistant to the director/art cataloger; Lisa (Troy) Manganello, art cataloger; Shari Kenfield, curator of research photographs; Xia Wei, curator of the Far Eastern collection; Marilyn Gazzillo, media specialist/art cataloger; and David Connelly, photographer. Imaging specialist JoAnn Boscarino resigned in September to pursue another career and to devote more time to her artistic work.

Over the past year, the slides and photographs collection has continued its expansion

into digital media. As of mid-March, 105,000 slides have been catalogued into the burgeoning Access database, which now makes up approximately one third of the overall slide collection. Thirty-one department courses have now been digitized and uploaded to Almagest, a network database developed and maintained by Princeton's Educational Technologies Center (ETC), a unit of the McGraw Center for Teaching and Learning. Almagest allows faculty members to build course Web sites where students can view key images for study purposes. Some faculty members are also teaching with digital classroom projection, thus replacing slides entirely. Due to copyright restrictions, only students enrolled in a specific course have access to its images. For more information about Almagest, see <http://etc.princeton.edu>.

Although the slides and photographs unit will not need to relocate during the renovation of McCormick Hall, staff office space has been

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The thousands of digitized images now available on the Almagest database include those for Professor Jerome Silbergeld's course "Introduction to Chinese Cinema"; these are scenes from *Farewell My Concubine*

compressed to permit installation of a new elevator and the extension of the second floor of the library. Fortunately, alternate storage space was found for the majority of the collections, which will remain accessible throughout the construction project. The alternative facilities are being monitored daily for temperature and relative humidity levels.

Curator of research photographs Shari Kenfield is currently gathering and organizing information for a new Research Photographs

Web site. She is also embarking on a project to digitize the negatives from the department's excavations at Polis Chrysochous, Cyprus, so that they can be distributed to members of the excavation team. These digital files could also be used to create user guides, sent as e-mail attachments, or accessed by faculty and other researchers.

The staff of Slides and Photographs looks forward to August 2003, when they hope to welcome the Marquand Library back to its updated quarters in McCormick Hall.

Index of Christian Art

The *Index of Christian Art* celebrates the eighty-fifth anniversary of its foundation this year and continues to grow under the direction of Colum Hourihane. The Index recently began the ambitious project of adding Firestone Library's collection of some two hundred Western manuscripts to its database archive. While the Index already had many of the Firestone manuscripts in its card files, the coverage was not comprehensive, and very few Princeton manuscripts had been catalogued electronically. Thanks to a generous grant of \$450,000 from the Andrew W. Mellon Foundation, all of the illuminations in the Firestone Library manuscripts will be photographed, digitized, iconographically analyzed, electronically catalogued, and made available on the Index's Web site www.princeton.edu/~ica. In addition to this electronic publication, a book focusing more on the textual elements of the manuscripts will also be published. New staff have been employed to work on this project, which is due to be completed in 2004–2005.

The Firestone project parallels the ongoing cataloguing of the illuminations in Western manuscripts held by the Pierpont Morgan Library, a project which the Index began two years ago. More than 150 manuscripts from the Morgan have now been catalogued, and nearly 10,000 digitized Morgan images are currently available on the Index's Web site.

The Index of Christian Art's Web site continues to grow and now contains over 70,000 images,

making it one of the largest image archives on the Internet. Among the most recent additions is the entire collection of the Paul van Moorsel Centre for Christian Art and Culture in the Middle East, based at the University of Leiden. This unique collection includes several thousand color photographs of Christian art from the Near East which have never before been published. The addition of these images, along with those from a number of other archives, including that of photographer and Byzantinist Alison Frantz, has brought the Index into the role of original publisher, as well as adding significantly to the scholarly value of the database.

The archive saw a number of significant staff changes this year. Marie Holzmann, one of the most familiar figures in the Index for well over thirty years, retired this summer. Many will remember her kindness and charm as the public face of the archive. Trained under Rosalie Green, Marie added significantly to the Index and worked tirelessly, even though she proclaimed that she disliked medieval art—we never believed her! Marie is continuing to work in the Index on a part-time basis. Three other staff members departed this year: Gerry Guest, who took up an assistant professorship at John Carroll University in Cleveland; Rick Wright, who accepted an associate professorship at Fordham University; and Janet Strohl, who transferred to the Princeton Writing Program and the art museum. In their place, the Index welcomed new staff members Janet Makuchowski, Alison Beringer, Andrea Campbell, and Giovanni Freni.

The Index also welcomed two visiting scholars this year. Marina



The Ascension in an English Gothic manuscript of ca. 1300 (Princeton University Libraries, Ms. Garrett 35, fol. 10v), one of the two hundred Firestone manuscripts that will be added to the Index of Christian Art's database (photograph copyright © Princeton University Library)



Marie Holzmann

Vidas, a Fulbright scholar, comes to us from Croatia and has already lectured to the Program in Medieval Studies. The second scholar, already a familiar face to Princeton and the Index, is Debra Higgs Strickland, who joins us from Edinburgh and is working on the *Bestiary d'amour*.

The Index's publication program continued this year with the release of *King David in the Index of Christian Art*, which is being distributed by Princeton University Press (pup.princeton.edu). This is the second volume in the series *Index of Christian Art Resources*, which has

proved to be a popular means of making the material in the archive available to a wider audience. The eighty-fifth anniversary of the Index will be marked by the publication of a collection of scholarly essays written by current and former members of the Index staff. This collection of essays, entitled *Insights and Interpretations: Studies in Honor of the Eighty-fifth Anniversary of the Index of Christian Art*, will be dedicated to Rosalie B. Green, who was director of the Index for over thirty years and who also celebrates her eighty-fifth birthday this year.

Publications

The department's most recent publication is *King David in the Index of Christian Art*, the second volume in the new series *Index of Christian Art Resources*. This series makes selected extracts from the Index's renowned card files and database available in a compact, printed, portable form. The subject of the recently published volume, King David—the greatest king of Israel and one of the pivotal figures of the Old Testament—was a particularly rich source of inspiration for artists and their patrons throughout the medieval world. The catalogue contains well over 5,000 entries, ranging from the Dura Europus paintings to the many illuminated psalters of the later medieval period. Organized into more than 240 recognizable episodes from David's richly illustrated life, this book provides the first comprehensive survey of the vast profusion of David images in both Byzantium and the West.

The objects in the catalogue range in date from the third to the fifteenth century, and represent fourteen different media, including frescoes, ivories, manuscripts, stained glass, sculpture, mosaics, and textiles. Each entry gives detailed information on the object's current location, date, and primary subject. The book is enhanced by more than one hundred photographs of medieval objects illustrating a wide range of episodes from David's life. An index allows readers to browse the medieval world geographically for images of David still in situ, and the modern world for objects in museums, libraries, and other collections. The volume also includes an extensive bibliography on David in Early Christian, Byzantine, and Western medieval art.

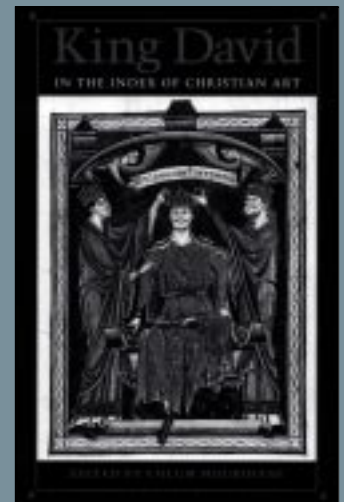
King David in the Index of Christian Art, like all departmental books, is distributed by Princeton University Press. For a list of departmental

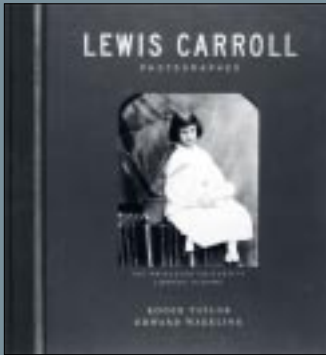
publications that are currently available from Princeton University Press, go to pup.princeton.edu/catalogs/series/pdaa.html and click on each title for more information.

The department also contributed substantially to two books that were published this year by other divisions of the University. In the fall, the art museum published *Roman Sculpture in The Art Museum, Princeton University*, a comprehensive scholarly catalogue of the museum's holdings of Roman sculpture, including the pieces found by the department's excavations at the Syrian site of Antioch. The catalogue includes contributions from sixteen scholars who discuss more than 160 examples of ancient Roman sculpture, one of the finest collections in any American college or university. Over 400 specially commissioned photographs provide superb documentation of the entire collection.

Among the highlights are fine marble portraits of the emperors Augustus and Marcus Aurelius, two rare bronze heads of women from the reigns of Trajan and Hadrian, and a relief of the god Silvanus holding the viscera of a sacrificial animal. The authors include the department's Professor Hugo Meyer; Michaela Fuchs, a leading authority on sculpture of the Roman period; Michael Padgett, the museum's curator of ancient art; Christopher Moss '88, the department's editor of publications; department alumni Margaret Laird '02, Tina Najbjerg '93, Nassos Papalexandrou '98, and Robert Weir '98; and graduate students Nadja Aksamija, Michael Cro, Blake de Maria, Kyriaki Karoglou, and Michael Marton. Noted experts Michael Gawlikowski, John Pollini, and Robert Wenning contributed entries on Palmyrene sculpture, portraits, and Huaranite pieces. Publication of the book was supported by

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a generous grant from the department's Publications Committee.

This spring the University library, in conjunction with Princeton University Press, published *Lewis Carroll, Photographer: The Princeton University Library Albums*. This handsome volume publishes the world's finest and most extensive collection of photographs by Lewis Carroll (Charles Lutwidge Dodgson), Oxford mathematician, author of *Alice's Adventures in Wonderland*, and prolific and gifted photographer. Many of these images have never been reproduced before and are unknown even to committed Carroll enthusiasts.

The library's collection includes, in addition to a trove of loose prints, four rare albums made by Carroll himself to showcase his work to friends, family, and potential sitters. All of these

photographs are reproduced in album order, offering new insights into how Carroll thought about his work and how he wanted it to be seen. The British historian of photography Roger Taylor contributed a thorough and sophisticated discussion of Carroll both as a photographer and as a prominent member of Victorian society. Edward Wakeling, the editor of Carroll's diaries, wrote the annotated catalogue, which is illustrated with exquisite tritone plates. The department's Peter Bunnell contributed an introduction, Index of Christian Art photographer John Blazejewski photographed all of the Carroll prints, and the department's Publications Committee provided financial support.

Both of these books are available from Princeton University Press.

