

Princeton University

DEPARTMENT OF

Art ARCHAEOLOGY

Newsletter



Dear Friends and Colleagues:

As you will read elsewhere in this newsletter, we are finally back in a wonderfully expanded and refurbished Marquand Library. I've worked in libraries all over the world, and when I walked in the door of the new Marquand Library this fall, it took my breath away.

We are especially grateful to Louisa Sarofim, a member of our advisory council, who—along with the Brown Foundation of which she is a trustee—sponsored the Rare Books Room. At her request, the room is named for Charles Rufus Morey, chair of the department from 1924 to 1945, one of the foremost medievalists of his time, and founder of the original Marquand Library. This is a particularly appropriate name for a facility that will help us preserve a veritable treasury of precious books and manuscripts for generations yet to come.

In reading the submissions to the newsletter I was struck by the range of projects carried out by our faculty and the diverse positions filled by our former undergraduate and graduate students. All this was a vivid reminder that art history is one of the most interdisciplinary fields in the humanities, encompassing all the disciplines in addition to the visual arts per se: history, religion, politics, anthropology, music, economics, literature, science, classics, and almost any field

one could name. We are often called upon to delve into, and even master, many of these fields—not to mention a number of foreign languages—in order to understand and interpret images and objects. Even if our students do not continue on in the field as academics or museum professionals, their training in art history will have prepared them for successful careers in a range of fields that knows no boundaries—as perhaps no other discipline could.

Furthermore, our faculty members are not just holed up in our wonderful new library but are involved in a wide range of projects outside the University. As curators or organizers of major museum exhibitions, they enrich their teaching and often give students invaluable hands-on experience in projects that offer insights into new cultures, media, and institutions. As you can read in Faculty News, during the past year they lectured around the world, maintaining Princeton's high profile in the fine arts, in locales ranging from Rome, Pisa, Florence, and Venice to Prague, Bonn, London, Belgrade, and Stockholm, to give a partial list.

Finally, I take great pleasure in announcing the promotion to tenure of Esther da Costa Meyer. Of our tenured faculty of sixteen professors, four are now women. Ten years ago there was only one. By contrast, our undergraduate ranks are heavily female, with a typical graduating class of twenty-five including only two or three men. So it looks like a little more effort in that area is in order as well.

*Patricia Fortini Brown,
chair*



SPRING 2004

Inside

2

FACULTY NEWS

8

MARQUAND LIBRARY

10

EXCAVATIONS

12

UNDERGRADUATE NEWS

17

GRADUATE STUDENT NEWS

17

NEW DISSERTATION TOPICS

20

FELLOWSHIPS

21

TANG CENTER

23

VISUAL RESOURCES COLLECTION

25

INDEX OF CHRISTIAN ART

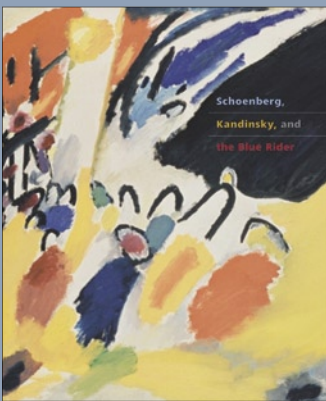
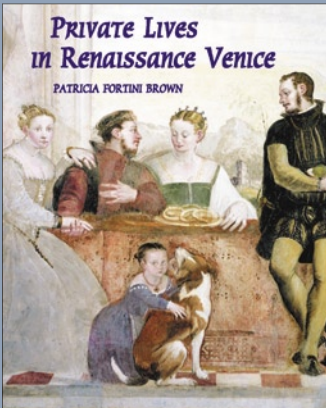
27

NEWS FROM ALUMNI

38

ART MUSEUM NEWS

Faculty News



Patricia Fortini Brown, department chair, published a book this spring entitled *Private Lives in Renaissance Venice: Art, Architecture, and the Family* (Yale University Press, 2004). Last fall she collaborated with John Pinto in organizing an interdisciplinary symposium entitled “The Italian Renaissance City: Art, Architecture, and Civic Identity” at Princeton and in curating a related exhibition in the Princeton University Art Museum, with the assistance of graduate student Anna Swartwood. She also gave a lecture entitled “The Mirror of Ancient Ladies: Gendered Spaces in the Venetian Renaissance Palace,” sponsored by the Committee for Renaissance Studies at Princeton. This spring she co-chaired a session with Rona Goffen (Rutgers University) entitled “Italy in Memory of Patricia H. Labalme” at the annual meeting of the Renaissance Society of America. She also gave a paper at a symposium at the Victoria and Albert Museum, London, in connection with her work on an exhibition on the Italian domestic interior, 1400–1600, to be held at the museum in 2006. Her other research interests include two book projects—the visual and material culture of childhood in the Renaissance, and the artistic and cultural geography of the Venetian Terraferma. She is also working on an interactive computer project, tentatively entitled “Urban Itineraries in Early Modern Venice,” in collaboration with Tracy Cooper *90 (Temple University).

Slobodan Ćurčić contributed in several capacities to the major exhibition of later Byzantine art, “Byzantium: Faith and Power (1261–1557),” that opened at The Metropolitan Museum of Art in March. He was involved in the selection of objects from Serbia and in negotiations on both sides of the Atlantic for their inclusion in the show. He also wrote the text “Religious Settings of the Late Byzantine Sphere” that appears in the exhibition catalogue. In conjunction with this exhibition, in the spring semester he offered a one-time-only undergraduate seminar titled “Faith and Power: Byzantine Art between Constantinople and Moscow, ca. 1250–ca. 1550.” The seminar consisted of lectures on campus as well as weekly trips to The Metropolitan Museum on Mondays, when the museum is closed to the general public. In addition to hearing lectures by the museum staff, the students gave short presentations on objects of their choosing and in front of the objects themselves. These presentations served as the basis for additional research that culminated in written papers. With Shari Kenfield, the department’s

curator of research photographs, Ćurčić organized a small exhibition, “The House in Late Antique Syria,” drawn from the department’s archives of drawings and photographs made by Howard Crosby Butler on his expeditions to Syria. The exhibition in McCormick Hall was conceived in conjunction with the graduate seminar entitled “The Byzantine House” that he taught in the spring semester. Ćurčić lectured this year in Belgrade at the School of Architecture of the University of Belgrade and at the Byzantine Institute, on the subject “Monastic Cell and Church: Symbolic Perception of the Holy Land and the Heavenly Jerusalem in the Late Byzantine World.” He currently has six articles in press.

Esther da Costa Meyer co-curated the exhibition “Schoenberg, Kandinsky, and the Blue Rider,” which was on view at the Jewish Museum in New York from October 2003 through February 2004. This was the first American museum exhibition to concentrate on the friendship and intellectual dialogue between painter Wassily Kandinsky and composer Arnold Schoenberg. The show included sixty paintings, including major works by Kandinsky and members of the German Expressionist Blue Rider group, as well as a number of paintings by Schoenberg. With Fred Wasserman, da Costa Meyer co-edited the exhibition catalogue, which included a compact disc recording of the thirteen pieces by Schoenberg performed at the 1911 concert that unexpectedly brought together the two modernist masters. The *Daily Princetonian* recently selected her course “The Experience of Modernity: A Survey of Modern Architecture in the West” as one of the ten “coolest courses” offered at Princeton this semester.

Hal Foster completed two new books this year—a short one on pop art, due out from Phaidon in early 2005, and a longer book on modernism and psychoanalysis titled *Prosthetic Gods*, forthcoming from MIT Press in 2005. He also finished a co-authored textbook on twentieth-century art and criticism, which will be published by Thames and Hudson this December. His most recent book is *Design and Crime (and Other Diatribes)*, published by Verso in 2002. Foster gave lectures this year at Stanford, the University of North Carolina, the Architectural League in New York City, the Museum of Fine Arts in Boston, Cranbrook Institute, and the Tate Modern and Whitechapel Art Gallery in London, among other places.

During the academic year 2003–2004 **Thomas DaCosta Kaufmann** was a National Endowment

for the Humanities Postgraduate Fellow in Renaissance and Early Modern Studies at the American Academy in Rome. Before arriving in Rome, he visited Stockholm, where he was inducted into the Royal Swedish Academy of the Sciences, lectured to the tenth Class (for History, Humanities, and Service to Science), and gave an acceptance speech at a plenary session of the academy. Before going abroad, in the spring he delivered the Rand Lectures at the University of North Carolina, Chapel Hill, on "Painterly Enlightenment." In Europe Kaufmann lectured on a variety of subjects at the American Academy, the British School, and the Bibliotheca Hertziana in Rome; the University of Pisa; the Fondazione Longhi in Florence; the University of Greifswald, Germany; the Institute for History of Art, Prague; and at international conferences in Gdańsk and Wrocław, Poland, and Arras, France. He also chaired sessions at conferences held at the Bibliotheca Hertziana and at the annual meeting of the College Art Association.

His book *Toward a Geography of Art* (University of Chicago Press) was published in 2003. A catalogue of central European drawings in the Crocker Art Museum is scheduled for publication by Harvey Miller Press this summer, as is his collected essays, titled *The Eloquent Artist* (Pindar Press). Kaufmann also published articles on "Islam, Art, and Architecture in the Americas: Some Considerations of Colonial Latin America," in *Res*; on "Nicodemus Tessin the Younger—Sweden's First Art Historian," in *Konsthistorisk Tidskrift*; on "Early Modern Ideas about Artistic Geography Related to the Baltic Region," in *Scandinavian Journal of History*; on Netherlandish art and artists in the Baltic in Swedish and Latvian books; and on "Eisenhoit's Wunderwerk and Collecting," in German translation in *Wunderwerk: göttliche Ordnung und verrückte Welt. Der Goldschmied und Kupferstecher Antonius Eisenhoit und die Hofkunst um 1600*, the catalogue of an exhibition held in Paderborn, as well as book reviews and other miscellaneous publications.

Kaufmann continued to serve on the advisory board for the Advanced Placement examinations in art history; on the board of directors of the Historians of German and Central European Art; as a discipline representative in German studies to the Renaissance Society of America; and he has been elected to the board of directors of the College Art Association of America.

Anne McCauley was the co-curator of the exhibition "Gondola Days: Isabella Stewart Gardner and the Palazzo Barbaro Circle," which opened at the Isabella Stewart Gardner Museum in April and will travel to the Biblioteca Nazionale Marciana in Venice. She contributed a major essay, "A Senti-

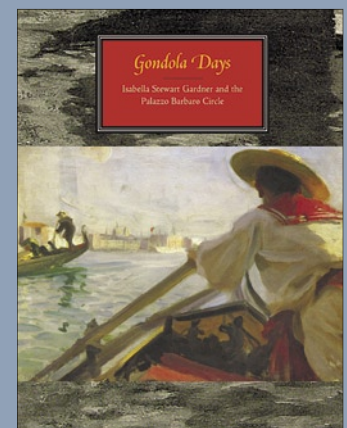
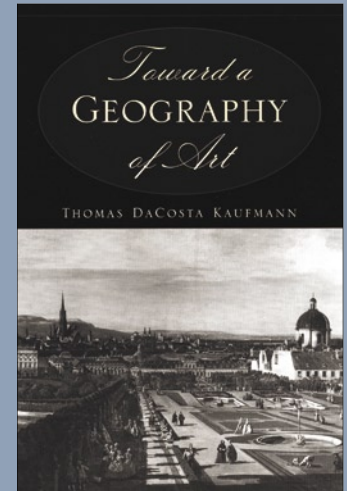


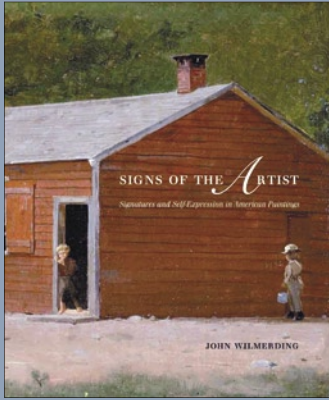
John Blazewski

Department faculty (left to right): T. Leslie Shear Jr., John Wilmerding, William Childs, Patricia Fortini Brown, Hal Foster, Slobodan Ćurčić, Anne-Marie Bouché, Esther da Costa Meyer, Al Acres, Hugo Meyer (not pictured: Carol Armstrong, Robert Bagley, Thomas DaCosta Kaufmann, Thomas Leisten, Anne McCauley, John Pinto, Yoshiaki Shimizu, Jerome Silbergeld, Alastair Wright)

mental Traveler: Isabella Stewart Gardner in Venice," to the accompanying catalogue, which is published by the Isabella Stewart Gardner Museum and distributed by the Antique Collectors Club. She also wrote a number of catalogue entries as well as a short essay on Claude Monet and Mary Hunter, the woman who invited him to Venice to stay at the Palazzo Barbaro. In 2003 McCauley taught two new courses: "The Nude in Photography," an upper-level undergraduate class; and a graduate seminar, "Inventing Photography," which included a visit to the William Henry Fox Talbot exhibition at the International Center for Photography in New York City as well as a study of the drawing aids and optical toys in the Graphic Arts Collection at Firestone Library. She was on sabbatical in the spring 2004 semester, when she moderated a conference in Bradford, England, on Julia Margaret Cameron organized by the National Museum of Film and Photography. She has recently completed the essays "'Mentally Digested Bits of Universality in the Shape of Woman': Alfred Stieglitz and the Female Nude," for a book on Stieglitz in conjunction with an exhibition at the Musée d'Orsay, Paris; and "Copying Right: Photography, Property, and Genius in the Industrial Age," for an anthology on copying edited by Patricia Mainardi, forthcoming from Cambridge University Press.