News from Alumni

Undergraduate Alumni

William C. Agee '59 teaches at Hunter College and is working and writing on various topics in American modernism. [wagee@aol.com]

William Ambler '88 is currently on leave from the Hispanic Society of America in New York to complete his dissertation, which he is writing for the Institute of Fine Arts, New York University, under the supervision of Jonathan Brown. The working title is "The Portrait Workshop at the Court of Philip III of Spain (1598–1621)." The Hispanic Society is mounting a growing number of exhibitions and is increasing public awareness of its collections. Its Web site is www.hispanic-society.org. [wqa3392@nyu.edu]

Richard A. Bazarian '82 has been practicing as a vitreoretinal surgeon at the Maine Eye Center in Portland, Maine, for seven years. He is a subspecialist in the field of ophthalmology, treating macular degeneration, diabetic retinopathy, retinal detachments, severe eye injuries, and other conditions. It is a high-tech process that is not only a very visual specialty, but is practiced to spare the vision of others. As his patients watch him sketch their retinal detachment, they often remark that he must be an artist. While he never

took any studio art courses at Princeton and can't draw creatively (though he does work hard on his renditions of retinal disease), he still feels fortunate to have begun his career in the photo study rooms of McCormick Hall and Marquand Library. [vitrex@maine.rr.com]

Anne-Marie Belli '84 worked in New York galleries and museums—including the Whitney, the Guggenheim, and the Metropolitan—for fifteen years. She has recently begun selling her own paintings. Her work includes gridded abstractions and wet-in-wet floral compositions. She has had four solo exhibitions in the last few years and has been part of four group shows in New York and New Jersey. Twenty-five of her watercolors are currently on view at the Friend's Cafe at the New Jersey State Museum in Trenton. She divides her time between New York City and Sag Harbor. [ambelli@aol.com]

Kathleen Motes Bennewitz '82 spent nine years in Minneapolis, where she was assistant curator at the Frederick R. Weisman Art Museum, a Frank Gehry-designed building at the University of Minnesota. In June of last year she moved to The Netherlands and is living in Wassenaar, outside The Hague, with her husband Scott '79 and their twin daughters, who are now five years old. While she misses her professional life, she is enjoying her "professional sabbatical" and has found time to enjoy the museums and to volunteer in the arts in Holland. [bennewitz@hotmail.com]



One of Anne-Marie Belli '84's wet-in-wet floral paintings

Holly Kileff Borham '97 and her husband have moved to her hometown of Chapel Hill, North Carolina. Holly teaches U.S. history and government at East Chapel Hill High School and hopes to introduce an art history course within the next few years. [hborham@chccs.k12.nc.us]

John Brooks '58 recently retired after a career as associate director at the Sterling and Francine Clark Art Institute in Williamstown, Massachusetts. One of the educational projects he developed at the Clark Institute was a week-long seminar for art museum docents, a program that he is bringing to the art museum at Princeton this summer, with the help of Susan Taylor, the museum's director, and Gillett Griffin. [JytteBro@aol.com]

Natasha Bult '91, after majoring in art history and visual arts at Princeton, founded the School of Black and White Photography in London. She was recently joined by associate Margaret Mann, and reports that the school is now accredited and growing. The School of Black and White Photography was recently featured in several magazine articles in the U.K. and is organizing a number of exciting workshops covering all aspects of photography. [natbult@aol.com]

Margaret Burchenal '74, curator of education at the Isabella Stewart Gardner Museum, was recently selected by the National Art Education Association (NAEA) to receive the 2002 Art Educator of the Year Award. The award recognizes achievements and service of national significance in the field of museum education. Curator of education at the Gardner since December 2000, Burchenal heads the museum's school partnership program, tour and museum teacher programs, and community programs. She has also focused on examining and communicating the broader value of multiple-visit museum learning, a topic she studied as a guest scholar at the Getty Research Institute last summer. After receiving a master's degree in art history from Harvard, she worked at the Portland Museum of Art in Maine as the education director and at the Philadelphia Museum of Art, where she was the assistant chief of education. Prior to her work at the Gardner, Peggy was the head of school programs at the Museum of Fine Arts in Boston. She has also served as director of the museum division of the NAEA. [pburchenal@isgm.org]

Katherine Healy Burrows '90 performed last December—alongside skaters such as Linda Fratianne, Josef Sabovcik, and Caryn Kadavy—

in the skating gala "Coronation on Ice" in Lake Placid, New York. This event was held in conjunction with the passage of the Olympic torch through the Olympic Village in Lake Placid. Katherine is currently performing with the Ice Theatre of New York in several special exhibitions at Rockefeller Center in Manhattan. She also continues to coach competitive figure skaters at the regional and sectional levels, including a senior level competitor at the Eastern Sectional Championships in Pittsburgh last November. [pomrenoir@msn.com]

William A. Camfield '57 is retiring this year from Rice University, in part to work on several scholarly projects that were neglected while he taught, recruited faculty, raised funds, and chaired the Department of Art and Art History. He is also looking forward to spending more time with family and friends, traveling, returning to school (as a student), taking cooking lessons, and volunteering in various civic causes. Bill recalls that he was privileged to have received his initiation into art history at Princeton during the 1950s. The University at that time had no creative arts component (except for Bill Seitz's non-credit night class), the art museum was modest, and critical theory was still a generation away. But the quality of the undergraduate education was memorable, marked by an esprit de corps, a study room that integrated graduate students and some undergraduate majors, and deeply committed, engaging teachers, including Bill Seitz, Kurt Weitzmann, George Rowley, David Coffin, Jack Martin, Fred Licht, James Holderbaum, Robert Rosenblum, and Erwin Panofsky. [billc@rice.edu]

Amy Kirkpatrick Caputo '96 and her husband Franklin Caputo '96 recently moved to Houston, where she is working in foundation and corporate development for the Houston Ballet. She spent the previous five years in Chicago, where she worked for Steppenwolf Theatre Company and for an ill-fated art and antiques Internet company. [akirkpatrick@houstonballet.org]

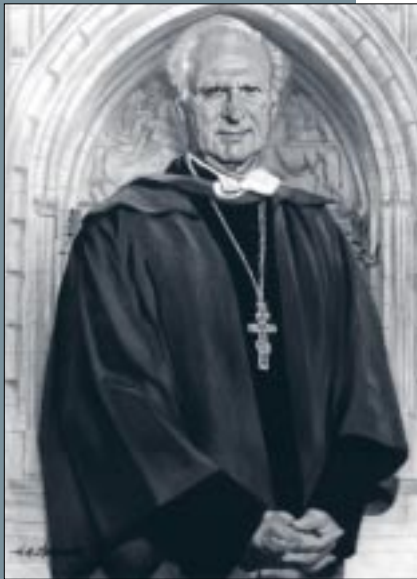
Will Cardell '74 taught art and English at a Marianist mission school in a suburb of Tokyo, Japan, from 1974 to 1980. He returned to the States as art instructor at Oak Knoll School in Summit, New Jersey, and since 1983 has also been head of the Department of Creative Arts at Oak Knoll. He completed a master's degree in fine arts at Montclair State University in 1988. Will's department offers courses in dance, vocal music, photography, and fine arts for grades 7 through 12, and has an extensive extra-curricular

Gutmann Foundation Grant

The Leo and Karen Gutmann Foundation of New York has awarded the department a grant of \$125,000 for the support of graduate students in art history and archaeology. The Gutmann Foundation provides support for tuition, fees, housing, and books for students who have demonstrated high academic achievement as well as financial need, and who are engaged in full-time course work leading to graduate degrees in art history, archaeology, and art conservation. Grants for individual students will cover three semesters of support to defray housing costs, pay fees such as memberships in professional organizations and museums, buy books and CDs, subscribe to journals, and pay tuition not covered by the University. The grant to the department also includes funds to be used for conference registration fees, supplemental language tuition, and photocopying, which will be particularly helpful while Marquand Library is being renovated. The department is grateful to the Gutmann Foundation for this support of its graduate program.

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program that includes a calligraphy club, a vocal ensemble, a dance troupe, and lighting and stage crews. He teaches classes ranging from seventh-grade general art to advanced placement studio art and in recent years has added a computer graphics segment. Will's students are also encouraged to apply their talents to support school and community endeavors. For example, the calligraphers make signs and address invitations for the Susan G. Komen Foundation, and the vocal ensemble performs at nursing homes and hospitals. [will.cardell@oakknoll.org]



Avery Chenoweth '50's portrait of the late Ernest Gordon, former dean of the chapel

H. Avery Chenoweth '50 has completed a book entitled *Art of War: Eyewitness U.S. Combat from the Revolution through the Twentieth Century*, which will be published by Friedman/Fairfax Books this September. The 400-page, large-format book features the art of almost 700 American artists, including C. W. Peale, Winslow Homer, Frederic Remington, George Luks, John Singer Sargent, and Reginald

Marsh, who experienced and depicted war at first hand. Avery himself was a "combat artist": his career as a reservist in the Marine Corps took him through three wars, which he sketched and later painted. After the Korean War, he earned an M.F.A. in painting from the University of Florida, spent some time painting portraits, then worked in television and advertising as a Madison Avenue art director/producer. In addition to commercials, he directed, produced, and filmed an award-winning hour-long special for NBC. He has painted numerous portraits and other works that are in corporate, governmental, and private collections in this country and abroad. Two of his paintings have appeared as covers of *PAW*. Although supposedly retired, he is completing another history book for Barnes and Noble and has several novels and screenplays in the works. He lives with his wife in northern Virginia. [avecheno@earthlink.com]

Charles "Chick" Cole '45 has retired from the Pomfret School in Connecticut, where he taught art history, drawing, and studio art. He has painted in oils for many years and, after doing some of his best work in recent years, is working diligently to arrange a show in New York. Although always interested in painting and studio art, he wrote his senior thesis on the evolution of Greek portrait sculpture, and he still believes that the assimilation of visual excellence from the past is a crucial part of any artist's training.



Maria F. P. Saffiotti Dale '85 has been curator of paintings, sculpture, and decorative arts at the Elvehjem Museum of Art at the University of Wisconsin-Madison since December 1999. She and her husband, Thomas Dale, associate professor of art history at UW-Madison, recently organized a long-term loan of medieval objects from the Metropolitan Museum of Art to the Elvehjem Museum. Maria is also a Ph.D. candidate at the Institute of Fine Arts, New York University, and is writing a dissertation on the illuminated manuscripts produced for the papal court of Pope Paul III Farnese (1534-49). She was the recipient of a Rome Prize Fellowship in 1995-96 and a Jane and Morgan Whitney Fellowship at the Metropolitan Museum of Art in 1996-97. [msaffiottidale@lvm.wisc.edu]

Rowena Houghton Dasch '97 is currently a Ph.D. candidate in the Department of Art History at the University of Texas at Austin. In December she completed her master's thesis, "A Culture Apart: Anglo Artists' Responses to New Mexico's Spanish-American Population, 1915-1941," and, after a celebratory trip to Sicily before Christmas, she entered Texas's Ph.D. program in January. She will focus on nineteenth- and early twentieth-century American art, and is currently researching dissertation topics. [houghton@mail.utexas.edu]

Sara Dennis '87 has worked in the fashion industry since graduation and is currently vice president of product development for men's and women's underwear and swimwear at Calvin Klein Inc. She is responsible for the smooth operation of the design department, which involves frequent travels to Europe, Asia, and the Middle East to research new ideas as well as to work with the factories that manufacture Calvin Klein products. She has been at Calvin Klein for six years. Last year she married Vladimir Vitkin (Harvard '87), an independent film-maker. They are expecting their first child in June. [sarad@ck.com]

David A. Diamond '90 and his wife Laura are pleased to announce the birth of their third daughter, Aviva Michal, on December 17, 2001. Aviva joins older sisters Yael, four, and Shira, two and a half. David is an oncologist in Orlando, Florida. [dagdmail@yahoo.com]

Douglas Dunn '64 continues to make dances and to dance in them. His evening-length piece *Aerobia*, set to a text by Jim Neu, was presented at P. S. 122 in New York last November. In March and April of this year Douglas was in Paris working with the Paris Opera Ballet to reconstruct

Pulcinella, a piece that was first commissioned in 1980 as part of an homage to Stravinsky. The premier took place on May 4, 2002, at the Palais Garnier. In the fall of 2002 Douglas will begin work on *Muscle Shoals*, a collaboration with composer Steve Lacy, designer Charles Atlas, and lighting designer Carol Mullins. It will be presented at Danspace Project in New York in February 2003. [DDunn1019@aol.com]

J. Robert Elliott '53 began his career at Walt Disney Productions, where he was vice president of Walt Disney Music of Canada and national sales manager for Disneyland Records. He later worked for A&M Records as director of the pre-recorded tape division. While at A&M he wrote, cast, produced, and did the cover artwork for a 1977 album entitled "Halloween Horrors" that is still selling today. Also an authority on medals and decorations, he authored the book *American Society Medals: An Identification Guide* (Santa Monica, 1998), contributed the article "Decorations, Medals, and Orders" to the *World Book Encyclopedia*, and was president of the Orders and Medals Society of America from 1981 to 1985. In retirement he has served as a research associate in history at the Los Angeles County Museum of Natural History and is active in a number of societies, including the Sons of the American Revolution, the General Society of Colonial Wars, the Aztec Club of 1847, and the Military Order of Foreign Wars. He and his wife Delores have three sons and two granddaughters.

Ronit Friedman '91 worked at the Peggy Guggenheim Collection in Venice and then taught at Fudan University in Shanghai, China, through the Princeton in Asia program. She later did biomedical research at the University of Pennsylvania and then attended Columbia University's College of Physicians and Surgeons. She is currently completing the third of four years of residency in obstetrics and gynecology at Harvard Medical School's Beth Israel Deaconess Hospital. She is looking forward to a brief stint at a medical clinic in Dnepropetrovsk, Ukraine, this spring. [rfriedm2@caregroup.harvard.edu]

Donald Goddard '56 writes reviews of art exhibitions in New York, and elsewhere, for www.newyorkartworld.com. Among the shows he has reviewed are "Amazons of the Avant-Garde," "Mark di Suvero," "Nicole Eisenmann," "Thomas Eakins," "Grace Hartigan," "Alma Thomas," "Louis Eilshemius," "Jessica Bronson," and "Edvard Munch." [goddard@wai.com]

Henry B. Graham '60, *75 has news in the graduate alumni section.

Cleve Gray '40 sends news that his paintings will be shown in two exhibitions this fall—one at the Newberger Museum at the State University of New York in Purchase, which will run from September 1 through December 31, and the second at the Berry-Hill Galleries in Manhattan, opening on September 12. Cleve's work was recently the subject of a well-received book by Nicholas Fox Weber: *Cleve Gray* (Abrams, 1998).

Alison Green '90 is currently living in London and working on a Ph.D. at Oxford Brookes University, where she's writing her dissertation on the American painter Myron Stout. She also writes for London-based art magazines like *Art Monthly* and *Untitled*, and works as an exhibition organizer at the Barbican Art Gallery. She received her M.A. in art history in 1998 from the University of Texas at Austin. [alison.green@ukonline.co.uk]

Holly Gutelius '99 is the head coach of the women's soccer and lacrosse teams at Wesleyan University in Middletown, Connecticut. In May she will marry Geoff Wheeler, who is the head coach of the men's soccer team at Wesleyan. [hgutelius@mail.wesleyan.edu]

Jan Wurtzburger Hack '83 is currently living in Ann Arbor, Michigan, where she is sole proprietor of Art and Antique Appraisals, LLC. Jan was a specialist in American decorative arts at Christie's in New York City, and was head of that department at Christie's East from 1986 through 1989. She subsequently married Talbot Hack '84, moved to Switzerland and back, and had three children. Now that the youngest Hack has started school, Jan has begun her appraisal practice locally, performing personal property appraisals for insurance, estate, or property division. [janhack@comcast.net]

Jacqui Hall '94 is a project manager in marketing communications for the architecture and planning firm the Hillier Group in Princeton, New Jersey. This August she will marry David Handelman (Mechanical and Aerospace Engineering *89). [jhall@hillier.com]

Cynthia Harris '94 is currently associate design director at *More* magazine and has just co-authored and designed her first cookbook. Entitled *The Cooking Club Cookbook*, it will be published by Villard/Random House in June 2002. [charris@mdp.com]

Art Museum News



Caroline Cassels

Curator of Education and Academic Programs

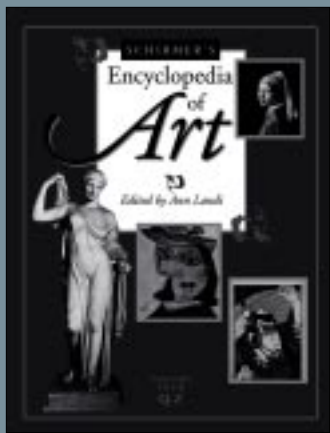
Caroline Cassels has joined the staff of the Princeton University Art Museum as curator of education and academic programs. This newly created position will help the museum realize its potential as a vital force in the academic and social life of Princeton University by integrating the arts into campus life, encouraging the use of the collection in the University curriculum, and creating public programming. Caroline also will be working with museum staff, volunteers, and the Princeton community to develop innovative education programs in response to the needs of K-12 teachers and a diverse general audience.

She holds an M.A. degree in medieval art, and is currently writing a dissertation on "Le Violon de Delacroix: Musicality and Modernist Aesthetics." Her Ph.D. work focused primarily on modern art and aesthetics, giving her a broad art history background with an emphasis on the nineteenth and twentieth centuries. For the past four years, she was staff lecturer in charge of academic affairs at the Philadelphia Museum of Art, acting as liaison to the

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academic community and creating programs to encourage faculty and students to take advantage of the museum's rich resources. These programs included special events, lectures, symposia, targeted tours, and gallery guides. In addition, she wrote and edited education materials for the permanent collection and special exhibitions, including audio tour scripts for "Alice Neel," "Mad for Modernism," and "Self-Taught Artists of the Twentieth Century." Caroline comes to the position with ten years of teaching at the college level and in the museum environment. This experience has helped her to synthesize complex problems and present them to a range of audiences from first-time museum visitors to graduate art history students, and, she says, "involved the profoundly rewarding task of helping students develop the vocabulary to analyze works of art."



Margaret Hazlett '88 is working at Bowdoin College as the associate dean of student affairs and dean of first-year students. She stays in touch with art history by sitting in on lectures by the art faculty at Bowdoin as well as by paying frequent visits to Bowdoin's art museum. She has also created a few Bowdoin art history majors by directing "direction-less" students into that department during their first year. [mhazlett@bowdoin.edu]

Larisa Justine Heilner '96 is living in Philadelphia and pursuing a master's degree in landscape architecture at the University of Pennsylvania. [justine@bust.com]

Frank Hibben '33 is now "semi-emeritus" at the University of New Mexico, having retired from the anthropology department but still teaching graduate classes in archaeology through the university's continuing education division. He recently traveled to Natal, Transvaal, Kruger Park, and Alaska to continue his archaeological research. The University of New Mexico is currently building the Hibben Center for Archaeological Research, a 35,000-square-foot, three-story structure that will house research facilities as well as the artifacts that Frank assembled during his many years of work in the field. Frank has also established the Hibben Trust, which makes annual grants to students who are conducting field research in archaeology.

Laura Holden Hollengreen '84 is assistant professor of architectural history and theory in the School of Architecture at the University of Arizona. Her husband, Douglas Ulmer '82, also teaches at Arizona, in the Department of Mathematics. As the sole full-time historian on the architecture faculty, she covers many bases, some of them rather distant from her training as a medievalist in graduate school at the University of California-Berkeley. She has recently taught advanced courses on the history, theory, and design of museums; modern and postmodern conceptions of urban public space; and the impact of World War I on architecture and the arts. She remains an active participant in medieval studies conferences and in medievalist professional organizations and is at work on a book tentatively entitled *Dawn of a New Age: The Renewal of Old Testament Imagery around 1200*. [laurah@u.arizona.edu]

Frederic Ilchman '90 recently joined the Museum of Fine Arts in Boston as assistant curator of paintings, with responsibility for the MFA's Italian paintings. He is completing his disserta-

tion on Tintoretto at Columbia. [Ilchman@aol.com]

Deborah Krohn '83, *87 has news in the graduate alumni section.

Rose Kuhn '99, following two years in the Internet advertising field in San Francisco, has moved back to her hometown, Laguna Beach, in southern California. She is currently coaching volleyball and substitute teaching. This summer she will begin a master's program in English at the University of California-Irvine and complete course work for her teaching credentials. She hopes to have her own high school classroom by the fall of 2003. [rosekuhn@hotmail.com]

Ann Paschke Landi '74 has been a contributing editor to *ARTnews* for five years, and in December published her first hardcover opus, the four-volume *Schirmer Encyclopedia of Art*, which she edited. She is still reporting and reviewing for *ARTnews* and is working on another book proposal. [ajlandi@aol.com]

Susan Finney Lefave '90 earned two masters of education degrees—one in elementary education and one in special education—at Boston College. She spent four years teaching special education in Hawaii, where she met her husband, Lt. Stephen Lefave of the United States Coast Guard. When they were transferred to New Orleans, she taught at Atonement Lutheran School for three years and had son Tyler, who is now two. She and her husband are expecting another child in September 2002. They live in Falls Church, Virginia, where Susan is currently a full-time mother while her husband works at the Washington, D.C., headquarters of the U. S. Coast Guard. [slefave@prodigy.net]

Mark Lerer '81 will have a solo exhibition of drawings during the first two weeks of September at New Century Gallery in New York City's Chelsea district. He will also be represented in a group show at New Century in July, a group show at the Broome Street Gallery in October, and a group show at Lincoln Center's Cork Gallery in December. A review of Mark's previous solo show can be found at www.newyorkartworld.com/reviews-nyaw/rev-lerer.html, and more samples of his work from that period are on the Web at www.newyorkartworld.com/gallery/lerer.html. Anyone interested in information about attending the upcoming shows can e-mail Mark. [mlerer@commentarymagazine.com]