Hugo Meyer is currently completing a follow-up volume to his 2000 book *Prunkkameen und Staatsdenkmäler römischer Kaiser: neue Perspektiven zur Kunst der frühen Prinzipatszeit* (*Sumptuous Cam-*





eos and State Monuments of Roman Emperors: New Perspectives on the Art of the Early Imperial Period). The working title of his new book is “The Aura of Imperial Rule: Historical Reliefs of the First and Second Centuries A.D.” He plans to be in Athens this summer to continue work on two long-term projects that were interrupted by Greece’s preparations for the Olympics: “The Portraits of the Kosmetai” and “Interpretations of the Past: Classical Monuments of Athens in Nineteenth-Century Photographs.” Meyer also continues to work on the nineteenth-century theologian and biographer David Friedrich Strauß, and the works of art collected by King Ludwig I of Bavaria.

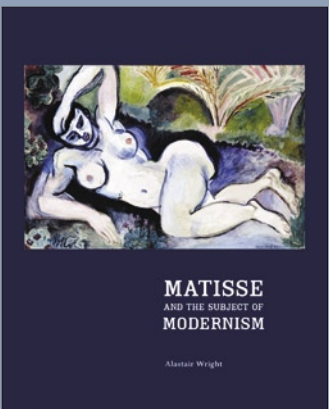
In April of 2003 **John Pinto**, together with Jesús Escobar *96, chaired a session entitled “Building the Baroque City” at the annual meeting of the Society of Architectural Historians in Denver. Pinto collaborated with Patricia Fortini Brown in organizing an interdisciplinary conference on the Italian Renaissance city in September of 2003. He also participated in the preparation of an exhibition in the Princeton University Art Museum on the same subject, which coincided with the conference. Over the course of the year Pinto has collaborated with Janet Temos *01 and the staff of the Educational Technologies Center at Princeton on a new interface for his Nolli database on art and architecture in Rome. As a trustee of the American Academy in Rome, Pinto chairs the committee on the School of Classical Studies.

Jerome Silbergeld, director of Princeton’s Tang Center for East Asian Art, finished work on three publications: a book on globalization and regional identity in recent Chinese, Hong Kong, and Taiwan cinema, titled *Hitchcock with a Chinese Face* (University of Washington Press); an article on the Chinese gardens of Sichuan province and regional variation in Chinese architecture, for *The Art Bulletin* (June 2004); and an article for *Archives of Asian Art* on changing views of the Song-to-Yuan (thirteenth–fourteenth-century) transition in Chinese painting history and changing conceptions of historical change in Chinese art (“The Evolution of a ‘Revolution’”). His book review of Yingjin Zhang’s *Screening China* was published in the *Journal of Asian Studies*. Silbergeld lectured on traditional Chinese painting at Bonn, Germany, at the exhibition and conference on art from Taiwan’s National Palace Museum; at Harvard University’s workshop on embodiment in the arts of China; and at Wesleyan University and the Asian Art Museum of San Francisco. He was the panel discussant at the Association of Asian Studies annual conference, for a session on “Remapping Post-Deng Visual Culture in China.” He also served on the exhibition/advisory committees of both The

Asia Society and China Institute, in New York, on the editorial board of *Archives of Asian Art*, and on the review committee for Harvard’s department of art history and architecture. He is beginning a long-term project on Chinese concepts of “bad” art.

John Wilmerding spent much of last fall working on a major exhibition project for the Princeton University Art Museum—a show of American drawings and watercolors from the permanent collection which is set to open in mid-October. It will be accompanied by a substantial catalogue which will include a long essay discussing the history of collecting and teaching American art at Princeton, comprehensive entries for the seventy-seven works selected for the exhibition, and a largely illustrated checklist of the entire collection of some 1,500 works on paper. The exhibition will travel to the High Museum in Atlanta and the Terra Museum of American Art in Giverny, France. Several undergraduate art majors assisted with work on the catalogue databases, and graduate student Diana Tuite contributed some of the entries. Last fall Wilmerding’s most recent book, *Signs of the Artist: Signatures and Self-Expression in American Paintings*, was published by Yale University Press. It was cited as a notable art book of the year in the year-end review by the *Wall Street Journal*. He also completed work on essays for two other forthcoming exhibitions: “Dartmouth and American Art” for the Hood Museum of Art in Hanover, New Hampshire; and “Georgia O’Keeffe and the American Landscape Tradition” for a large O’Keeffe show organized by International Arts in Memphis, Tennessee, and scheduled to open this summer at the University of Michigan Art Museum. Wilmerding’s associations are ongoing as visiting curator in the Department of American Art at the Metropolitan Museum; trustee of the Guggenheim Museum in New York, the College of the Atlantic in Maine, and the Wyeth Foundation for American Art; and on a number of advisory boards and committees. He was elected to the Trustees Council of the National Gallery of Art in Washington. During the past year he gave lectures at a number of institutions, including the Philadelphia Museum of Art, the National Gallery of Art, and the Toledo Museum of Art. His upcoming research projects include essays for an Andrew Wyeth exhibition at the High Museum, a book on the art of Sidney Goodman, and a traveling exhibition of works by Frederic Church from the collections at Olana. Wilmerding has just begun a four-year commitment of teaching half-time under Princeton’s phased retirement program.

Alastair Wright recently completed his first book, *Matisse and the Subject of Modernism*, which will be published by Princeton University Press this fall.



The book locates the artist in relation to aspects of modernity—the commodification of the individual under capital, the challenge to ideologies of national identity presented by the modern period’s historical amnesia, and the effacement of boundaries between cultures and races under the pressure of imperial expansion—and offers an account of how these contradictory historical materials and subjectivities fused to give birth to Matisse’s modernism. Wright continues to work on Matisse—one chapter of his book is currently being developed for inclusion in a volume on Matisse’s *Le Bonheur de vivre* to be published by Cambridge University Press—but he has also begun a number of new projects. During the last year he has written on the intersections between French and Turkish modernism; his essay “The Work of Imitation: Turkish Modernism and the Generation of 1914” will be published in *Edges of Empire: Orientalism and Visual Culture* (Blackwells). He has also been exploring the fate of political painting in later nineteenth-century France, examining how artists such as the neo-Impressionist Maximilien Luce strove—but ultimately failed—to produce painting that could speak to a broader public sphere; some of this material will be published in a festschrift for Gabriel P. Weisberg. The question of painting and politics is also explored in his review of three recent books on later nineteenth-century French modernism that will appear in the September issue of the *Art Bulletin*. Last, but not least, in December of 2003 Wright and his wife Alexandra Parr welcomed into the world Luke George Parr Wright.

Emeritus Faculty

Peter Bunnell participated in events surrounding the centennial of Alfred Stieglitz’s periodical *Camera Work*. Two of his previously published essays, “A Photographic Vision” and “Alfred Stieglitz and *Camera Work*,” were revised and published in the catalogue of an exhibition at the James Michener Museum in Doylestown, Pennsylvania. In addition, he delivered a paper, “Camera Work: Idea, Birth, Ideal,” in a symposium held at the museum. He also gave the keynote address at a symposium on collecting sponsored by the Historical Society of Princeton and the Friends of the Princeton University Library. Bunnell continues on a consulting basis in the Princeton University Art Museum and is also supervising graduate students who are writing their dissertations. Two of his students received their degrees this academic year.

Sam Hunter and his former graduate student, Robert Mattison *85, are both contributing essays to a monograph on the youngest of the Abstract Expressionists, the late Richard Pousette-Dart. The book will also be edited by Hunter and is

scheduled for publication by Skira in the fall of 2005. Mattison is currently chair of the art history department at Lafayette College and has recently published a monograph on Robert Rauschenberg with the Yale University Press. Hunter also presented a public dedication for a monumental (72’ x 30’) sculpture, entitled *Sentinel*, created by the sculptor Albert Paley in formed and fabricated weathering steel, stainless steel, and bronze, and installed last spring on the campus of the Rochester Institute of Technology. The dedication text will be expanded and published as a monograph at a later date. [SamSampnc@aol.com]

Esther da Costa Meyer Awarded Tenure

Assistant Professor **Esther da Costa Meyer** was promoted to tenure this year. Many of our faculty have remarked on the breadth and depth of her interests and her ability to navigate with ease between various periods and cultures. Her first book, *The Work of Antonio Sant’Elia: Retreat into the Future* (Yale University Press, 1995), presents a critical reassessment of one of the mythic founding figures of modernism, positioning the architect as a transitional figure mediating between historicism and modernity. It also reevaluates prevailing views of his allegiance to Futurism and provides a more nuanced reading of Sant’Elia’s visionary drawings and of his remarkable afterlife. In three articles on Arnold Schoenberg as painter and composer, da Costa Meyer investigates the historical connections and artistic parallels between the advent of abstract painting and the development of atonal music, primarily in the work of Kandinsky and Schoenberg.

A persistent theme of central importance in her work is evident in a number of her essays in which she applies the methodologies of gender studies to the analysis of space and architecture. Her current project, a book on the urban development of Second-Empire Paris, is nearing completion. Here she draws from social history, critical theory, and cultural geography to provide a sophisticated and highly original account that informs the reader not just about buildings and streets, but the multiple levels on which architecture and planning mold society and are in turn shaped by human interaction.

In addition to having a fine record of teaching and scholarship, da Costa Meyer is a much-valued colleague. We are pleased to welcome her to the senior ranks of the faculty.



John Blazewski

Esther da Costa Meyer

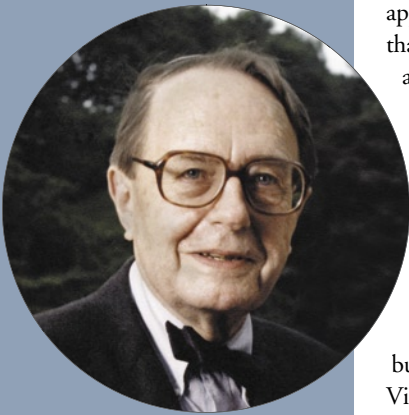
David R. Coffin

David R. Coffin, historian of Italian Renaissance architecture and gardens, died October 18, 2003. He was 85.

A distinguished scholar, devoted teacher, and much beloved and respected human being, David Coffin was the Howard Crosby Butler Memorial Professor of the History of Architecture Emeritus. He retired from the Department of Art and Archaeology in 1988 after forty years on the faculty, but this only added fuel to his productive scholarly career.

David Coffin was among the earliest scholars to study Italian Renaissance gardens with the full apparatus of the discipline of art history. Before that it was principally amateurs who had appreciated them for their beauty, historical background, or design principles. Since Coffin received his undergraduate degree from Princeton in 1940, and also did his graduate work there with Erwin Panofsky, he applied to his interest in gardens all that he had learned of the evolving discipline in those formative years in Marquand Library. This meant investigating not only the formal aspects of gardens, but also the iconographic. His model study of the Villa d'Este at Tivoli combined the meticulous collection of building documents, assembled during long hours in the archives, with the presentation of a theme in the garden based on an

David Coffin



Denise Applewhite

David Coffin with some of his former students and colleagues at the reception and dinner held in his honor in May 2003

analysis of contemporary writings, which, typically, reined in unfounded speculation.

In her review of the field of landscape studies in the *Dumbarton Oaks* volume *Perspectives on Garden Histories* (1999), Elisabeth Blair MacDougall (who died two days before Coffin) noted that before 1972 there were no specialized seminars or lecture courses in the U.S. and only three doctoral dissertations. These were David Coffin's on the Villa d'Este in 1953, that of his student Franklin Hamilton Hazlehurst *56 on the French

formal garden, and her own on the Villa Mattei in Rome, begun in 1960.