Mary Levkoff '75 is the curator of European sculpture at the Los Angeles County Museum of Art (LACMA). Her study of Auguste Rodin's

public commissions was published in *A Magnificent Obsession* (London, Merrel, 2001), the catalogue of the collection of the Iris and B. Gerald Cantor Foundation. A lengthy article on her twelve years of acquisitions for LACMA appears in *Apollo* for February 2002, and the lecture on the tombs of François I and Henri II in Saint-Denis that she delivered in Paris in 1997 will be published in 2002 in papers from the colloquium *Henri II et les arts*, in the series *Rencontres de l'Ecole du Louvre*. Mary is also contributing eight entries to the *Encyclopedia of Sculpture*, planned for publication in 2002 by Fitzroy Dearborn Press (Chicago). The subjects range from her special field, French Renaissance art, to the works of the Paduan sculptor Andrea Riccio, the English artist Nicholas Stone, and Rodin. She was the coeditor and cotranslator of the English edition of the exhibition catalogue *Luca Giordano*, presented at LACMA from October 2001 through January 2002. She continues to serve on the advisory panel of the Iris and B. Gerald Cantor Foundation. [mlevkoff@lacma.org]

David Maisel '84 lives with his wife Lynn and their seven-year-old daughter, Jessie, in Mill Valley, California, just over the Golden Gate Bridge from San Francisco. They continue to renovate and restore their picturesque but not very functional 1912 shingled bungalow. After beginning a master's degree program in architecture at Harvard's Graduate School of Design, David has worked in both the fine art and commercial aspects of photography. His fine art work is represented by the Edwynn Houk Gallery in Manhattan, where he will have a one-man show in the 2002–2003 season. His work is also in the permanent collections of a number of museums, including the Metropolitan Museum of Art and the Los Angeles County Museum of Art. For nearly twenty years he has been working on a project called "Black Maps," aerial photographs of landscapes that address the post-industrial, apocalyptic, and surreal elements of American terrain that has been transformed by strip mining, clear-cutting, leaching fields, and other manipulations of the natural world. In the commercial realm, he has collaborated on projects ranging from photographing on oil rigs in the Gulf of Mexico to shooting in northernmost Canada for a story on the environmental impact of Hydro-Quebec for a cover story for the *New York Times* magazine. David's Web site is at www.davidmaisel.com, and he is eager to hear from other alumni of both the department and the visual arts program. [david@davidmaisel.com]

Lucy Martin McBride '95 spent a year in Cambridge, England, after graduating from Princeton, then attended Harvard Medical School. She received her M.D. in 2000, the year that she married Thad McBride '95. They now live in the Washington, D.C., area, where Lucy is in her second year of residency in internal medicine at Johns Hopkins Hospital and her husband is an attorney. They are the proud parents of Henry Powell McBride, who was born on December 29, 2001. [lmcbride@jhmi.edu]

In 1976, **Spencer MacCallum** '54 found three polychrome painted pots in a junk shop where they had been traded for used clothing. Fascinated by their artistic integrity, he went to Mexico to search for the anonymous artist. In the village of Mata Ortiz, Chihuahua, an hour from the nearest graded road, he found the artist, Juan Quezada, an illiterate mestizo with the experimental mind of a Renaissance artist and scientist. As a teenager gathering wood for a living, Quezada had been inspired by prehistoric painted pottery shards. Experimenting alone for sixteen years, he created a complete ceramic technology. Spencer gave Quezada the economic freedom to pursue his art, then devoted his full time for the next six years to developing a market in the United States. Spencer wrote articles, arranged for museum exhibitions, ran a Los Angeles gallery on a shoestring, and, with Quezada, did demonstration tours across the country, including one at Princeton in 1980. Quezada shared his technology, and virtually every household in the village began producing high-quality art pottery. What had been an economically depressed village is now one of the more affluent in Mexico. Two years ago, Spencer and his wife accompanied Quezada to Mexico City, where President Ernesto Zedillo awarded Quezada the Premio Nacional de los Artes, the highest honor Mexico can give a living artist. Spencer's collection and papers are now at the San Diego Museum of Man, which has made itself the archival repository for everything relating to the artists of Mata Ortiz. For more information on Mata Ortiz, Spencer recommends the Web site www.mexicanceramic.com. [sm@look.net]

Lisa Maddox McCurdy '78 worked in the curatorial department of the Whitney Museum after her graduation from Princeton. The highlight of that job was accompanying the curator, Barbara Haskell, as she scouted for the 1980 Whitney Biennial, meeting a number of artists and seeing their art, some of it in progress. She then earned an A.S. degree in interior design at

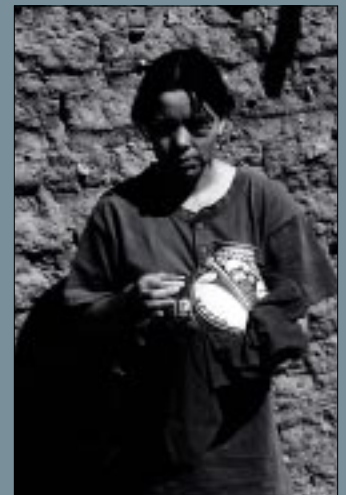
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Olla by Juan Quezada



Olla by Hector Gallegos



Maria Loya de Flores of Mata Ortiz holding a pot that she built by hand and her husband Ishmael painted



Anthony van Dyck, *The Mocking of Christ*, the Princeton University Art Museum

Anthony van Dyck: *Ecce Homo* and *The Mocking of Christ*

A small, focused exhibition of religious paintings, "Anthony van Dyck: *Ecce Homo* and *The Mocking of Christ*," will remain on view at the Princeton University Art Museum through June 9. Richard Verdi, director of the Barber Institute of Fine Arts, University of Birmingham, England, is the curator of the exhibition, which includes Van Dyck's *Ecce Homo* from the Barber Institute and the artist's *Mocking of Christ* from Princeton's permanent collection. The two paintings will be seen together for the first time since the exhibition "Anthony van Dyck as a Religious Artist," organized by Professor John Rupert Martin in 1979. That ground-breaking exhibition was an overview of the religious works of an artist whose major role in the history of portraiture had overshadowed his substantial contributions to religious art. In the present exhibition the Princeton and Birmingham paintings are juxtaposed with a third work, a magnificent *Ecce Homo* by the greatest sixteenth-century Venetian painter, Tiziano

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the Parsons School of Design. While she was at Parsons, Lisa orchestrated the build-out of raw loft space in Soho, renovated a 2,700-square-foot pre-War co-op in Carnegie Hill, and started the renovation of a four-building 1920s estate on Long Island's north shore. In 1998 she became an allied member of the American Society of Interior Designers (A.S.I.D.), and, in the nonprofit sector, represented an artist active in the late '60s through early '80's performance art scene. She is currently working on a 1,000-square-foot kitchen and bath renovation, has two teenage children, and lives with her husband in Manhattan. [lisamaddox@aol.com]

Richard B. Mather '35 taught Chinese language and civilization at the University of Minnesota from 1949 until well past his retirement in 1984. The topic of his senior thesis at Princeton, the eighth-century poet-painter Wang Wei, was based on Richard's assumption that, like his parents, he would someday become a missionary to China. He later graduated from Princeton Theological Seminary, studied Chinese at Berkeley, and was appointed a missionary to China by the Presbyterian Church. But a mild case of tuberculosis prevented him from taking up the post, and he instead returned to Berkeley, where he completed work on his Ph.D. A revised edition of his *Shih-shuo hsin-yü: A New Account of Tales of the World* will be published this year by the University of Michigan Press, and his book *The Age of Eternal Brilliance: Three Poets of the Yung-ming Era (483–493)* will be published this year by E. J. Brill in Leiden.

Barksdale Maynard '88 is an independent scholar and writer specializing in the history of American architecture. This fall Yale University Press will publish his book *Architecture in the United States, 1800–1850*, a ground-breaking study that promises to overturn many long accepted notions about the chief themes of early nineteenth-century American architecture. He is also active as a painter, and his oil paintings have been shown in a number of solo and group shows. [wbmaynard@att.net]

Sarah Hermanson Meister '94 has been promoted to associate curator in the Department of Photography at the Museum of Modern Art. She is currently working on a small book and exhibition of the work of Rudy Burckhardt in Queens, on the occasion of the museum's (temporary) move to Queens in June of this year. [sarah_meister@moma.org]

Christa Weil Menegas '82 lives in London, where she is studying painting conservation and applying her skills—along with lots of beeswax, hot irons, homemade varnish, and rabbit-skin glue—to restoring paintings that she purchases, mostly through eBay. [Christaweil@aol.com or 101553.1405@compuserve.com]

Geoff Meredith '65 reports that he has just authored two books: *Defining Markets, Defining Moments*, published by Wiley in January 2002, and *Managing by Defining Moments*, also published by Wiley and scheduled to be released in April of this year. His daughter Leigh, a member of Princeton's Class of 2003, is a writer and a painter, and although she is concentrating in creative art, she is taking the "Theories of Modern Art" course in the department this semester. [lifestage@aol.com]

Annette Nichols '98 recently left her job at the Merrin Gallery of Ancient Art, where she had worked as a gallery assistant for the past three years. She is now pursuing a master's degree in education at Bank Street College in Manhattan. She plans to begin teaching in the fall of 2002. [annettenichols@hotmail.com]

Jessica Davis Powers '97 is working toward a Ph.D. in classical art and archaeology at the University of Michigan. She recently married Chris Powers '97. [jdavisz@umich.edu]

Gertrude M. Prescott '77 joined the Royal Institution of Great Britain in London in 1999 as curator of the iconographic collections and arts-science program coordinator. She has written room-by-room guides to the visual and historical furniture collections at the institution, a scientific organization founded in 1799, describing their historical and present "hang," and how they came into the collection. In January 2001 she initiated an arts-science program which builds on the institute's tradition of exploring humanities topics in a "scientific" setting. This new initiative began with Tom Phillip's preparatory studies for his DVD portrait of Professor (now Baroness) Greenfield (a commission for the National Portrait Gallery) and will continue by focusing on works that promote a dialogue between the arts and sciences, in conjunction with the redevelopment of the building by Sir Terry Farrell. Gertrude looks forward to visits from Princetonians past and present. The Royal Institution is located at 21 Albemarle Street in London. [tprescott@ri.ac.uk]

Kristen Rainey '97 is the founder of Five Lakes Design (www.fivelakesdesign.com), a business that specializes in Web design and creative services. She lives in Lake Tahoe, California. [rainey@fivelakesdesign.com]

Adrian Randolph '87 received his Ph.D. in art history from Harvard in 1995 and began teaching at Dartmouth that year. Last spring, he was promoted to the rank of associate professor of art history at Dartmouth, where he also teaches in the Department of Comparative Literature and in the Women's Studies Program. This year will see the publication of his book *Engaging Symbols: Gender, Politics, and Public Art in Fifteenth-century Florence* (Yale University Press), and of a collection of essays he coedited with T. Barton Thurber, *Likeness in an Age of Mechanical Reproduction: Printed and Medallion Portraits in Early Modern Europe* (a special issue of *Word & Image*). This spring term he is in Florence leading Dartmouth's foreign study program. [adrian.w.randolph@dartmouth.edu]

Bill Rhoads '66 is completing the text of an architectural guide to Kingston, New York. He teaches in the Department of Art History at the State University of New York at New Paltz. [rhoadsw@newpaltz.edu]

Holly Richardson '78 worked in public relations at the Guggenheim Museum before earning a Ph.D. in art history from Brown University, where she wrote a dissertation on the German impressionist Max Liebermann. She has worked primarily on museum exhibitions and catalogues for institutions that include the Museum of Fine Arts in Boston, the Rhode Island School of Design Museum of Art, and the Kunsthalle in Hamburg. Most recently, she published a children's guide to the Landesgalerie in Hannover, Germany, where she has lived with her husband, Markus Streese, for the past fourteen years. They have a ten-year-old daughter, Cosima. [holly.richardson@t-online.de]

C. David Robinson '57 finds that his past service on the advisory council of the art museum has been an enormous help in his firm's recent architecture projects: the Charles M. Schulz (Peanuts) Museum, the Cantor Center for the Visual Arts at the Stanford University Art Museum, and the Ansel Adams Center for Photography. For more on these projects, see www.cd-robinson.com. [jrosenfeld@cd-robinson.com]

Clare I. Rogan '90 is in the first year of her new position as assistant curator of prints, drawings, and photographs at the Museum of Art at the

Rhode Island School of Design. [crogan@risd.edu]

Bailey Russel '01 is participating in Princeton in Asia this year, teaching English at the National Science University of Malaysia in Penang. On weekends he makes a ten-hour bus trip to Singapore to play in ultimate tournaments. He also reviews films for *Klue*, a culture magazine in Kuala Lumpur.