David once told me that it was the experience of seeing gardens in England during his war service that inspired his academic interest in gardens, although a return to those English gardens had to wait a half century to come to fruition. Through his books *The Villa d'Este at Tivoli* (1960), *The Villa in the Life of Renaissance Rome* (1979), and three more published after retirement, *Gardens and Gardening in Papal Rome* (1991), *The English Garden: Meditation and Memorial* (1994), and his newly released *Pirro Ligorio: The Renaissance Artist, Architect, and Antiquarian* (2003), as well as a number of important articles and the many students he trained, David Coffin had a major impact on making this field the flourishing one that it is today.

The recipient of major fellowships and awards, Coffin also gave generously of his time to Princeton and to professional associations. In his six-year tenure as chair of the Department of Art and Archaeology (1964–1970) he oversaw major renovations to Marquand Library and McCormick Hall. He also served as editor of the *Art Bulletin* (1959–1962), on the board of directors of the Society of Architectural Historians (1967–1970), and on the advisory board of the *Journal of Garden History*. He was a key figure in establishing the Studies in Landscape Architecture program at Dumbarton Oaks, and he organized its first symposium on garden history in 1971.

Some of David Coffin's former students, both graduate and undergraduate, met last May at a dinner for him in Princeton to celebrate his career and the forthcoming volume of his major articles with commentaries by his students. Many of us fondly recalled the small blue notebooks in which he collected material gathered from archival sources and early printed books, because Coffin would dole these out to us, entrusting even undergraduates with such precious cargo. This enormous generosity was typical: he also kept his bibliographic card file in the library, where it was accessible to all—an invaluable resource, especially in those days before computers, electronic databases, or even a photocopy machine in Marquand.

An extremely popular teacher, Coffin once wrote to me that teaching was “great,” by which he apparently meant great in the number of students, in their response, and in his own enjoyment of it. This was equally true of his formal lectures and the Socratic method of his preceptorials. Vanessa Bezemer Sellers *92, who organized the celebratory event last May and the re-publication of his articles, also compiled our written tributes to David. The words of Richard Betts *69 speak for many of David's former students: “He

inspired the highest standards of exacting scholarship while treating his students with kindness and respect.” To this might be added that he found the best in each of us, and we in turn looked to him long after graduation as mentor and friend. Generations of Princeton undergraduates came away from Coffin’s courses in Renaissance and baroque architecture and in garden history with a life-long devotion to both the subjects and the man. In his own quiet, unassuming, and measured way, David Coffin broke new paths but never lost his stride.

Claudia Lazzaro *75

Department of History of Art, Cornell University

John Shearman

John Shearman, renowned scholar of Renaissance art, died suddenly while on vacation in Canada on August 11, 2003. Born in 1931 in Aldershot, England, he came to Princeton in 1979 from the Courtauld Institute of Art in London, where he had been student, professor, and deputy director. He was chair of the Department of Art and Archaeology from 1979 to 1985 and held the chair of the Class of 1926 Professor in 1986–1987, then moving to Harvard University.

In John’s first years at Princeton profound changes were made in the graduate program, from the structure of the Ph.D. examinations to the introduction of the historiography course. His immensely popular undergraduate and graduate courses drew in Princeton students and friends of the University, exposing them to the highest standards of current scholarship—the rigorous investigation of all types of available evidence, from the laboratory to the archive—and training all of us to ask the “hard” questions. He also oversaw the transition of a generation of faculty, creating the department as we know it today.

The year 1983 saw the confluence of the department’s centennial and the 400th anniversary of Raphael’s birth. The department celebrated with the Spencer Trask lectures, and Sydney Freedburg gave one of the prestigious lectures on Giorgione’s Allendale Nativity. The Princeton Raphael symposium that took place that spring, co-organized by John with Marcia B. Hall, brought together museum professionals—especially conservation scientists—and art historians to share their research and shed new light on the technical aspects of Raphael’s production. The proceedings were later published by Princeton University Press as *Science in the Service of Art History: The Princeton Raphael Symposium* (1990).

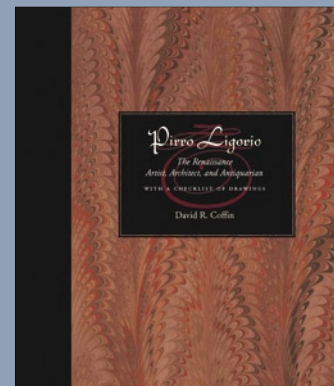
While at Princeton, John continued to be involved in many professional activities worldwide, serving on the boards of prominent journals and presses, as well as in other capacities, notably on the UNESCO committee for the conservation of Leonardo da Vinci’s *Last Supper* in Milan. In 1984 the Bronze Medal of the Collège de France was added to his other honors. In addition to numerous important articles on a range of topics published while he was at Princeton, John published *The Early Italian Paintings in the Collection of Her Majesty the Queen* (Cambridge University Press, 1983). No publication from the Raphael year was complete without his contribution, and, indeed, they often reflected his foundational role, as in the topic of *Raffaello architetto*, edited by Christoph Frommel, Stefano Ray, and Manfredo Tafuri (Milan, 1984).

Although John once remarked to the librarian of the Courtauld who asked him how he came to achieve so much, “Rupert, it is merely a matter of apportioning neglect,” it is hard to imagine a more engaged *vita activa*. Presumably this was balanced by the advice he often gave to his students to “take a walk in the woods.” Many of John’s subsequent publications were foreshadowed in his Princeton seminars, including the influential ‘Only Connect’ . . . *Art and the Spectator in the Italian Renaissance* (Princeton University Press, 1992), his 1988 A. W. Mellon Lectures in the Fine Arts. It was also at this time that he stated his intention to revise Vincenzo Golzio’s fundamental *Raffaello nei documenti* (1971), an ambitious undertaking successfully completed before his death, and published posthumously as the two-volume *Raphael in Early Modern Sources (1483–1602)* (Yale University Press, 2003).

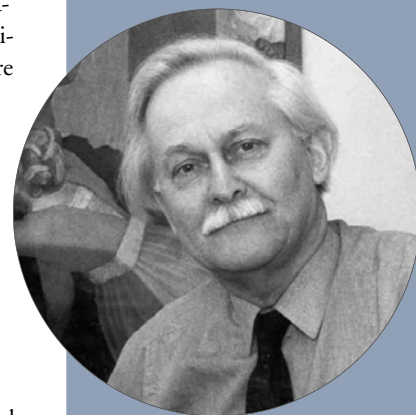
A consummate scholar-teacher, John directed his students in a chronological, geographical, and conceptual range of subjects that paralleled the breadth of his own interests and reflected his encouragement of independent thought. Many of these students are represented in the tribute volume *Coming About . . . A Festschrift for John Shearman*, edited by Louisa Matthew *82 and Lars Jones (Harvard University Art Museums, 2001). John influenced many other Princeton scholars who attended his challenging and stimulating courses, and they in turn have brought his critical thought processes to their respective fields, leaving a rich intellectual legacy that extends beyond the Renaissance.

Tracy E. Cooper *90

Department of Art History, Temple University



John Shearman



Marquand Library

Andrea Kane



Department chair Patricia Fortini Brown, Marquand Librarian Janice Powell, University Librarian Karin Trainer, and President Shirley Tilghman cut the ribbon at the inauguration of the renovated Marquand Library

After three years of planning and a year and a half of construction, Marquand Library reopened its doors on August 21 to a gloriously renovated and enlarged space in McCormick Hall. More than a renovation, it is a transformation. Two new floors have been added, increasing the size of the library by 17,500 square feet. The three pre-existing floors have been completely reconfigured, with new furnishings and finishes, new heating and cooling systems, improved lighting, up-to-date security, and digital capabilities at every seat.

At the official dedication on October 10, President Shirley Tilghman, University Librarian Karin Trainer, Marquand Librarian Janice Powell, and department chair Patricia Fortini Brown welcomed a large and celebratory crowd of patrons, scholars, and friends. Together they thanked the architects at Shepley, Bulfinch, Richardson, and Abbott; the contractor Skanska; and the many members of the Princeton team who played crucial roles in the creation of the new facility. One of the great tributes to everyone involved with this enormous project is that it was completed precisely on schedule and on budget.

The added space will allow Marquand's collections—currently increasing at the rate of nearly 10,000 volumes a year—to grow by about 20 percent. Just as significantly, the new facility provides vastly increased space and comfort for users, with over a hundred carrels for department students and faculty. The new carrels are designed to provide maximum reading space, and each one has a six-shelf bookcase, locking file cabinet, reading lamp, highly adjustable chair, and Internet and power connections. Study tables, also equipped with Internet connections, are located

on every floor, providing eighty-four seats for visitors in place of the previous twenty-eight. For readers who prefer the highest level of comfort, the new Marquand offers twenty-one soft chairs.

The study seating is now placed in a variety of settings throughout the library so that every patron can find a comfortable space. Restricted study rooms have been eliminated, and users are now free to choose seats near the books they consult most frequently or in the location they find most appealing. The third floor, with its open plan and bright atmosphere, has been especially popular with seniors. Graduate students seem to favor the quiet suite of carrels on the second floor. Perhaps not surprisingly, archaeologists have tended to settle in the below-ground study area, near the Antioch mosaics.

The books are also more comfortably housed. All of the folios now stand upright, and the elephant volumes are more easily handled on the large stand-up tables adjacent to their shelves. Rare volumes now reside in the climate-controlled Charles Rufus Morey Rare Books Room, with separate storage vault and reading room that maintain optimal conditions for long-term preservation. Special collections that were previously segregated have been added to the general stacks, and new signage and floor plans make the integrated collection easier to use.

The new library has made a quantum leap to the forefront of the electronic art history world. Patrons can use any of the forty-nine public computer workstations, as well as two networked printers, two high-resolution scanners, two photocopiers, and a color image printer. The new microform reader/printer is linked to a computer that can download data from microfilms and fiche to CDs. For readers who prefer to roam, the entire library features wireless Internet access, and students can borrow wireless cards or laptops from the reference desk. The three new seminar rooms on the third floor have digital projection equipment for both still images and videos, as well as optical slide projectors. To keep patrons up to date with online resources, librarians use the new electronic demonstration room on the A level to give frequent presentations on digital research tools.

Removal of designated study rooms on the three pre-existing floors has also opened up sightlines, bathing reading areas in natural light and optimizing views of the floor-to-ceiling windows. Nearly every seat in the library now feels connected to the outdoors, while the top floor treats visitors

to almost abstract views of rooftops, sky, and foliage. Internal blinds in the third-floor windows automatically adjust to changing light conditions, keeping the study area well lit and comfortable.

The interior design takes its cue from the contents of the library, with colors and fabrics that give each floor a distinctive look. The aubergine columns, jewel-toned carpet, and river-stone fabrics hint at the colors of Byzantine art. The B level, which is below grade and very appropriately holds the archaeology section, evokes the ancient world with its display of Antioch mosaics mounted on a wall of warm Pompeian red. As visitors ascend the spacious new stairway, they may notice that the colors become progressively cooler. On the glass-enclosed top floor, the green-gold fabrics and muted finishes blend with the leafy views.

The entire University community has embraced the new Marquand enthusiastically. Last year, for example, 47,000 patrons visited the library. In only seven months since the opening of the new facility, more than 103,000 people have used Marquand's collections, and in the process they made over 85,000 photocopies and almost 40,000 color prints. Nearly sixty shelves have been assigned to visiting scholars, and in the first month alone librarians gave more than 600 tours of the new facility.

Marquand also welcomed several new staff members this year. Assistant librarian Laurel Bliss joined us from Yale, replacing Catherine Cooney, who left Marquand to become NEH senior librarian at Winterthur. We also welcomed David Fox and Lidja Nedic, who replaced Annie Farrell and Yili Fan. With library assistants Steven Brown, Olga Evanusa Rowland, Virginia Lacey, and Robert Gross, they continue to provide first-rate service to the rapidly growing number of researchers.



John Blazejewski

The new edition of Marquand is already proving to be everything that was hoped for during the many years of planning. It is a more efficient, more spacious, more comfortable, and thoroughly up-to-date resource for the entire scholarly community, from first-semester freshmen to senior visiting scholars.

The redesigned entry court and completely renovated Marquand Library with its new third-floor study area and seminar rooms



John Blazejewski

The library's new below-ground wing includes book stacks, study tables and carrels, and a suite of Antioch mosaics mounted on a Pompeian red wall beneath a skylight



John Blazejewski

Marquand Library's newly renovated reading area

Nathan Arrington '02 supervises excavation of the Archaic/Classical levels beneath the Roman "villa" at Polis Chrysochous

Excavations



William Childs

Excavations at Polis Chrysochous, Cyprus

The ancient cities of Marion and Arsinoe, set on a picturesque bay on the northwest coast of Cyprus, were once again the focus of excavations sponsored by the department in the summer of 2003. Led by director William Childs, a large contingent that included assistant director Nancy Serwint *87, Tina Najbjerg *97, Amy Papalexandrou *98, Brett Sedgwick '01, Nathan Arrington '02, Richard Massony '04, and graduate students Alexis Belis and Susan Satterfield conducted a ten-week season of digging at various locations around the village of Polis Chrysochous.

One of the most intriguing areas currently being excavated is a large structure built of ashlar blocks and set on a broad terrace at the northern edge of the village. Literary sources record that Marion was the seat of a kingdom in the Archaic

period (circa 800 to 500 B.C.), and this building has been tentatively identified as the Archaic "palace." Last summer's digging revealed more of this imposing structure, including walls from an earlier phase and a cistern that contained a mass of pottery vessels, a number of them complete. Large decorated storage vessels manufactured on Cyprus were retrieved from the cistern, along with extremely fine, thin-walled imported wares. All of this pottery dates to the late sixth century B.C. and provides still more evidence suggesting that this may in fact be the Archaic "palace."

Excavations also continued at a site near the center of the modern village, where an Early Christian basilica of the sixth century A.D. has been unearthed. Digging adjacent to the basilica in 2003, the Princeton crew uncovered an intersection of two major streets with a complex drainage system and the base of a tetrapylon archway, all dating to the Late Antique period. To the west of the street, a well-preserved floor of the Hellenistic period emerged, nicely dated by the stamped pottery resting on it. The most tantalizing discovery in this area was a well of Hellenistic date, accessible only through one small gap in the stonework and apparently never filled in.

The highest point of the modern village, a ridge overlooking the Chrysochous bay of the Mediterranean, was the site of intensive excavations. Tina Najbjerg *97 supervised digging in six trenches in this area, which was occupied successively by a Roman building (probably a villa), a Byzantine basilica, and a fourteenth- to fifteenth-century Lusignan structure. Exploration of the Byzantine levels last summer revealed an olive oil press of the seventh century A.D. as well as the western edge of the Roman "villa." The oil press is a type associated with churches on Cyprus, linking it to the nearby basilica.

A new trench was dug to explore the most significant feature of this area: a large ashlar-block wall that disappeared into the scarp beneath the old excavation house. In 2003 the house was removed to allow excavators to trace the course of this imposing wall and to understand its original function. The results were a complete surprise. Rather than a continuous wall, it is in fact a series of cut-stone structures, more like a row of pylons, each one over two meters thick and with the intervening gaps filled with multiple layers of mud brick. The stone blocks, which are obviously re-used, have masons' marks in Cypriot syllabary and appear to be Archaic in date. Equally intriguing was the

Jugs with a spout in the form of a small pitcher held by a female figurine were produced at the site of Polis Chrysochous throughout the Archaic and Classical periods



Elisabeth Childs

discovery of more than one hundred Archaic/Classical bronze arrowheads. Was this the site of a pitched battle? Was there a bronze foundry or a warehouse of armaments nearby? Future excavations may provide answers to these questions.

Excavations at Bālis, Syria

Despite the ongoing war in neighboring Iraq, a small Princeton team was able to reach the Roman/Islamic site of Bālis, perched on the bank of the Euphrates River in northern Syria. The State Department's travel advisory for Syria remained in effect until May 4, too late for Princeton students to arrange visas and make travel arrangements. Nevertheless, director Thomas Leisten assembled a crew of former Princeton students, a surveyor, and a few colleagues from Germany. Supervising over ninety local workmen, Leisten's team expanded their earlier excavations in a large palace of the Umayyad period and unearthed part of a Roman necropolis.

On an earlier visit to the site, Professor Andreas Grüner of the University of Munich had been intrigued by the visible traces of tombs along the cliffs that now rise above Al Assad Lake, a reservoir formed by the Tabaqah Dam. Returning in 2003 with global satellite positioning equipment, Grüner surveyed the area and succeeded in mapping the locations of more than eighty tombs. Almost all of them are hypogaea—burial chambers cut into the rock of the cliff faces—and they apparently lined both sides of the ancient road that led down to the Roman city.

Six of the tombs were excavated, revealing access corridors leading to doors that were originally sealed by stone slabs, and in some cases by large discs of rock that could be rolled aside. Tomb robbers had already ransacked the tombs, leaving behind only minor finds—beads, glass, fragments of mirrors, and large pottery jars. But the decoration of the burial chambers remained and was of great interest. The reliefs cut into the walls included depictions of Heracles, Aphrodite, and Jupiter Dolichenus, as well as bulls and eagles, all motifs typical of the pantheon of deities venerated in Roman north Syria.

These tombs were obviously constructed by inhabitants of the Roman town of Barbalissus, a major way station along the Euphrates, which has now been submerged by Al Assad Lake. Some material from the Late Roman town, including pilaster capitals, was found re-used in Islamic buildings at Bālis. But the tombs being excavated by the Princeton team are now the only remaining testimony of that once thriving community.

Elsewhere at the site, Leisten directed further excavations in the marble-paved bath of the “des-



The entrance of one of the tombs excavated at Bālis in 2003

ert palace” built by an Umayyad caliph in the late seventh or early eighth century A.D. The bath, or *hamam*, had been filled with massive amounts of broken stone, brick, painted plaster, and ash. In 2003 Leisten focused on removing this debris, working toward the southern edge of the structure.

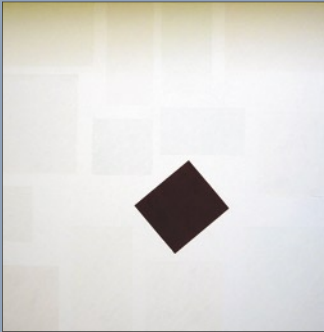
Another team conducted a field survey of the area surrounding the palace, looking for the houses and other structures that would have clustered around the palace. A good number of these subsidiary buildings were found and drawn, giving the first glimpse of the community that flourished around the noble estate.

Princeton's Educational Technologies Center is now developing a Web site devoted to the excavations at Bālis. The searchable site will include preliminary reports, photographs, information on small finds, interviews, and a 3-D walk-through reconstruction of the palace.

The interior of a rock-cut tomb with multiple burial chambers and niche reliefs depicting divinities



Undergraduate News



White Painting by Tiffany Dunbar '04



Rachel Gutwein '04's senior thesis exhibition

Maya Aravind '04 worked with Norman Muller, conservator at the Princeton University Art Museum, on a senior thesis titled "Beyond the Limits: The Sculpture of Eva Hesse and the Problems in Conserving Contemporary Art." She spent a semester abroad in Florence and looks forward to returning to Italy. Aravind is a member of the Princeton Tigerlilies and spends much of her free time on campus singing a cappella. Her post-graduation plans include working in the field of art in New York City for at least a year, probably in an auction house or gallery. She then intends to apply to graduate schools in the city for an art-related degree and is currently investigating the year-long master's program through Christie's Education. [maravind@alumni.princeton.edu]

Maggie Brown '04 investigated the landscapes of Henri Manguin painted between 1904 and 1907. Her senior thesis, supervised by Professor Alastair Wright, suggests that Manguin's conservative approach to an avant-garde style of painting allowed his works to fit the Academy's ideals of French painting. After graduation she hopes to work for an auction house or gallery in New York City. [mlbrown@alumni.princeton.edu]

Tiffany Dunbar '04, who is in the department's Program 2, has worked closely with the faculty of the Program in Visual Arts, concentrating primarily on painting but also doing much work in sculpture. Her senior thesis project, "The Science of Art," was based on her long-standing interest in geometric abstraction, which was spurred by her background in engineering. Her painting explores the highly-structured world of geometric abstraction—a field that has developed its own idiosyncratic vocabulary, including permutations, fractals,

and the idea of infinity. Dunbar works both with shifting hues so subtle that the viewer almost cannot recognize them and with color juxtapositions so bold that they become strikingly confrontational. Outside of class, she served as the vice president of Hallelujah, a campus Christian organization, volunteered in several community service projects, and worked in the Marquand Library. This summer she hopes to intern at the Princeton University Art Museum or at an art gallery, and then in the fall to enter a graduate program in industrial design. This spring, Dunbar initiated the ambitious project of assembling a catalogue of exhibitions by seniors in Program 2 and those pursuing certificates in the visual arts program. The catalogue, which she hopes will become an annual production, is intended to serve as a permanent record of creative arts projects that are the result of months or years of work but are shown for only two weeks. [tdunbar@alumni.princeton.edu]

Michelle Everidge '04 wrote a senior thesis titled "Implicating the Viewer: The Prostitute Body from Manet to Louie." Her advisor was Professor Jerome Silbergeld. Next year she will enter the master's program in the history of decorative arts at Parsons School of Design and the Cooper-Hewitt National Design Museum. [everidge@princeton.edu]

Rebecca Farbstein '04 drew on her interests in both archaeology and art while researching and writing a senior thesis that investigated the ways in which Upper Palaeolithic artists used natural geological formations as the inspiration for their cave art. Her thesis, supervised by Professor Robert Bagley, is titled "Chance Images: Natural Geological Formations as Inspiration for Upper Palaeolithic Art." Next year she will attend the University



Students and professor dressed in "period costumes" for the final meeting of Professor John Wilmerding's undergraduate seminar on Pop Art and the 1960s

John Blazejewski

of Cambridge in England to pursue an M.Phil. degree in world archaeology. Outside the department, she is a member of the Triangle Club. [rfarbste@alumni.princeton.edu]

Elsbeth Linn Field '04 did a detailed study of the Book of Kells, an eighth-century gospel book, for her senior thesis. Working with Professor Anne-Marie Bouché, she investigated the working methods of the scribes and artists who created the fantastically ornate illuminated initials in the manuscript. Outside the classroom she has been active as a member of the Sailing Team for four years, serving as practice captain last year, and is a member of Campus Club. This summer Field will be the head instructor of a junior sailing program on Long Island Sound and next year will work for Bethel New Life, a community-building organization in Chicago, as a Project 55 Fellow. [efield@alumni.princeton.edu]

Sarah Fraumann '04 is a pre-med and art history major who particularly enjoys studying philosophy. Her senior thesis combined two of these interests. Working with Professor Thomas Leisten, she wrote on "Unconscious Self: Reflections of Emerson's Philosophy in Edward Hopper's Art." Fraumann has been on the varsity swimming team since her freshman year, and during those four years the team has been undefeated in the Ivy League. She was selected for the All-Ivy swimming team four years in a row and at last year's Ivy League championship meet was voted swimmer of the meet by the Ivy League coaches. She is currently the school record holder in three events and qualified for the NCAA championship meet both this year and last. Fraumann plans to take the MCAT this summer and then apply to medical school. She is currently looking for a job, preferably in England or France, working in a laboratory, a museum, for an art dealer, or somewhere else in the art world. [fraumann@alumni.princeton.edu]

Lauren Holuba '04 is concentrating in photography and will also earn a certificate in the Teacher Preparation Program. Her thesis project, "Family Is Where We Come From," was exhibited at the Lucas Gallery in April. Working under the guidance of Emmet Gowin, Jocelyn Lee, and Andrew Moore, she created an exhibition of black-and-white silver gelatin prints and large digital color prints centering on the theme of family, specifically, her relationship with her mother and sister. In the fall, she will do student teaching to complete her teaching certification and in the spring will volunteer in an orphanage in the Dominican Republic. Her long-range plans include entering a graduate program in photography. [lholuba@alumni.princeton.edu]

Field Kallop '04 wrote a senior thesis on the life and work of French artist Suzanne Valadon. Though not particularly well known today, Valadon enjoyed a successful career as a professional artist in Paris during the first decades of the twentieth century. Professor Alastair Wright served as her advisor. After graduation, Kallop plans to spend some time traveling in South America and then settle in New York, where she hopes to find a job in the art world. In addition to looking at and studying art, she also loves to paint and hopes to return to school to pursue a master's degree in fine art. [akallop@alumni.princeton.edu]

Catherine La Farge '04 developed an interest in Scandinavian art during a trip to Europe last summer. This led to her senior thesis on the relatively unknown Finnish artist Helene Schjerfbeck, who painted around the turn of the twentieth century. Working with Professor Esther da Costa Meyer, La Farge analyzed the ways that the northern light of Scandinavia influenced Schjerfbeck's domestic interiors, and investigated her ambivalent relationship to women's movements at the time. La Farge has been admitted to the master's program at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York City but may work for a gallery before enrolling. On campus she has been involved in Arts Alive, Princeton's response to 9/11, and as a weekly volunteer at the Cotsen's Children's Library in Firestone, where she reads books and designs arts and crafts projects for three- to five-year-olds. She is also a member of Ivy Club. [clafarge@alumni.princeton.edu]