Lisa Saltzman '88 was awarded tenure this year in the Department of History of Art at Bryn Mawr College. She is the author of *Amselm Kiefer and Art after Auschwitz* (Cambridge University Press, 1999). Next year she will be a fellow at the Radcliffe Institute for Advanced Study, working on a book project entitled *Mnemonic Devices: Structures of Identity, Strategies of Remembrance in Contemporary Art*. [lsaltzma@brynmawr.edu]

Sean Sawyer '88 completed his Ph.D. in architectural history at Columbia University in 1999 and in January of 2001 became executive director of the Wyckoff House Museum in Brooklyn, New York. The Wyckoff House, built around 1652, is the oldest structure in New York and the first to be designated a landmark by the New York City Landmarks Preservation Commission upon its creation in 1965. Sean is responsible for all aspects of the museum's operation. He and his partner, Michael Susi (Columbia '85), live in Manhattan and have a six-year-old son. [seansawyer@wyckoffassociation.org]

Lauren Brandt Schloss '93 married architect Jonathan Schloss last October in New York City's Central Synagogue, which he restored. She completed a master's degree in arts administration at Columbia University in 2001, and has begun work on her Ph.D. in art history at the Graduate Center at CUNY. She has also been working as an art educator at the Museum of Modern Art and at the Nightingale-Bamford School. [lschloss@gc.cuny.edu]

Jennifer Scotese '01 recently began working at George Lange Photography in New York City (www.langephoto.com) as the studio production manager. [jennifer@langephoto.com]

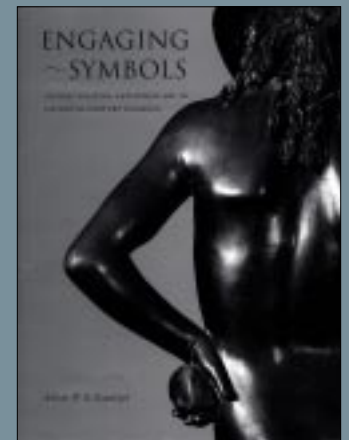
Mark Sheinkman '85 has had seven one-person exhibitions in New York City, as well as others in England, Belgium, Italy, Germany, Texas, and with the Lannan Foundation in Santa Fe. In the past five years his paintings and drawings have been acquired by a number of museums, including the Museum of Modern Art, the Metropolitan

Art Museum News

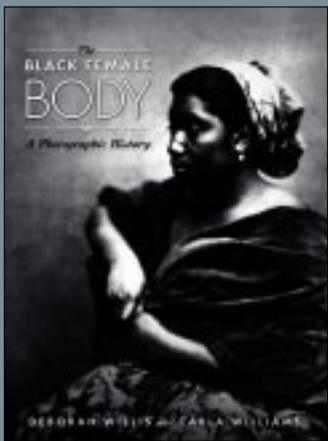
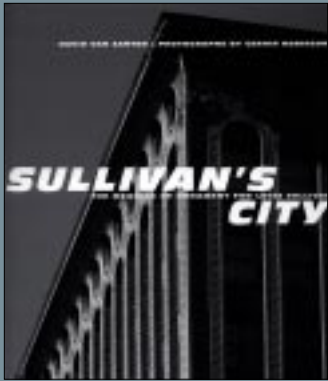
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Vecellio, called Titian, which is lent by the National Gallery of Ireland, Dublin. Two preparatory drawings by Van Dyck and eight prints after scenes from the Passion by Van Dyck and earlier artists also will be exhibited. Richard Verdi argues in the catalogue accompanying the exhibition that Van Dyck was decisively influenced by this or a similar *Ecce Homo* of Titian when he composed the Barber Institute and Princeton paintings. The catalogue offers an examination of Van Dyck's use of sources and his interpretation of two central scenes in the Passion of Christ.

The exhibition was organized by the Barber Institute of Fine Arts, University of Birmingham, England. The exhibition at Princeton is supported in part by the Friends of the Princeton University Art Museum. Two auxiliary exhibitions, "In the Mirror of Christ's Passion: Prints, Drawings, and Illustrated Books by European Masters" and "Reflections of the Passion: Selected Works from the Princeton University Art Museum," have been organized in conjunction with the Van Dyck exhibition.



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Museum of Art, the National Gallery of Art, the Museum of Fine Arts in Houston, the Fogg Art Museum, the Yale University Art Gallery, the North Carolina Ackland Art Museum in Chapel Hill, and the Davison Art Center at Wesleyan University. He is currently represented by the Von Lintel Gallery in New York City. [marksheinkman@hotmail.com]

Diana Claire Silverman '87 earned her M.A. in Italian at Columbia University in 2001. Her article on Grazia Deledda, the winner of the 1926 Nobel Prize for literature, appeared in the journal *Sardegna Mediterranea* in April 2002. [dcs40@columbia.edu]

(Elliott) Landry Smith '99 is currently working at the Architecture Research Office (ARO), where he has been for just over a year. He has contributed to projects that include the Eyebeam Museum of Art and Technology Competition and the Queens Museum of Art Competition. His current project is designing a monograph on ARO that will be published by Princeton Architectural Press next winter. He also works several days a month in a darkroom printing his photographs. Landry plans to attend architecture graduate school next fall. [lsmith@aro.net]

Joe Rauch Smoke '87 has been promoted to director of grants, fellowships, and festival funding for the City of Los Angeles Cultural Affairs Department. In this capacity, he facilitates awards totaling approximately \$3 million annually for Los Angeles area nonprofit arts organizations and individual artists. Joe also teaches courses in the history of photography at two local colleges: California State Fullerton University and the Art Center College of Design in Pasadena. [jsmoke@cad.lacity.org]

Alex Y. Suh '93 earned his B.F.A. in graphic design from the Rhode Island School of Design, then studied at Yale, where he received an M.F.A. in graphic design. He has been a practicing graphic designer since 1997, doing everything from corporate identity and branding to Web sites (including Neil Diamond's official Web site). Some of his work can be seen at www.citizensofnowhere.com. He currently lives in New York. [ab_alx@yahoo.com]

Teri Noel Towe '70 reports that the rigorous training he received in connoisseurship and scholarship as an undergraduate major in the department—under the guidance of such mentors as John Martin, Robert Koch, and David Coffin—has proved to be of particular value in the past couple of years. He has devoted a great

deal of time to an examination of the portraits of the composer Johann Sebastian Bach in general, and to the authentication of the Weydenhammer Portrait Fragment, which he has now conclusively demonstrated is the long-lost portrait from life that belonged to Bach's pupil Johann Christian Kittel and which disappeared in 1809. Teri has set up a Web site documenting his work on the Bach portraits: www.npj.com/thefaceofbach. [terinoeltowe@aol.com]

Yuri Tsuzuki '89 exhibited her paintings at the Greenville County Museum of Art in South Carolina in the spring of this year. In the fall of this year she will have a solo exhibition in New York City, and in April of 2003 she will open her first solo exhibition in Nagoya, Japan. For more information, and to view images, visit her Web site www.yuritsuzuki.com. [yuritsuzuki@cs.com]

David Van Zanten '65 is professor in the Department of Art History at Northwestern University. He is on a Guggenheim Fellowship for the academic year 2001–2002 and has recently published *Sullivan's City: The Meaning of Ornament for Louis Sullivan* (New York, W. W. Norton, 2000). [d-van@northwestern.edu]

Mary Weatherford '84, after fifteen years in New York City, moved to Los Angeles in 2000. She is working at the Santa Monica Museum of Art and painting at her home/studio on Mount Washington, just up the hill from the Southwest Museum. Her new paintings will be on exhibit at Echo Park Projects from late April through May. [mary.weatherford@smmoa.org]

Alan H. Weinstein '61 has had solo exhibitions of his paintings in museums and galleries throughout the States as well as in Canada and Australia, and has participated in juried, invitational, and group shows nationwide and internationally. He has also taught at the Universities of Saskatchewan, Guelph, and Texas at San Antonio. Last year a retrospective of his work was shown at the Gallery Stratford in Canada and at Kirkwood College in Cedar Rapids, Iowa. The exhibition "Alan Weinstein: Selected Works" is scheduled for the Sioux City Art Center in the fall of 2002. Alan maintains studios in Iowa City, Iowa, and in Teeswater, Ontario. He and his wife, author Nina Barragan, have four children. [NinaWeinstein@aol.com]

Carla Williams '86 has been active as a photographer, curator, editor, essayist, and educator. Her photographs have appeared in anthologies and publications including *The New Yorker* and

have been exhibited in a number of group shows. As a writer, she has contributed to journals, anthologies, and exhibition catalogues, including *Picturing the Modern Amazon*, which won the 2001 Susan Koppelman Award for Feminist Editing. *The Black Female Body: A Photographic History*, the book she coauthored with Deborah Willis, has just been published by Temple University Press. Information about the book can be found on Carla's Web site (<http://carlagirl.net/read/bfb.html>) or on the publisher's site (www.temple.edu/tempress/titles/1356_reg.html). Currently teaching at the College of Santa Fe, she has been awarded a Rockefeller Fellowship in Black Performing Arts at Stanford University for 2002–2003. [cwilliams@csf.edu]

Richard Wright '87 resurrected his fine art photography career in New York over the past two years and now lives and works in Old City, Philadelphia. He had several one-man shows in 2001 that showcased his skills in conceptual photography and archival digital printing. Catoe & Bambu hosted his first one-man show in New York during the fall of 2001. Richard had his first one-man international show at the Escuela Latinoamericana de Fotografía at Alpes University in Santiago, Chile. He was included in several group shows during 2001, most notably the highly acclaimed Ninth Annual Digital Art Salon at the School of Visual Arts in New York.