Emily Lenz '04 worked under the supervision of Professor Alastair Wright on a senior thesis that investigates the American Tonalism movement which became popular in the late 1890s as an alternative to American Impressionism. She was particularly interested in Tonalism's importance as a transition from the detailed Hudson River school style to the modernism of twentieth-century American art. This summer she will begin working at D. Wigmore Fine Art, Inc., in Manhattan, a gallery that specializes in American art from 1840 to 1949. While at Princeton, Lenz worked with Professor George Scherer of the Department of Civil Engineering on a project to conserve Egyptian stone objects in the collection of the Princeton University Art Museum. She also served as a research assistant for Professor Thomas Leisten's



Horses superimposed on a wall with a natural contour resembling a horse's head at Pech-Merle cave in Lot, France, one of the Upper Palaeolithic works studied by Rebecca Farbstein '04



Mom, an image from Lauren Holuba '04's senior thesis project



Girl with Pussywillows by Helene Schjerfbeck, the Finnish artist who is the subject of Catherine La Farge '04's thesis



Field Kallop '04 turns in her senior thesis



Bust of Hafez Assad in the Military Museum in Damascus, one of the monuments studied by Richard Massony '04



Richard Massony '04 displays the department T-shirt given to seniors when they turn in their theses; the shirt reads "My Senior Thesis Is a Work of Art"

excavations at Bālis in Syria. [elenz@princeton.edu]

Rachel Marks '04 spent a semester studying in Berlin during her junior year, and this experience was one of the factors that led her to study twentieth-century photography, with a particularly strong emphasis on German photography and theory. Advised by Professor Thomas Leisten, she wrote a thesis on the myth and image of architecture in Berlin after the Wall, paying particular attention to the Reichstag (parliament) building in the West and Alexanderplatz in the East. She has dedicated most of her time outside the classroom to leading Shere Khan, a contemporary co-ed a cappella group. Following graduation her goal is to return to Berlin for a few years to work in either the museum or academic community. [rmarks@alumni.princeton.edu]

Richard Massony '04 wrote his senior thesis on "Monumental Art and Visual Propaganda in Hafez Assad's Syria," supervised by Professor Thomas Leisten. His thesis examines Islamic art and visual propaganda in the Middle East, particularly monuments commissioned by Assad and Saddam Hussein. In the summer of 2002 Massony participated in Leisten's excavations in Syria, and last summer he was a member of Professor William Childs's dig in Cyprus. In January he returned to Syria to do research for his senior thesis. On campus Massony has played on a rugby team, worked on the staff of the *Daily Princetonian*, and been an active member of Pi Kappa Alpha fraternity. This summer he will work once again with Leisten at Princeton's dig at Bālis in Syria. In the fall he will take a job in Washington, D.C., with the National Council on U.S.-Arab Relations, a non-profit group committed to promoting a positive image of Arabs in America. [rmassony@alumni.princeton.edu]

Katie Norbury '04 worked under the direction of Professor Al Acres on her senior thesis "The Iconography of Saint Joseph in Holy Family Renaissance Paintings." She is the co-captain of the varsity lacrosse team, which began its undefeated 2004 season as back-to-back defending NCAA Division I champions. In 2003 she played in all twenty games on defense and earned second-team All-America honors. She hopes to pursue a career in museum education or fund raising.

Alanna Phelan '04 studied the work of Helen Levitt, the photographer who filmed people in New York City from the 1930s through the 1990s. Her thesis, "Penetrating Psychological Insights: Helen Levitt's Early Photographs and Films of Children," focused particularly on Levitt's early photographs and films of children and their relationship to contemporary developments in children's psychology of the 1930s. Professor Jerome

Silbergeld served as her advisor, and she also benefited from the guidance of Professor Emeritus Peter Bunnell. In the fall Phelan will return to Princeton to teach upper elementary students, a requirement of the Program in Teacher Preparation. In January she plans to take a consulting job in Washington, D.C., while looking for a teaching position. On campus she has been a member of Expressions dance company for the past four years and was president of the company this year. She also presents a weekly story hour at the Cotsen's Children's Library. [aphelan@princeton.edu]

Kathryn "Kita" Schmidt '04 wrote her senior thesis on Leonid Lamm, a "nonconformist" artist who was imprisoned for three years in the Soviet Union. While in prison he was forced to paint propaganda posters in the official style—Socialist Realism. To exorcise his guilt, he painted watercolors and made sketches which became an installation called "Birth of an Image," now at the Zimmerli Museum at Rutgers University. Focusing primarily on this installation, she worked with advisor Professor Jerome Silbergeld on some of Lamm's other art, his experiences after his emigration to the U.S., and other nonconformist artists. Outside the classroom, Schmidt is a member of Mock Trial, a yellow belt in Tae Kwon Do, the manager of the Student Ring and Frame Agency, and was the activities chair at Charter Club. After graduation she intends to do museum work, journalism, and work in art and law in New York City, eventually pursuing a career in either art and law or broadcast journalism. [kschmidt@princeton.edu]

Peter K. Sculco '04 has had long-standing interests in vision and theories of perception and will also earn a certificate in neuroscience. His thesis, which combines his interests in art and the brain, evaluates the impact that the titles of artworks have on the process of viewing art. Using an eye-tracking machine owned by the psychology department, he showed study participants six paintings that were identified by their real title or by one of two invented titles. Graphing their eye scans revealed that the titles did in fact have a powerful impact on how art, especially non-representational art, is viewed. His interdisciplinary work was supervised by the department's Professor Robert Bagley and by Professor Sabine Kastner of the psychology department. Sculco ran on the track team for four years, was the president of Ivy Club, and sang in Shere Khan, a campus a cappella group. After graduation he will work in a kinematics lab for a year studying running and pitching motion and the biomechanics of sports injuries. He will also be the junior varsity basketball coach at his former high school and then coach track in the spring. He then plans to apply to medical school. [psculco@princeton.edu]

Lucia Stella Smith '04, working with Professor John Wilmerding, wrote her senior thesis on the voyeuristic elements in the paintings of Edward Hopper. Like "any good humanities major," she likes to spend her free time reading and writing. Last summer she received an advance from Rabbit's Foot Press to write a book titled *What Every High School Student Doesn't Know . . . Yet*. Intended for high school seniors and incoming college freshmen, it covers topics ranging from asking for recommendations and choosing classes to planning inexpensive vacations. Smith's book is currently being test marketed by Rabbit's Foot Press, with a limited print run being offered in selected stores. In the long term she is interested in development, children's book publishing, and administrative museum work, or a combination of all three. [lsmith@alumni.princeton.edu]

Regin Tanler '04 wrote a thesis titled "The Art of Impressionist Printmaking: Medium as Modern Metaphor in the Graphic Work of Cassatt, Degas, and Pissarro." Her advisor was Professor Yoshiaki Shimizu. In her spare time she loves to paint and draw, and enjoyed expanding her repertoire by taking a pottery class this semester. Next year she intends to work in arts education in some capacity, either teaching or working in a museum. [rtanler@alumni.princeton.edu]

Soren Thompson '05, originally a member of the Class of 2004, took this year off to prepare for the 2004 Olympic Games in Athens. He is currently the number two ranked U.S. men's épée fencer and placed eighth at the 2003 World Championships in Havana, the best U.S. result in that event in almost forty years. He is currently ranked number thirty-seven in the world, which is also among the best U.S. world rankings ever for the event. In March, Thompson and his team qualified for the Olympics, and he will represent the U.S. in Athens this summer. This year the World Cup competitions took him to Kuwait, Switzerland, Qatar, Germany, Estonia, Portugal, Spain, Slovakia, Hungary, and Canada. The final event of the year will be the U.S. National Championships in Atlanta. Between events he has had a wonderful time exploring the architecture and visiting the art museums of the host countries. He will return to campus in the fall as a member of the Class of 2005. [sthompso@princeton.edu]

Alex Toledano '04 wrote a senior thesis on the development and enduring reign of abstract expressionism: "Revealing the Abstract: A Distillation of the Canon of Abstract Expressionist Painting." Working with his advisor Al Acres, he focused on the processes that caused this canon to form and then to endure for forty years, examining the various institutions that have played a role—

art history, museums, the art market, critics, and artists. Toledano has been on the senior board and was a disk jockey at WPRB, the Princeton University radio station, for four years. He also started and plays guitar in an Afrobeat big-band-style group that plays the funk music that came out of Nigeria in the '70s. Two years ago he founded the ethnic food club Flavor (www.princeton.edu/~flavor), which brings authentic cuisine from local ethnic restaurants to campus and presents lectures on the various cultures' culinary history. After graduation he will be in Paris for four months studying French and will then go to Israel to learn Hebrew. He plans to enter graduate school in history the following year, probably to study cultural history. [toledano@princeton.edu]

Indre Vengris '04 spent a year as a professional dancer with the Washington Ballet before enrolling at Princeton, and later took a year off to dance professionally with the Finnish National Ballet in Helsinki. Drawing on this strong background in dance, she wrote her senior thesis on the collaboration of Robert Rauschenberg with Merce Cunningham and John Cage and its effect on Rauschenberg's early combines. Focusing on Rauschenberg's first work for the Merce Cunningham Company, *Minutiae* (1954), her thesis explores how Rauschenberg's experience with the stage affected the freestanding combine. Professor Thomas Leisten was her faculty advisor. At Princeton Vengris has maintained her involvement with dance—she is a member of a student dance group on campus and will earn a certificate in the dance program. She is also writer for the arts section of the *Daily Princetonian*. Her post-graduation plans include moving to New York City and looking for a job in the art world. [ivengris@princeton.edu]

Simran Winkelstern '04 worked with advisor Professor Esther da Costa Meyer on a senior thesis titled "The Fish Meets the Tiger: Frank Gehry Builds at Princeton." She is active as one of the coordinators of Princeton's rock-climbing wall and is a dedicated baker and traveler. Winkelstern hopes to work in event planning after graduation. [swinkels@princeton.edu]

Rebecca Zack '04 wrote her thesis on the work of Daniela Rossell, the young Mexican photographer. Her study, which was supervised by Professor Hal Foster, is a feminist reading of Rossell's *Ricas y famosas*, a book of photographs of the rich and famous of Mexico City in their luxurious homes. Zack, who will also receive a certificate in Spanish, studied abroad for a semester in Madrid, is a member of the Kappa Kappa Gamma sorority, and volunteers as an advisor for the middle school youth group at the Nassau Presbyterian Church. This

Department Lecture Series

Fall Term

November 6, 2003

Gary Vikan

Walters Art Museum

Whose art is it, anyway? Antiquities, Ethics, and the Law

November 11, 2003

Lucette Valensi

École des Hautes Études en Sciences Sociales, emerita

The Flight into Egypt

November 14, 2003

Gülru Necipoğlu-Kafadar

Harvard University

Centralized Domed Spaces in Mediterranean Religious Architecture: Thoughts on Ottoman and Italian Renaissance Parallels
James F. Haley '50 Memorial Lecture

December 8, 2003

Christopher Phillips

International Center for Photography

Observations: Recent Chinese Photography and Video

Spring Term

February 5, 2004

Stephen Houston

Brigham Young University

The Beginning and Ending of Writing

February 10, 2004

Wen Fong

Princeton University, emeritus

Chinese Art as Cultural History

Cosponsored by the Tang Center for East Asian Art

February 12, 2004

Wen Fong

Princeton University, emeritus

Calligraphy and Painting as One

Cosponsored by the Tang Center for East Asian Art

February 16, 2004

Wen Fong

Princeton University, emeritus

Eastern Art with a Western Face

Cosponsored by the Tang Center for East Asian Art

continued on page 35

summer she will study Spanish in Cuba with the program Lexia International. She then plans to attend nursing school and anticipates earning a master's degree in women's health. [rzack@alumni.princeton.edu]

Sainsbury Awarded Rhodes Scholarship

Willow Sainsbury '04 has been awarded a Rhodes Scholarship, which will fund two or three years of study at the University of Oxford in England. Sainsbury came to Princeton from Auckland, New Zealand, and is the first Princetonian from New Zealand to win a Rhodes. While at Oxford she will pursue a master's degree in material anthropology and museum ethnography.

Sainsbury's senior thesis examines the role of the Venice Biennale in forming concepts of nationalism and internationalism in art during the course of the twentieth century. Her study, supervised by Professor Hal Foster, also investigates the forces that have guided the selection of artists for the Biennale and how the Biennale has in turn molded the expectations and reactions of visitors to the various national exhibitions.

In addition to her scholarly work, Sainsbury is a prolific and versatile painter and is a candidate for certificates in visual arts and European cultural studies. Eve Aschheim, director of the Program in Visual Arts, calls Sainsbury "a deeply motivated student" and a passionate and resourceful painter whose landscapes often evoke the vistas of her native New Zealand. Her recent work has ranged from highly representational landscapes to pure abstractions, and for the paintings shown in her senior exhibition she adopted a radically new approach to both style and color palette.

Sainsbury came to Princeton expecting to run on the track team. While an injury in her freshman year ended her career as a runner, her first

visit to the Princeton University Art Museum set her firmly on another track. Inspired by the breadth and quality of the collections, she decided to major in art history and began painting again in earnest. Sainsbury's studio work at Princeton has been guided by Greg Drasler, lecturer in the Council of Humanities and Visual Arts. She has also been strongly influenced by a series of studio visits and lectures by prominent artists from New York City. In a recent visit to her studio, for example, William Kentridge discussed her work and suggested that she look at the classic cartoon series *Krazy Kat*. Sainsbury loved the cartoon and the "scratchy" style of its drawing, which has influenced some of her most recent paintings.

In her postgraduate work at Oxford, Sainsbury will continue her studies of the papers of Maori scholar Makereti Papakura. Sainsbury began the project while at Oxford on a Martin Dale '53 Summer Fellowship from Princeton following her sophomore year. While cataloging artifacts of New Zealand's Maori people in research centers around England, she discovered the papers in the Pitt Rivers Museum at Oxford.

Papakura is an extraordinary but neglected figure in twentieth-century anthropology. She was raised in a traditional Maori village, eventually moving to England where she married an Englishman and settled near Oxford. Appalled by the inaccuracy of what contemporary scholars were writing about the Maori culture, Papakura began to give lectures on the subject and was eventually invited to write a dissertation at Oxford. She died in 1930, three weeks before submitting her thesis.

Makereti Papakura's papers are vaguely known to anthropologists and cultural historians, but no real work has been done on them. The twelve boxes of archives that Sainsbury discovered during her Martin Dale research project contain Papakura's personal writings, Maori family trees and songs, and a collection of her manuscripts and memos. These boxes, with their trove of neglected and unique material on the Maori people, await Sainsbury's arrival in Oxford next fall.



Willow Sainsbury '04

Ruth Stevens

New Zealand landscape by Willow Sainsbury '04



Graduate Student News

Scott Allan passed his general examinations last fall and presented his formal dissertation proposal under the tentative title “Gustave Moreau (1826–1898) and the Afterlife of French History Painting.” His principal advisor is Professor Carol Armstrong. This spring, he presented two papers on Moreau’s early masterpiece *Oedipus and the Sphinx*, one at the Princeton graduate student symposium in March, and the other at the Institute of Fine Arts/Frick graduate student symposium in New York. In the fall he will move to Paris, where he will conduct dissertation research for most of the 2004–2005 academic year. [sallan@princeton.edu]

Nikolas Bakirtzis received a Whiting Fellowship in the Humanities to support the final stages of writing his dissertation, “The Monastery of Saint John Prodromos on Mt. Menoikeion: A Topography of Monastic Life,” supervised by Professor Slobodan Ćurčić. He spent the spring semester in northern Greece working on his dissertation at the site of the monastery of Saint John Prodromos, near the town of Serres. He will remain at the site this summer, working on his thesis as well as participating in the restoration projects being carried out at the monastery. At the end of June he will travel to Moscow, where he has been invited to present a paper on “The Creation of a Sacred Landscape in Byzantium” at the International Symposium on Hierotopy: Studies in the Making of Sacred Space, organized by the Research Centre for Eastern Christian Culture. He is also currently preparing an article on the “Visual Culture of the Fortifications of Thessaloniki.” [bakirtzis@princeton.edu]

Jelena Bogdanović, a second-year graduate student studying with Professor Slobodan Ćurčić, gave two papers that grew out of her work for the seminar “Problems in Late Byzantine Architecture.” At the roundtable on Palaeologan culture held at Oxford University, she presented a lecture titled “The Role of Mid-Fourteenth-Century Skopje in the Development of Byzantine Church Architecture.” Her research on architecture in the region of Skopje was also the basis for a paper she gave at the Twenty-Ninth Annual Byzantine Studies Conference, held at Bates College last October: “The Church of the Assumption of the Virgin at Matejič: Regional Re-interpretation of Middle Byzantine Constantinopolitan Architecture in the Palaeologan Era?” In the summer of 2003 Bogdanović received support from the



Thomas Leisten

Graduate students Francesca Leoni, Jelena Bogdanović, and Denwood Holmes in the Museum of Islamic Art in Berlin, where Professor Thomas Leisten’s seminar on Mshatta studied the facade of the eighth-century Mshatta palace; the March trip was sponsored by Princeton’s Group for the Study of Late Antiquity.

Graduate School, the Council on Regional Studies, the Stanley J. Seeger Fund, and the Greek Ministry of Culture to pursue an intensive language course at the International Summer School for Greek Language, History, and Culture in Peraia, near Thessaloniki. Along with modern Greek, she took additional courses in ancient Greek and in Byzantine art. While in Greece she visited numerous museums, monuments, and archaeological sites in Thessaloniki and Macedonia, focusing on a field survey of fortifications and Early Christian and Byzantine churches. She also made visits to the Byzantine fortress in Kavala and some examples of Ottoman architecture, including the Hamza Bey Camii and Bey Hamami in Thessaloniki. In addition to her work on Byzantine art and architecture, Bogdanović has recently published an article, “Architect Nikola Dobrović: A Member of the Heroic Generation,” in the 2003 issue of *Serbian Studies*. The article grew out of a lecture that she delivered at the national convention of the American Association for the Advancement of Slavic Studies in Arlington, Virginia, in 2001. She continues to be active in the Cultural Diversity Committee within the College Art Association. [jbogdano@princeton.edu]

Kaira Marie Cabañas, a third-year Ph.D. candidate, is now working on her dissertation, “Toward a Performative Realism: Art in France, 1958–1964,” under the direction of advisor Hal Foster. Beginning this May the majority of her research will take place in Paris at the Centre Pompidou’s

New Dissertation Topics

Scott Allan, “Gustave Moreau (1826–1898) and the Afterlife of French History Painting” (Carol Armstrong)

Kaira Marie Cabañas, “Toward a Performative Realism: Art in France, 1958–1964” (Hal Foster)

Eva Diaz, “Chance and Design: Experimental Art at Black Mountain College” (Hal Foster)

Michelle Foa, “Rethinking the Oeuvre: Georges Seurat’s Figure Paintings, Landscapes, and Drawings” (Carol Armstrong)

Zehavi Victoria Husser, “The Socio-political Role of Jupiter in Official Roman State Religion and Ideology in Italy during the Imperial Period from Augustus to the Antonines” (Hugo Meyer)

Loukas Karentzos, “Court and Countryside: Central Italian Villas of the Mid-Sixteenth Century” (John Pinto)

Jennifer King, “Space as Object: Michael Asher and the Limits of Architecture” (Hal Foster)

Noriko Kotani, “Jesuit Missions and *Nanban Art*” (Thomas DaCosta Kaufmann)

Dissertations Recently Completed

June 2003

Hui-wen Lu, “A New Imperial Style of Calligraphy: Stone Engravings in Northern Wei Luoyang, 494–534” (Wen Fong)

December 2003

Nadja Aksamija, “Between Humanism and the Counter-Reformation: Villa and *Villeggiatura* in Renaissance Ragusa” (Patricia Fortini Brown)

Lisa Hostetler, “Photography and Everyday Life: The Case of Louis Faure, 1937–1955” (Peter Bunnell)

continued on page 18

Dissertations

continued from page 17

January 2004

Gordon Hughes, "Resisting Abstraction: Cubism, Robert Delaunay, and the Crisis of Representation in Early Twentieth-Century French Painting" (Hal Foster)

Janice Katz, "Collecting and Patronage of Art in Seventeenth-Century Japan: The Maeda Daimyo" (Yoshiaki Shimizu)

Helen Deborah Walberg, "The Marian Miracle Paintings of Alessandro Varotari (il Padovanino, 1588–1649): Popular Piety and Painted Proselytizing in Seventeenth-Century Venice" (Patricia Fortini Brown)

June 2004

Jelena Trkulja, "Aesthetics and Symbolism of Late Byzantine Church Facades, 1204–1453" (Slobodan Ćurčić)

John S. Welch, "Aristocratizing the Community: Roger Fenton and British Photography in the 1850s" (Peter Bunnell)



Two of the major figures being studied by Eva Diaz: Buckminster Fuller and Merce Cunningham in a 1948 production of Erik Satie's play *The Ruse of the Medusa* at Black Mountain College

Centre de Documentation et de Recherche, the Archiv Yves Klein, the Bibliothèque Nationale, and Les Archives de la Critique d'Art near Rennes. [kcabanas@princeton.edu]

Nicola Camerlenghi spent this academic year as a member of the Swiss Institute in Rome, just off the Via Veneto of Federico Fellini fame, which he reports is a wonderful place to study and to enjoy a stunning view of the city. His work at this point has largely been carried out at the Vatican Library. Camerlenghi's dissertation focuses on the Basilica of San Paolo fuori le Mura, and in particular the 1,400-year history of interventions on the Late Antique fabric. His research indicates that for the most part the transformations were minimal, mostly consisting of efforts at reconstruction or restoration, but each episode is like a snapshot in time and offers an opportunity to explore the way in which the basilica functioned and was thought of at important moments in its history. In January, he braved the cold of Stockholm, where he viewed the enormous and understudied collection of Italian Renaissance drawings, with particular interest in the architectural ones. He has been awarded a Kress Fellowship that will finance two additional years of study in Rome in affiliation with the Bibliotheca Hertziana. [ncamerle@princeton.edu]

Eva Diaz presented her dissertation proposal, "Chance and Design: Experimental Art at Black Mountain College," in February. Her advisor is Professor Hal Foster. Diaz's dissertation will focus

on rival methodologies of experimental art as elaborated and practiced by three key Black Mountain College teachers in the late 1940s and early 1950s: Josef Albers, John Cage, and Buckminster Fuller. The models of experiment they proposed—the methodical testing of the appearance and construction of form in the interest of designing new visual experiences (Albers); the organization of aleatory processes and the anarchical acceptance of accident (Cage); and comprehensive, anticipatory design science that propels current limited understanding towards a finite totality of universal experience (Fuller)—represent important incipient yet disparate directions of postwar art practice. A

Spears Grant will fund Diaz's travels this summer to a number of institutions nationwide to conduct archival research on Cage, Fuller, and Albers and to view the Black Mountain College papers in Raleigh, North Carolina. In the fall she will continue her dissertation research, supported by the

fourth year of her Javits Fellowship. Diaz's art-critical writing has appeared regularly in *Time Out New York* and is forthcoming in *Art in America*. [diaz@princeton.edu]

Mary Frank is currently writing her dissertation, titled "The Woman of a Certain Age in Sixteenth-Century Secular Venetian Art," under the direction of Professor Patricia Fortini Brown. This year Frank contributed the essay "Visible Signs of Aging in Renaissance Venice" to the volume *Growing Old in Early Modern Europe: Cultural Representations*, forthcoming from Ashgate. She also presented two papers: one at the Renaissance Society of America conference in Toronto on "Agnesina Badoer: Mater Familias" and a second, "Titian's Venus with a Mirror: Reflections on Growing Old in Sixteenth-Century Venice," at the Princeton Gender Studies Colloquium. In 2003 she was elected to the board of Save Venice, an organization dedicated to the restoration and conservation of Venice's art and architecture. For the past year she has divided her time between her home in Miami, Florida, and Venice, where she continues to do research for her dissertation. In Miami she serves actively on the board of the Miami Art Museum, the city's leading museum of contemporary art, as well as the Wolfsonian-FIU, a museum founded by Princeton's own Micky Wolfson '63. [mefrank@princeton.edu]

Ludovico Geymonat has been reappointed lecturer at the University of Milan, Italy, for a second year. He is responsible for teaching the survey course in medieval art to art history majors. Geymonat delivered a paper on "Politics and Painting in the Parma Baptistery" at the conference "Pictor in Carmine" at the Institute of Fine Arts in New York, and a second on "The Baptistery and the Medieval City" at the Casa Italiana Zerilli Maribò at New York University. His article on late medieval mural paintings in Venice is forthcoming from the Istituto Veneto di Scienze, Lettere ed Arti in Venice. He also presented a paper at a conference on the Fourth Crusade held at the Istituto Veneto in early May. He will return to Princeton this summer and plans to defend his Ph.D. in the fall. [ludovico.geymonat@unimi.it]