Graduate Alumni

Gerald M. Ackerman *64 retired in 1989 and has since been quite active as a scholar and writer, publishing five books, several catalogues, and numerous articles, as well as curating exhibitions, teaching, and giving lectures around the country and in Europe. His overriding goal has been to support a serious interest in figure painting, not just among the viewing and collecting public, but among young painters whose aspiration to imitate nature is often discouraged by teachers, critics, and the art establishment in general. With this purpose in mind, he is now preparing a new edition of the Bargue-Gérôme *Cours de dessin* (Paris, Goupil & Cie, 1867–71, three volumes), a drawing course of 180 plates meant to teach elegant and precise figure drawing in the nineteenth-century academic style. To celebrate the publication of the book, the Dahesh Museum in New York City (<http://daheshmuseum.org>), which is headed by J. David Farmer *81, will mount an exhibition of the paintings, drawings, and prints of Charles Bargue (1825–83). Bargue

was a lithographer, the dominant draughtsman of the *Drawing Course*, and a painter of exquisite and very rare works. Gerald is guest curator of the exhibition, which will open in the fall of 2003. [gackerman@pomona.edu]

Nina Athanassoglou-Kallmyer *80 is professor of art history and director of graduate studies in the Department of Art History at the University of Delaware. Her most recent book, *Cezanne and Provence: The Painter in His Culture*, will be published next year by the University of Chicago Press. She also recently authored essays that were published in the *Cambridge Companion to Delacroix* and the second edition of *Critical Terms for Art History*, edited by R. Nelson and R. Shiff. Her article "Blemished Physiologies: Delacroix, Paganini, and the Cholera Epidemic of 1832" appeared in the December 2001 issue of *The Art Bulletin*. This spring she is teaching a freshman seminar on art and nationalism in the nineteenth and twentieth centuries at Princeton. She lives in Philadelphia with her five-year-old daughter Nadia, who comes from China and wants to study Chinese art at Princeton when she grows up. [nadiaeleni@cs.com]

Anthony J. Barbieri-Low *01 defended his dissertation in July of 2001, the same month that his second son, Nicholas Gerald Barbieri-Low, was born. A month later he was appointed assistant professor of early Chinese history at the University of Pittsburgh. His article "Roman Themes in a Group of Eastern Han Lacquer Vessels" appeared in *Orientalism* magazine in May 2001. [ablow+@pitt.edu]

Virginia Bower *77 (M.A.) taught a seminar in Chinese ceramics at the University of Pennsylvania last fall, then courses in East Asian art and Chinese painting and calligraphy at Rutgers this spring. She also taught survey courses in Japanese and Chinese art at the University of the Arts in Philadelphia this year and lectured at the Philadelphia Museum of Art, the Rockefeller estate Kykuit, and elsewhere. [virginiabower@hotmail.com]

Jonathan Brown *64 was curator of *El Greco: Themes and Variations*, which was on display at the Frick Collection in New York from May 15 through July 29, 2001. With Sir John Elliott, he was co-guest curator of *The Sale of the Century: Artistic Relations between Spain and Great Britain, 1604–1655* at the Museo Nacional del Prado in Madrid from March 15 through June 2 of this year.

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Department Lecture Series

Fall Term

October 4, 2001

Paul Barolsky

University of Virginia
Michelangelo and the Creation of Adam

November 8, 2001

Andrew Oliver, Jr.

Smithsonian Institution,
National Gallery of Art
The Changing Fashions of Roman Silver

November 6, 2001

James F. Haley '50 Lecture

Pierre Rosenberg

Former Director of the
Musée du Louvre
La Tour me paraît un cas exemplaire de la résurrection d'un peintre grâce aux historiens d'art (Georges La Tour: An Exemplary Case of a Painter Whose Reputation Was Revived Thanks to Art Historians)

November 13, 2001

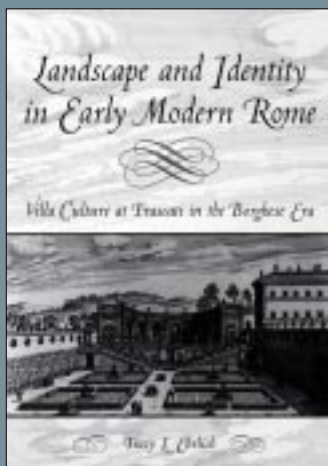
Susan Wood

Oakland University
Divis Parentibus: Women and Ancestors in Trajanic and Hadrianic Portraiture

November 28, 2001

Maria Panayotidi

University of Athens
Village Painting and the Question of Local "Workshops" during the Byzantine Period
Cosponsored with the Program in Hellenic Studies



One of Sabine Eiche *83's sketches of Tuscan farmhouses

Dorothea "Thea" Burns *72 has been appointed Helen H. Glaser Conservator for Special Collections in the Harvard College Libraries, where she is now the senior paper conservator. In her new position she is responsible for the care and treatment of paper documents and works of art held in special collections throughout Harvard College Library. Her recent publications include "Preserving Master Drawings: A Cultural Perspective," in *The Paper Conservator* 25 (2001), and "The Prestige of Pastel: Robert Nanteuil's Pastel Portraits and Thesis Engravings," in *Dear Print Fan: A Festschrift for Marjorie B. Cohn* (Cambridge, Harvard University Art Museums, 2001). [dorothea@hulmail.harvard.edu]

Gregory Clark *88 has completed a study of the Spitz Hours, produced in Paris around 1420, which will be published in the series *Getty Museum Studies on Art*. [gclark@sewanee.edu]

Carolyn Thomas Combs *74 (M.A.) lives and works in Brussels. She is married to Swiss businessman Nicolas de Bourgknecht and has two children—Cullen, seventeen, and Carolyn, sixteen. [tel. 32-2-346-6486]

Tracy Cooper *90 is acting chair of the Department of Art History at Temple University. [tracycooper@compuserve.com]

Pierre du Prey *73 has happily completed fifteen months as acting chair of the Department of Art at Queen's University in Kingston, Ontario. On his current sabbatical he is developing a digital and interactive presentation on the subject of the classical tradition in architecture, collaborating with the department's John Pinto, among others. [pduprey@post.queensu.ca]

Tracy Ehrlich *87 is currently assistant professor of art history at Colgate University, where she teaches Renaissance and Baroque painting, sculpture, and architecture. Her book *Landscape and Identity in Early Modern Rome: Villa Culture at Frascati in the Borghese Era* will be published

by Cambridge University Press in the summer of 2002. [tehrlich@mail.colgate.edu]

Sabine Eiche *83's work for CASVA's architectural drawings project (IADPC) continues to turn up interesting finds, most recently the only known contemporary ground plan for the sixteenth-century Medici villa at Seravezza, near Lucca. It was published in volume 44 of the *Mitteilungen des Kunsthistorischen Institutes in Florenz*. Sabine is also interested in *avvisi*, the handwritten forerunners of newspapers, and to bring this fascinating but under-used primary source to the attention of a wider audience, she wrote a short article on the sixteenth-century English news sent to the Medici court in Florence, which appeared in the May 2001 issue of *BBC History Magazine*. In June 2001 Sabine was elected a corresponding member of the nineteenth-century Accademia Raffaello of Urbino in recognition of her studies on the art and architecture of the former duchy of Urbino. [eichesabine@hotmail.com]

Jesús Escobar *96 has been granted tenure and promoted to associate professor at Fairfield University, where he has taught since 1996. He is currently putting the finishing touches on his book, *The Plaza Mayor and the Shaping of Baroque Madrid*, which is under contract with Cambridge University Press. Last spring Jesús organized a two-day international conference in New York. "Unparalleled Works: Spanish Art and the Problems of Understanding" brought together scholars from Europe, Mexico, and the U.S. to discuss the state of research in Spanish art history. The event included scholarly sessions as well as social events at the Metropolitan Museum of Art, the Frick Collection, and the Hispanic Society of America. [jescobar@fair1.fairfield.edu]

Ping Foong *98 (M.A.) is staff lecturer in Asian art at the Philadelphia Museum of Art. [pfoong@philamuseum.org]

Marcy B. Freedman *81 (M.A.) continues to work primarily as a visual artist but also devotes time to curatorial projects, teaching, and lecturing. This year her artwork was included in group shows in Manhattan, Poughkeepsie, Sacramento, Annapolis, Montclair, White Plains, and elsewhere. Her work also appeared in several juried exhibitions, and one of them was selected by Lucy Lippard for an honorable mention award. This spring Marcy's work was included in an exhibition at the Herbert F. Johnson Museum at Cornell, along with works by Marcel Duchamp, Andy Warhol, Jasper Johns, and Keith Haring.

Reproductions of Marcy's works have recently been published in *Calyx: A Journal of Art and Literature by Women* and on the cover of the magazine *Art Calendar*. Last year she curated an exhibition titled "The Size Show: Abstract Art on a Sliding Scale" and lectured on appropriation art. The Westchester Arts Council gave Marcy its 2001 Arts Award for her work in community education. In the fall of this year she will resume teaching art history as an adjunct professor at Fordham University's Marymount College. [mbf@bestweb.net]

Henry B. Graham '60, *75 taught art history, cultural history, and nautical archaeology to undergraduate and graduate students for seventeen years at Washington University in St. Louis, New College in south Florida, and Trinity University in San Antonio. He worked with George Bass on two shipwreck excavation sites and subsequently spent six years sailing a cutter-rigged, North Sea style, thirty-three-foot sailboat following the routes of Columbus in the Atlantic and Richard I on the Third Crusade to Israel. After two Atlantic crossings and extended cruising in the Mediterranean, he and his family settled in northern California near the Mendocino National Forest. Although nearing retirement age, he has no thoughts of retiring, and now enjoys teaching sixth-grade students and the gifted and talented program at a rural middle school. His wife Claudia is a talented and productive painter and sculptor whose oil paintings and ceramics fill their three-story house. [hgraham@saber.net]

Mimi Hellman *00 is currently visiting assistant professor in the Department of Art at Mount Holyoke College, where she is teaching, among other things, a survey of interior design from the Renaissance to postmodernism, a seminar on Versailles, and surveys of eighteenth- and nineteenth-century European art. She has received a fellowship from the National Endowment for the Humanities for 2002–2003, which will support the preparation of her book entitled *The Hôtel de Soubise: Art and Ambition in Eighteenth-century France*. Her other current projects include work on eighteenth-century French furniture and decorative painting, and on the historiography of ornament. [hellmanm@mediaone.net]

Andrew Hershberger *01 is finishing his first year as assistant professor of contemporary art history at Bowling Green State University, Ohio, where he has taught a Western art survey, an undergraduate/graduate survey of contemporary art, and a graduate seminar entitled "The Art of

the Sequence." This semester he is revising the contemporary art survey and offering a new undergraduate/graduate history of photography class. All of Andrew's courses are taught with digital images and are available on the Internet (<http://personal.bgsu.edu/~aehersh>). His essay on André Malraux's theory of photography has just been accepted for publication by the journal *History of Photography*, and he is currently revising his dissertation, "Cinema of Stills: Minor White's Theory of Sequential Photography," for publication as a book. He is also involved with transforming the Princeton exhibition "Reconstructing the Mshatta Facade in Jordan: A Digital View of Rediscovered Nineteenth-century Photographs" into a book accompanied by a CD-ROM. This year he presented papers at a CUNY conference and at the Midwest Art History Society's annual conference in Milwaukee. Working with his colleagues Dr. Rebecca L. Green, chair of the Art History Division, and Marce Dupay, head of the Art Resource Center, Andrew recently received a large grant from BGSU's Center for Teaching, Learning, and Technology to create an on-line art history digital slide library for faculty and students at BGSU. [aehersh@bgnnet.bgsu.edu]

Vojtech Jirat-Wasiutynski *75 published "Van Gogh's Roulin: Radical Republican and Socratic Type" in *Dear Print Fan: A Festschrift for Marjorie B. Cohn* (Cambridge, Harvard University Art Museums, 2001). He participated in the Van Gogh Museum's symposium on van Gogh and Gauguin in March of this year, giving a paper on "Authentic Gauguins: Authenticity and Originality in the Pont-Aven Group." Vojtech reviewed the new Gauguin oeuvre catalogue for *The Burlington Magazine* (March 2002), for which he has been regularly reviewing exhibitions on Gauguin, van Gogh, and Mondrian. He is currently on sabbatical writing a book provisionally titled *Region and Modernity in France: The Representation of Provence in the Visual Arts 1830–1890*. He teaches in the Department of Art at Queen's University, Kingston, Ontario. [vj@post.queensu.ca]

Deborah Krohn '83, *87 (M.A.) received her Ph.D. from Harvard and after a short stint as visiting assistant professor at the University of Maryland, moved back to New York to take up a position as associate professor at the Bard Graduate Center for Decorative Arts, Design, and Culture in Manhattan. She teaches Renaissance decorative arts and material culture, the history of museums, and other subjects. Her recent

continued on next page

Department Lecture Series

Spring Term

February 19, 2002

Alexander Nemerov

Yale University

Raphaelle Peale's "Blackberries":

Imagination, Embodiment,

and the Refusal of Selfhood

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in American Studies

February 28, 2002

Robert Bagley

Princeton University

Chinese Archaeology and the

Discoveries at Sanxingdui: An

Introduction to the Metropolitan

Museum's "Ancient Sichuan"

Exhibition

March 7, 2002

Henry Maguire

Johns Hopkins University

Byzantine and Byzantinizing:

The Wall Mosaics of the

Basilica of Eufrasius at Poreč

April 4, 2002

Thomas Reese

Tulane University

Power, Devotion, and Negotiation:

Colonial Sacred Space in the

Andean Region

April 9, 2002

Gay Robins

Emory University

Male Bodies and the Construction

of Masculinity in Ancient Egyptian

Art of the New Kingdom,

1550–1070 B.C.

April 10, 2002

Rebecca Bedell

Wellesley College

"I Must Know the Geology":

Thomas Moran, Science, and

the Western Landscape

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in American Studies

Department Aids Children's Home Society of New Jersey

Every holiday season department faculty and staff members buy gifts for and contribute money to a local charitable organization. This year, at the suggestion of office staffer Betty Harris, faculty and staff members contributed to the Children's Home Society of New Jersey. The CHS, a non-profit organization founded in 1894, provides a wide range of services to local children and their families, including therapeutic foster care, adoption and post-adoption services, day care, protective services for abused or neglected children, and counseling for teenagers and young women with unplanned pregnancies. Their other initiatives include Kids Intervention with Kids in School (KIKS), a school-based youth development and problem prevention program. The Children's Home Society faxed the department a list of needy children that included their specific requests and needs. Faculty and staff members then bought appropriate gifts or contributed money. Betty Harris and graduate secretary Diane Schulte delivered all of the contributions to CHS, which distributed them to the needy families in time for the holidays. For more information on the Children's Home Society of New Jersey, see their Web site www.chsofnj.org.

publications include an article in the festschrift for John Shearman, to be published by Harvard University Art Museums this spring. Deborah was also a coeditor of the volume, which includes work by several of John Shearman's Princeton students. Her articles will also appear in a conference volume on art markets in early modern Europe and in an anthology on Italian cities and cultural transition in the Renaissance edited by Stephen Campbell. She delivered a paper at the 2002 College Art Association meeting in Philadelphia, in the session "Cities and Their Saints." She lives in Manhattan with her husband, Peter N. Miller, and their daughter Livia, almost two and a half. [krohn@bgc.bard.edu]

Margaret Laird *02 defended her dissertation, "Evidence in Context: Public and Funerary Monuments of the *Seviri Augustales* at Ostia," and has accepted a position in the Department of Classics at the University of Chicago, where she will teach Roman archaeology and material culture.

Elizabeth Langridge-Noti *93 has taught at the American College of Greece in Athens, a four-year American-accredited school, since 1997. She was the lead curator and one of the contributors to the exhibition and catalogue *Athenian Potters and Painters*, held in conjunction with a conference at the American School of Classical Studies in Athens. In 1996 she organized the exhibition *A Corinthian Scrapbook: 100 Years of American Excavation in Corinth* and wrote the accompanying catalogue. Her article on Panathenaic amphorae recently appeared in *Panathenaika* (Mainz, von Zabern, 2001), and the paper on Hellenistic pottery from southern Euboea that she presented at a recent Volos symposium will appear in the publication of the conference proceedings. She lives with her husband and twin boys in Ancient Corinth, and invites visiting Princetonians to enjoy the spectacular view of the Gulf of Corinth and Acrocorinth from their balcony. [elizabeth@kor.forthnet.gr]

Carol Lawton *84 is professor of art history at Lawrence University and was recently a Whitehead Visiting Professor at the American School of Classical Studies in Athens. Her book *Attic Document Reliefs: Art and Politics in Ancient Athens*, based on her Princeton dissertation, was published by Oxford University Press in 1995. She is currently at work on two more volumes: the publication of the votive reliefs from the excavations of the Athenian Agora, and the architectural sculpture of the Classical temple of

Hera at the Argive Heraion (in collaboration with Christopher Pfaff).

[carol.l.lawton@lawrence.edu]

Barbara Lynn-Davis *98 is teaching a seminar on Venetian art, architecture, and gardens at the Radcliffe Institute in Cambridge, Massachusetts. Her daughter Ginevra, who just turned three, is keen on ballet and snakes. [blynnndavis@mediaone.net]

Robert Mattison *85 has completed the manuscript of his fourth book, *Robert Rauschenberg: Ideas and Projects*, which will be published this year by Yale University Press. Last spring he was given an endowed chair at Lafayette College and is now the Marshall R. Metzgar Professor of Art History. He recently arranged a residency with Frank Stella at Lafayette College, and has organized an exhibition of Stella's Exotic Bird paintings and written the accompanying catalogue. [mattisor@mail.lafayette.edu]

Shane McCausland *00 is editing the proceedings of the conference he organized last June, "The Admonitions Scroll: Ideals of Etiquette, Art, and Empire from Early China," which will be published by the British Museum Press. This academic year he is the Percival David Visiting Scholar at the Percival David Foundation of Chinese Art and visiting lecturer in the Department of Art and Archaeology at the School of Oriental and African Studies, University of London. [sm80@soas.ac.uk]

Christopher "Kit" Moss *88 is the director of the publications program of Princeton's Department of Art and Archaeology, with responsibility for all editing and production. The department's publications office operates independently from Princeton University Press, which distributes departmental books. Kit recently edited *The Byzantine Octateuchs*, Kurt Weitzmann's magnum opus (written with coauthor Massimo Bernabò); coedited, with Nancy Ševčenko, *Medieval Cyprus: Studies in Art, Architecture, and History in Memory of Doula Mouriki*; and contributed to *King David in the Index of Christian Art*. With Malcolm Bell III '63, *71 of the University of Virginia, he is coeditor of the series *Morgantina Studies*. This year Kit published entries on Roman sculpture in *Roman Sculpture in The Art Museum, Princeton University* (Princeton, 2001) and gave a paper at the conference "Antioch at 70: An Excavation and Its Impact," sponsored by Johns Hopkins and the Baltimore Museum of Art. He is a member of the department's excavation at Polis Chrysochous, Cyprus, where he has worked

as a trench master and as the specialist in charge of the lamps and coins, which he is preparing for publication. [cmass@princeton.edu]

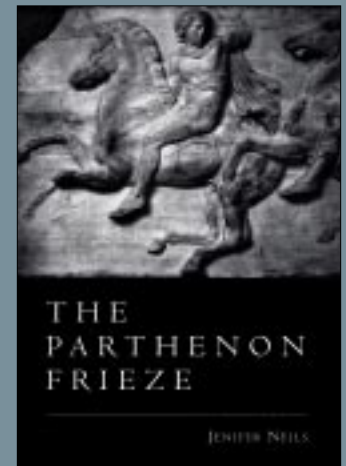
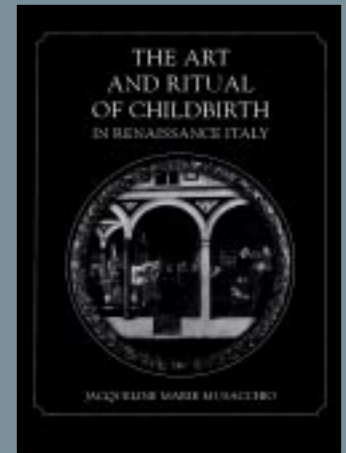
James Mundy *80 is completing his eleventh year as director of the Frances Lehman Loeb Art Center at Vassar College, where he also teaches in the art department. He recently hosted the exhibition "Camera Women," which was organized by the art museum at Princeton and guest curator Carol Armstrong. His research interests center on sixteenth-century Italian drawings, particularly those of Federico Zuccaro, whose work he is assembling into a database and an eventual catalogue raisonné. [jamundy@vassar.edu]

Jacqueline Marie Musacchio *95 was appointed assistant professor of art at Vassar College in the fall of 2000 after two years as an assistant professor at Trinity University and one year as a Mellon Fellow at the Walters Art Museum. Her book *The Art and Ritual of Childbirth in Renaissance Italy* (Yale University Press, 1999), based on her Princeton dissertation, was named an Outstanding Academic Title in the Humanities by *Choice*. She has recently presented papers at the Dallas Museum of Art, Hollins University, and the College Art Association and Renaissance Society of America conferences. She also organized and chaired a session on domestic art and ritual space at the International Congress on Medieval Studies in Kalamazoo. She was a plenary speaker at the symposium "Attending to Early Modern Women: Gender, Culture, and Change," and the keynote speaker at the Twelfth Annual Graduate Student Symposium at Northwestern University. Last September she presented a paper on the domestication of Davidian iconography at the Design History Society conference in London, and in October she was a panel discussant at the symposium "Virtue and Beauty: Leonardo's Ginevra de'Benci and Renaissance Portraits of Women," organized around the exhibition at the National Gallery in Washington. Her most recent articles are a study of Leonardo da Vinci and weasels (in *Renaissance Studies* 15 [2001]) and an examination of domestic devotional art published in *Revaluing Renaissance Art*, edited by Gabriele Neher and Rupert Shepherd (Ashgate, 2000). Forthcoming are articles on the Medici sale of 1495, Renaissance talismans and amulets, Florentine dowry goods, and the Fascist revival of Renaissance birth majolica. [jamusacchio@vassar.edu]