Robert Glass is currently conducting research for his dissertation, entitled "Filarete's Sculpture and the Taste for the Antique in Mid-Fifteenth-Century Italy." His advisors are Professors Patricia Fortini Brown, Leonard Barkan, and John Pinto. A Kress Travel Grant and department funding allowed him to spend the 2003–2004 academic year working in archives, libraries, and collections in Rome and Florence. His research thus far has focused on reconstructing the details of Filarete's

origins and early career as a sculptor. Starting in September 2004, a three-year Mellon Fellowship from the Center for Advanced Study in the Visual Arts will provide support for two more years of work in Rome and Europe and a final year in residence at CASVA in Washington, D.C. [rglass@princeton.edu]

Kyriaki Karoglou is completing her dissertation, “The Devout Image: A Study on the Iconography and Function of Attic Votive Plaques,” under the direction of Professor William Childs. Her thesis investigates the votive painted plaques (*pinakes*) dedicated in Attic sanctuaries during the Archaic period, with an emphasis on plaques with narrative content that conveys information about their religious and social use. The project combines a study of depictions of ritual scenes in vase painting with an analysis of the actual objects dedicated in sanctuaries. One of Karoglou’s primary goals is to focus attention on the ways in which votive images present and reinforce civic identities and cultural stereotypes. Her approach is analytical and quantitative, drawing on current developments in a variety of fields such as art history, social history, and the history of religion. Karoglou conducted most of her dissertation research in Athens as Homer Thompson Fellow at the American School of Classical Studies at Athens in 2000–2002. Last summer she was an intern at the Princeton University Art Museum, where she recorded a collection of Roman inscriptions from Antioch in both Greek and Latin, and wrote didactic material for the



A late-sixth-century B.C. votive plaque showing Athena in the assembly of the gods, one of the numerous dedications being studied by Kyriaki Karoglou



Bruce M. White

Charlotte Perriand, *Shelving Unit*, 1952, private collection, one of the objects shown in the exhibition curated by Jennie King

exhibition “The Centaur’s Smile: The Human Animal in Early Greek Art.” This year she is a visiting scholar in the Department of Classics at the University of Illinois at Urbana-Champaign and was recently awarded a graduate internship at the Getty Research Institute for the upcoming academic year. She is currently co-organizing a colloquium entitled “Offerings in Clay: Votive Plaques in Ancient Greek Religion.” [karoglou@princeton.edu]

Jennie King curated the exhibition “Useful Forms: Furniture by Charlotte Perriand” at the Princeton University Art Museum. The show opened in April and will be on view until July 11. She also wrote the essay for the accompanying brochure. A third-year graduate student working with Professor Hal Foster, King is writing her dissertation on the art of conceptual artist Michael Asher. This year she was a critical studies fellow in the Whitney Independent Study Program, and in May she presented the paper “Sculpture in Three Acts: Michael Asher in Münster, 1977/1987/1997” at the Whitney Museum of American Art. [jking@princeton.edu]

Kristoffer Neville has spent most of the year in Germany on a DAAD (Deutscher Akademischer Austauschdienst) fellowship, with four months in Stockholm supported by a grant from the American-Scandinavian Foundation. During the year he lectured at the University of Greifswald on the cultural relationship of northern Germany and Scandinavia, and gave a conference paper in Breslau/Wrocław on self-identification with the ancient Gothic tribe as an international phenomenon in early modern Europe, which will appear in

Fellowships for 2003–2004

Nikolas Bakirtzis: Whiting Honorary Fellowship

Nicola Camerlenghi: Swiss Institute in Rome Fellowship

Milette Gaifman: Hyde Academic Year Research Fellowship

Robert Glass: Samuel H. Kress Travel Fellowship

Kristoffer Neville: DAAD and American-Scandinavian Foundation Fellowships

Christina Stacy: Charlotte Elizabeth Procter Fellowship

Marta Weiss: Hyde Academic Year Research Fellowship

Fellowships for 2004–2005

Nicola Camerlenghi: Kress Foundation Fellowship in the History of Art at Foreign Institutions/Fellowship at the Bibliotheca Hertziana

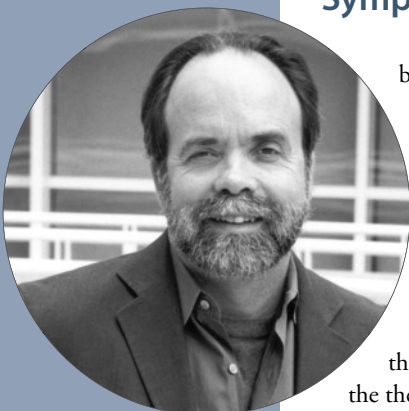
Robert Glass: Paul Mellon Fellowship, CASVA

Kyriaki Karoglou: Getty Research Institute Internship

Yumna Masarwa: Kress Foundation Travel Fellowship

Christina Stacy: Jane and Morgan Whitney Fellowship, Metropolitan Museum of Art

Marta Weiss: Chester Dale Fellowship, Metropolitan Museum of Art



Tom Crow

print in the acts of the conference. He also found time to write four articles for the *Atlas of World Art* (edited by John Onians), two reviews, and a brochure for the exhibition of imperial portraiture in the Princeton University Art Museum, as well as work on his dissertation, supervised by Professor Thomas DaCosta Kaufmann, on the architect Nicodemus Tessin the elder and the international artistic presence at the Stockholm court in the seventeenth century. [kneville@princeton.edu]

Joshua Waterman is currently on a leave of absence to complete a curatorial internship at The Metropolitan Museum of Art. Research for the scholarly catalogue of the Met's early German paintings occupies most of his time, but he has also assisted with the current exhibition, "Byzantium: Faith and Power." In connection with the internship, in September 2003 he attended conferences in Bruges and Wittenberg and undertook archival research in Innsbruck. In September 2004 he will re-enroll to complete his dissertation, "The Visual Arts and Poetry in Seventeenth-Century Silesia." [waterman@princeton.edu]

Marta Weiss spent this year in London, researching and writing her dissertation, "British Staged Photography and the Victorian Album 1858–1875," supported by a Donald and Mary Hyde Academic Year Research Fellowship. In November she presented a paper, "Lewis Carroll's Holiday Snaps: Reading the Henry Holiday Album," at the Association of Art Historians "New Voices" Conference at Cambridge University. In September she will move to New York to begin a Chester Dale Art History Fellowship at The Metropolitan Museum of Art, where she will continue work on her dissertation within the Department of Photographs. [mweiss@princeton.edu]

Graduate Student Symposium

Art history as a discipline has been built upon the biographies of innovators, its narrative dominated by the emergence of new and revolutionary moments. But can we learn from the ends of traditions? What happens when empires collapse, innovation is assimilated, and technology renders the new obsolete? These questions—aimed at the past, but inflected with the doubt of the present—contributed to the theme of the fourth annual graduate symposium of art, "The Ends of Traditions," co-chaired by graduate students Christina Stacy and Noam Elcott.

The Department of Art and Archaeology at Princeton University presents:

The Ends of Traditions

a graduate student symposium

26 March 2004
McCormick Hall

9:00–9:30am	9:30am	10:30am	11:30am	2:00pm	4:00pm
Session I: Early Modern Venice Welcome and Introduction Noam Elcott, Princeton University A City Discovered and Destroyed: Ties between the Venetian Republic and the Ottoman Empire (1528) David Kim, Harvard University Venice Preserved: Painting and Collecting at the End of the Republic Christina Stacy, Princeton University Respondent: Patricia Fortini Brown, Princeton University	Session II: 18th Century Facing the Sphinx of Tradition: Gustave Moreau's 'Oedipus' in 1864 Scott Allan, Princeton University Murder and Modern Life Annie Dornowicz, University of California at Berkeley Respondent: Alastair Wright, Princeton University	Session III: Postwar since 1940 The 'Shore Question' or General Kistler Kim Conroy, University of Hamburg Building an Empire: The Little 1950s Paintings of Willem de Kooning and American Highway Culture John Curtis, Yale University Respondent: Brigid Doherty, Princeton University	Keynote Address The Unknown Conversation: The Last Works of Mark Rothko and Eva Hesse Tom Crow, Director of the Getty Research Institute Respondent: Hal Foster, Princeton University		

Sponsored by the Department of Art and Archaeology, Princeton University School, Department of Germanic Languages and Literatures, Program in American Studies, Department of English and Department of French, Germanic Languages and Literatures. The Princeton University Art Museum is a participating sponsor and provides complimentary admission and general information. All are at the Department of Art and Archaeology at 304 JSA 310A. Free and open to the public. Images: Koenig-Altwasser, "Mark Crow" 2003. Artist: George Herbert Rainsford (Princeton University Archives)

The symposium was organized into three thematically defined sessions: images of Venice, France in the 1860s, and painting circa 1960. Two Princeton graduate students presented papers at the symposium: Scott Allan gave a paper entitled "Facing the Sphinx of Tradition: Gustave Moreau's 'Oedipus' in 1864," and Christina Stacy presented the paper "Venice Preserved: Painting and Collecting at the End of the Republic." Professors Patricia Fortini Brown and Alastair Wright of the Department of Art and Archaeology, along with Brigid Doherty from the Department of Germanic Languages and Literatures, acted as respondents to the sessions. The symposium concluded with a keynote talk by Tom Crow, director of the Getty Research Institute, entitled "The Unknown Conversation: The Last Works of Mark Rothko and Eva Hesse," with Professor Hal Foster acting as respondent.

The graduate student symposium was generously sponsored by the Department of Art and Archaeology, the Princeton Graduate School, the Department of History, the Department of English, the School of Architecture, the Program in American Studies, and the Department of Germanic Languages and Literatures.

Tang Center

After its debut in the 2002–2003 academic year, the P. Y. and Kinmay W. Tang Center continued to advance the appreciation of East Asian art and culture through a broad range of activities. The Center is led by Director Jerome Silbergeld, P. Y. and Kinmay W. Tang Professor of Chinese Art, and Associate Director Dora C. Y. Ching.

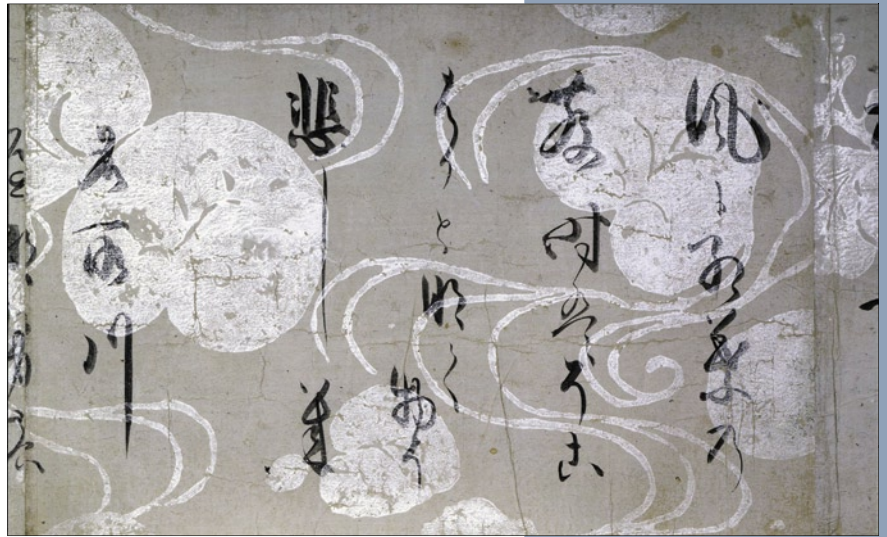
Inaugural Lecture Series

One of this year's highlights was the inaugural lecture series on East Asian art on February 10–16, which featured three lectures by Professor Emeritus Wen C. Fong, who taught Chinese art history in the department from 1954 to 1999 while concurrently serving for thirty years as consultative chair of the Asian art department at The Metropolitan Museum of Art. He was also instrumental in establishing the Program of Chinese and Japanese Art and Archaeology, which requires students to train in both the Department of Art and Archaeology and the Department of East Asian Studies. In celebration of his legacy, the Tang Center joined with the Department of Art and Archaeology, the Department of East Asian Studies, and the Princeton University Art Museum, with support from the Freeman Foundation, to cosponsor this inaugural lecture series.

In his three lectures—titled “Chinese Art as Cultural History,” “Calligraphy and Painting as One,” and “Eastern Art with a Western Face”—Fong presented his current work on a new book on Chinese art history for general readers. He analyzed the visual language developed by Chinese artists and offered interpretations of its distinctive language within the Chinese cultural context. Although Chinese painting and calligraphy have often been considered as the cultural “other” from a Western perspective, or have been viewed as less valuable than written texts from a Sinological perspective, Fong demonstrated instead how the study of Chinese painting and calligraphy can provide deep insight into both Chinese and world culture.