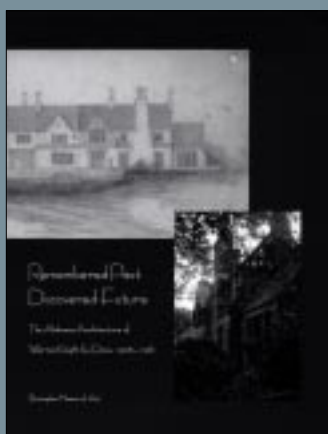
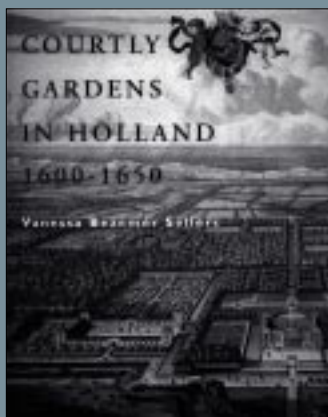
Tina Najbjerg *97 reports that a portion of the third-century A.D. marble plan of Rome, the Forma Urbis Romae, is now available on the Web at <http://formaurbis.stanford.edu>. The site is part of Stanford University's Digital Forma Urbis Romae Project, where Tina is a postdoctoral research fellow. The sample database now posted on the Web site consists of twenty-eight fragments of the marble plan, plus information pages. The selected fragments exemplify well-known monuments as well as the urban fabric of the city, the historiography of the plan, recent scholarship, and blank fragments (never before published). Each entry includes color digital photographs, a 3-D model where available (viewable in 3-D by PC users), and an archaeological analysis. Additional features will be added over the coming months. Release of the full database of 1,186 fragments is planned for approximately two years from now. The sample database is a work in progress, and Tina and her team welcome comments and feedback. [najbjerg@stanford.edu]

Jenifer Neils *80, the Ruth Coulter Heede Professor of Art History and professor of classics at Case Western Reserve University, recently published a book entitled *The Parthenon Frieze* (Cambridge University Press, 2001), which includes a CD-ROM, as well as the second *Corpus Vasorum Antiquorum* for the Cleveland Museum of Art (2000). This spring she is the Margo Taft Tytus Visiting Fellow at the University of Cincinnati's Department of Classics, where she is doing research for an upcoming NEH-sponsored exhibition on childhood in ancient Greece which will open at the Hood Museum of Dartmouth College in August 2003 and have its final venue at the J. Paul Getty Museum in the fall of 2004. [jxn4@po.cwru.edu]

Charles Parkhurst *41 (M.A.) has retired after a career that included stints as professor and chair of the fine arts department and director of the Allen Museum at Oberlin College, director of the Baltimore Museum of Art, and assistant director and chief curator at the National Gallery of Art in Washington. He also served as president of the College Art Association and of the American Association of Museums. In retirement he has been acting director of the Williams College Museum of Art and interim director of the Smith College Museum of Art. In the spring of 2001 he was lecturer in residence at the Massachusetts College of Liberal Arts, where he gave a series of lectures on Duccio and Giotto. His article "Giotto and the Theater of His Day" is



continued on next page



currently in press, and he is at work on a sequel dealing mostly with the earliest art of Giotto. He and his wife Carol Clark, the Kenan Professor of Fine Arts and American Studies at Amherst College, live in Amherst.

Véronique Plesch *94 was named chair of the art department at Colby College last summer. She recently coedited (with Kathleen Ashley), a special issue of the *Journal of Medieval and Early Modern Studies* (32:1 [2002]) on the topic of “The Cultural Processes of Appropriation,” which included a contribution by Rand Jerris *99. Among her other recent publications are an essay entitled “Graffiti and Ritualization: San Sebastiano at Arborio,” which appears in the volume *Medieval and Early Modern Rituals: Formalized Behavior in Europe, China, and Japan* (Leiden, Brill, 2002), edited by Joëlle Rollo-Koster, and an article on early guidebooks to the Sacro Monte in Varallo, in *Art on Paper* (November–December 2001). Another article will appear in *Studies in Iconography* 23 (2002). She is currently preparing the manuscript of a book based on her Princeton dissertation for the University of Notre Dame Press and is organizing a session for this summer’s congress of the International Association of Word and Image Studies, which will take place in Hamburg. [vbplesch@colby.edu]

Orville “Joe” Rothrock *87 retired from teaching at the University of New Mexico in 1997, giving him time to concentrate on his music and poetry, and work on various projects, including a piece on Rubens and a study of the library of Don Diego de Vargas, governor of New Mexico from 1592 to 1704. [ojrothrock@msn.com]

Dianne Gwinn Santinga *93 recently ended her six-year association with Worthington Art, a fine arts gallery specializing in German Expressionist prints and drawings. In June her first child, son John Gwinn Santinga, was born. She continues to be affiliated with Loyola University in Chicago, where she has been teaching on a part-time basis for several years. This fall she will teach a course on medieval art. [PRsantinga@aol.com]

Demetrius U. Schilardi *77 carried out a wide range of archaeological work in Greece this year. In his position with the Greek Archaeological Service, he supervised a number of excavations in a vast region to the north of Athens in preparation for the construction of public works for the 2004 Olympics. His team unearthed a large

late Roman cistern, an ancient roadway, and two major cemeteries, one of which contained the burial of a youth surrounded by nineteen vases from the period of the Parthenon. In another sector of Athens, he directed the excavation of a cemetery with more than 160 tombs ranging in date from the Geometric to the Roman period and furnished with sarcophagi, large marble vases, bronzes, pottery, and other artifacts. One of the more spectacular finds was a group of five tombs of aristocratic warriors from the second half of the eighth century B.C. On Paros, where Demetrius is the director of excavations, he coordinated study of the finds from the acropolis of Koukounaries, which will be published in five volumes. He is also president of the Paros and Cyclades Institute of Archaeology, which promotes research on the history and archaeology of the Cyclades. The institute has a library and other facilities for research, and has published two books, one on the Frankish castles of the Cyclades, and, more recently, the proceedings of the First International Conference on the Archaeology of Paros and the Cyclades (*Paria Lithos: Parian Quarries, Marble, and Workshops of Sculpture*), which Demetrius coedited. Last year the institute sponsored a series of lectures on the culture of the Cyclades, and is now organizing the Second International Conference on the Archaeology of Paros, which will take place on Paros in October 2003 and will deal with the age of Archilochos. The Paros institute is actively looking for support and books for its library, and Demetrius invites interested alums to send donations or books for the library. [eliki@otenet.gr]

John M. Schnorrenberg *64 will retire this June from the University of Alabama at Birmingham, where he has been professor of art history since 1976. He was chair of the Department of Art and Art History from 1976 to 1990. Prior to that he taught at Columbia and then at the University of North Carolina at Chapel Hill. John has recently written two books about architects and architecture in Birmingham. *Remembered Past, Discovered Future: The Alabama Architecture of Warren, Knight & Davis, 1906–1961* appeared in 1999 in connection with an exhibition of the work of that firm held at the Birmingham Museum of Art. *Aspiration: Birmingham’s Historic Houses of Worship* was published by the Birmingham Historical Society in 2000. [jms@uab.edu]

Vanessa Bezemer Sellers *92 has published a book based in part on her Princeton dissertation. *Courtly Gardens in Holland 1600–1650: The*

House of Orange and the Hortus Batavus was published by Architectura & Natura in Amsterdam, and is now being distributed in the States by the Antique Collectors Club (www.antiquecollectorsclub.com). A book signing and reception was held in the Metropolitan Museum of Art in April. This fall Vanessa will teach a course on the history of Baroque garden design in the new Garden History and Landscape Studies Program at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York City. The program's advisory board includes the department's John Pinto and David Coffin. [Babbo473@aol.com]

Andrew Shanken *99 is assistant professor of art at Oberlin College. In the spring of 2003 he will teach in Oberlin's London program. [ashanken@oberlin.edu]

Anita Siu *89 (M.A.) moved to Foster City, California, in April of 2001, and gave birth to her son, Udi, four months later. This is her second year staying at home to take care of Udi. She last worked for AmeriCares Foundation, an international humanitarian relief organization based in Connecticut.

Ulrike Meyer Stump *96 (M.A.) is continuing work on her dissertation on the German photographer Karl Blossfeldt while teaching the history of photography at the Hochschule für Gestaltung und Kunst Zurich (HGKZ). [umeyerstump@dplanet.ch]

Harry Titus *84 has been working on a photogrammetric study of the Auxerre cathedral vaults in association with the Progeo surveying firm in Avallon. His study, which is funded by a grant from the Kress Foundation, will include contour drawings of every vault and various 3-D presentations that he plans to add to his Web site (www.wfu.edu/~titus). The results of his 1998 radar and electrostatic survey of the cathedral nave recently appeared in *Gesta*, and the twelve maps that were made can be seen on his Web site at Wake Forest University. Last year Harry's team planned to open a small excavation in the nave to investigate the area where the Romanesque cathedral's facade seems to have been located, but they failed to get final agreement from all parties concerned. They expect to try again this year, and will be at the site during the last week of May and the first two weeks of June. [titus@wfu.edu]

Robert Weir *98 and **Mary Grace Weir** *96 (M.A.) completed their fourth transcontinental move since 1997 in the summer of 2001, leaving Victoria, B.C., for Waterloo, Ontario. Robert has a two-year contract at the Department of Classical Studies at the University of Waterloo. Robert's publication of the art museum's collection of grave stelai found in the excavations of Antioch appeared this year in *Roman Sculpture from the Art Museum, Princeton University* (Princeton, 2001). Mary Grace is still mostly a stay-at-home mom with Elissa (now two) and continues working on her dissertation when time allows. Robert and Mary Grace both gave papers at the annual conference of the Classical Association of Canada in Vancouver in May and plan to be on their respective excavations in Greece and Cyprus this summer.

[r2weir@watarts.uwaterloo.ca,
MaryGWeir@aol.com]

Justin Wolff *99 has been living in San Diego, where he teaches American and European art as a visiting lecturer in the Department of Visual Arts at the University of California, San Diego. He is also a staff writer for the *San Diego Reader*. His first book, *Richard Caton Woodville: American Painter, Artful Dodger*, will be published by Princeton University Press in August of this year. Justin has accepted a position teaching in the Expository Writing Program at Harvard University and will move back east in July. [Justwolff@aol.com]

Jie Xu *93 (M.A.), Foster Foundation Curator of Chinese Art at the Seattle Art Museum, has assembled the most ambitious show in the museum's history, *Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan*. The exhibition is at the Metropolitan Museum of Art in New York through June 16, and then moves to the Royal Ontario Museum in Toronto, where it will be on display from August 2 through November 10. The show includes 175 objects of bronze, jade, and clay dating from the thirteenth century B.C. to the third century A.D. and is accompanied by a fully illustrated catalogue edited by the department's Robert Bagley.



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Comments and news or information from our readers on recent activities are always welcome, as are inquires regarding the program. Please submit news items for the next issue of the newsletter to Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018 or e-mail artnews@princeton.edu.



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