Graduate Student Symposium in East Asian Art

On Saturday, May 1, 2004, department graduate students in East Asian art hosted a symposium entitled “Connections: Boundaries and Border Crossings in East Asian Art,” sponsored by the Tang Center. Richard M. Barnhart *67,



Bruce M. White

professor emeritus at Yale University, delivered the keynote speech and discussant's remarks. Graduate students from Boston University, Berkeley, Chicago, Columbia, Northwestern, the University of Pennsylvania, the University of Pittsburgh, Princeton, and Yale presented papers on topics ranging from Chinese archaeology and Buddhism to contemporary art. Two departmental graduate students, Ingrid Furniss and Kim Wishart, were the organizers of the symposium. The Tang Center and the graduate students in East Asian art plan to hold this symposium on a biennial basis.

Tang Center Programs

The lecture program this academic year brought to campus scholars from as far away as Australia and Hong Kong, as well as two younger scholars of Chinese art: Heping Liu, from Wellesley, presented an intriguing paper on the relationship between Chinese landscape painting in the Song dynasty and ecological deforestation; and Eugene Wang, from Harvard, discussed medieval Chinese visual culture at the Buddhist caves of Dunhuang. Other topics included Japanese architectural models from the Meiji period as cultural diplomacy (William Coaldrake, University of Melbourne), the aesthetics and significance of the music of the Chinese *qin* (zither) (Bell Yung, University of Pittsburgh), and Pure Land Buddhist wall painting at Dunhuang (Puay-peng Ho, Chinese University of Hong Kong).

This year's Tang Center film series explored the subjects of narration, truth, and deception in three recent Chinese films, one each from the People's Republic of China, Hong Kong, and Taiwan.

Unsigned handscroll fragment by Hon'ami Kōetsu (1558–1637), *Poems from the "New Collection of Japanese Poems from Ancient and Modern Times" (Shinkokin wakashū) with Printed Designs of Plants and Animals*, before 1615. Princeton University Art Museum 2003–94. Museum purchase, Fowler McCormick, Class of 1921, Fund; with funds from the Executive Committee of "The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection" exhibition in Japan; and the P. Y. and Kinmay W. Tang Center for East Asian Art

Tang Center Events

Films

October 12, 2003

In the Heat of the Sun (Yangguang canlan de rizi)

Directed by Jiang Wen

November 16, 2003

The Day the Sun Turned Cold (Tianguo nizi)

Directed by Ho Yim

January 11, 2004

Yi Yi (One, One)

Directed by Yang Dechang (Edward Yang)

Tang Center Events

Lectures

October 14, 2003

William H. Coaldrake

University of Melbourne

Meiji Architectural Models and the Rebirth of the Taitokuin Mausoleum

November 13, 2003

Bell Yung

University of Pittsburgh

Hearing with the Mind and Touch: The Private Music of the Chinese Qin

February 10–16, 2004

Wen Fong

Princeton University, emeritus
Chinese Art as Cultural History, Calligraphy and Painting as One, and Eastern Art with a Western Face

Cosponsored by the Tang Center, the Department of Art and Archaeology, the Princeton University Art Museum with support from the Freeman Foundation, and the East Asian Studies Program

February 24, 2004

Heping Liu

Wellesley College

Old Trees and Wintry Forests: Searching for an Ecological Landscape in Eleventh-Century Song China

Cosponsored by the Tang Center and the Department of Art and Archaeology

March 30, 2004

Eugene Wang

Harvard University

Grotto, Mirror Hall, and Phantasm—A Dunhuang Cave and Medieval Chinese Visual Culture

Cosponsored by the Tang Center and the East Asian Studies Program

April 12, 2004

Puay-Peng Ho

Chinese University of Hong Kong

Constructing the Pure Land: Architecture in Dunhuang Wall Paintings

Cosponsored by the Tang Center and the Buddhist Studies Workshop, Center for the Study of Religion

May 1, 2004

Graduate Student Symposium

Connections: Boundaries and Border Crossings in East Asian Art



A scene from *The Day the Sun Turned Cold* (*Tianguo nizi*), directed by Ho Yim, one of the films screened by the Tang Center this year

The series began with a rare screening of *In the Heat of the Sun* (*Yangguang canlan de rizi*), which is not available for purchase or rental in the U.S. Directed by Jiang Wen of the People's Republic of China, it was the winner of five Golden Horse Awards (Taiwan). Set in Beijing during the Cultural Revolution, it tells a story of children of the elite whose parents and elder siblings have been sent out of the city to engage in propaganda warfare, abandoning them to an ironic coming-of-age. The second film, the award-winning *The Day the Sun Turned Cold* (*Tianguo nizi*), directed by Ho Yim of Hong Kong, portrays the conflicted emotions of a son who accused his mother of having murdered his father ten years earlier. The final film of the series, *Yi Yi* (*One, One*), directed by Yang Dechang (Edward Yang) of Taiwan and winner of numerous awards at Cannes, examines family relationships at a time of crisis. Next year, the Tang Center will show one major theatrical release film and a series of popular Chinese films.

Every year, in collaboration with the Princeton University Art Museum, the Tang Center provides funds for the acquisition of art work. This year the Tang Center contributed to the purchase of a scroll of Japanese calligraphy by the artist Hon'ami Kōetsu (1558–1637) entitled *Poems from the "New Collection of Japanese Poems from Ancient and Modern Times"* (*Shinkokin wakashū*) with *Printed Designs of Plants and Animals* and dated to before 1615. Kōetsu's calligraphy is arranged visually over the printed designs and colored papers in a "scattered writing" (*chirashi-gaki*) manner and displays strong contrasts of thick and thin brushstrokes.

With the reopening of the Marquand Library in McCormick Hall last fall, all seminars in East Asian art are now held in the P. Y. and Kinmay W. Tang Seminar Room. Standard references in Chinese and Japanese are located in an adjacent room, the P. Y. and Kinmay W. Tang Reading Room. The photo archive, which had been in off-

site storage for several years, was also moved back to McCormick Hall, and this invaluable resource is now available for use by all art history students.

The Tang Center also assisted graduate education through programs that enabled faculty in East Asian art to invite visitors to participate in their graduate seminars and to take graduate seminars to museums for first-hand experience with art objects. This year, Heping Liu of Wellesley made a presentation on Chinese landscape painting in Professor Silbergeld's seminar, and Xu Shaohua, an archaeologist from China, visited Professor Robert Bagley's seminar. Graduate students also made study trips to the Freer Gallery in Washington, D.C., for close inspection of bronzes in storage and to the Nelson-Atkins Museum in Kansas City to view Song and Yuan paintings.

Future Events

The Tang Center is organizing an international symposium on "The Family Model in Chinese Art and Culture," which is scheduled for November 6–7, 2004. The symposium is intended to provide an interdisciplinary exploration of the important ways in which family and the arts intersect in Chinese cultural history. The family model has been central to patterns of social organization and cultural articulation throughout Chinese history, and Chinese art has been influenced by this fact. The symposium is structured to cover four major areas: the "real" family in China; real and ideal: the family in ancient times; presenting the family in art; and the family as site and symbol of artistic production

With the Princeton University Art Museum, the Tang Center will co-organize a two-day symposium next year to accompany the museum's exhibition "Recarving China's Past: The Art, Archaeology, and Architecture of the 'Wu Family Shrines.'" The art museum's international research project explores the architecture, artistic illustration, and material culture of the Han dynasty of China, 206 B.C.–A.D. 220, focusing on the pictorial relief carvings of the mid-second-century Wu family cemetery in Shandong province. Both the exhibition and the symposium will examine significant questions about the traditional identification of the structures as Han dynasty shrines of the Wu family. The symposium will take place on April 23–24, 2005.

For more information about the symposium, as well as other Tang Center events, please visit the Web site web.princeton.edu/sites/TangCenter.

Visual Resources Collection

Director **Trudy Jacoby** has presided over a number of significant enhancements to the Visual Resources Collection this year. The most visible transformation is the complete renovation of the collection's facilities on the second floor of McCormick, which was completed last summer. The new space is both more functional and more attractive. Visitors to the collection are now greeted by a large semicircular reception desk, where they can consult staff members or check out slides. Immediately behind it is a series of new workstations for the VRC's staff, each one configured to provide comfortable personal work space and enough room for staff members to work side-by-side with patrons, viewing images or ordering visual materials for teaching.

Light tables are now placed in various locations around the room—some more public, others more secluded and private—so that patrons can choose the most comfortable work situation to review images. There is also an abundance of computer connections, enabling laptops to be used at almost every seat, as well as wireless connections throughout the building. A workstation equipped with a slide scanner will soon be in operation. Printed reference material has been moved to a more easily accessible area.

The old wooden slide cabinets, which before the renovations held approximately 275,000 slides—about half of the entire slide collection—have been replaced with new Neumade metal files. The new cabinets, which are arranged in fourteen-drawer units with pull-out shelves, are easier to use and provide a more stable environment for long-term preservation of the slides.

One of the most visible improvements is the overall layout of the facility, which was designed to open up sight lines throughout the area and to make the best use of natural light.

New Database Inaugurated

The Visual Resources Collection's new database, appropriately named Pictor, was implemented on July 1, 2003. A joint project of the visual resource collections at Princeton and Cornell, the database conforms to national image cataloging standards. This high level of cataloging will not only provide users at Princeton with a powerful tool for finding images and relevant data, it will also allow the sharing of data with other institutions. A highly relational Access database with over thirty linked tables, Pictor has added fields that allow images to be searched



David Connelly

The newly renovated Visual Resources Collection

by subject. Almagest will continue to be the primary image-viewing software on campus, and its searching tools were also enhanced this year.

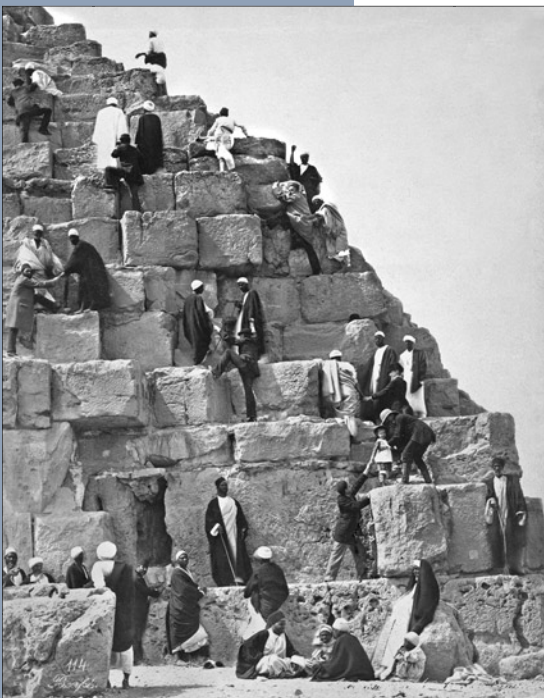
The next stage of the project will involve importing all of the East Asian digital images and data, as well as using the database to catalogue the collections of Research Photographs. This merging of collections into a single database will facilitate the searching of separate collections simultaneously—for example, French impressionist works and the Japanese prints that inspired them—and will be more flexible as the curriculum changes.

While certain aspects are still being refined, development of the database is nearly complete, and initial experience has shown that Pictor is quite fast for a database of its size and complexity.

ARTstor Beta Test

Princeton University was one of fourteen institutions selected for the first phase of the ARTstor beta test. ARTstor, a non-profit organization, began as an initiative of the Mellon Foundation (www.mellon.org) and has grown into a substantial digital library of art images, associated information, and software tools that are designed to enhance teaching, learning, and scholarship. At the moment, ARTstor contains approximately 170,000 images but will expand to 300,000 images by the fall of 2004. ARTstor's content includes art, architecture, and archaeology from a wide range of cultures and time periods, with initial strengths in European, American, and Asian cultures. The entire ARTstor archive is scheduled to go online this summer.

The Great Pyramid of Cheops at Giza, an albumen print made by Maison Bonfils of Beirut between 1867 and 1899 and now in the department's collection of research photographs



Eighth-century Bodhisattvas in cave 328 at Dunhuang, part of the Lo Archive in the Visual Resources Collection

New Collections

A copy of the Lo Archive of about 2,500 black-and-white historic photographs of the Buddhist cave temples in Dunhuang, China, has been transferred to the Visual Resources Collection. Dunhuang, an oasis town on the edge of the Gobi desert in western China, was known as the “gateway” to the Silk Road, the route of caravans that

traveled westward across Asia to the eastern Roman Empire. The nearly 500 caves at Dunhuang preserve about 2,000 sculptures and 45,000 square meters of wall paintings that range in date from the fourth to the thirteenth century A.D. The caves’ paintings, stucco sculpture, and scrolls represent every stage of Buddhism, both doctrinally and artistically, during this long time period. The paintings at Dunhuang are important not only because they chronicle the development of Buddhism and Buddhist art along the Silk Road, but also because they provide archaeological evidence for the development of Chinese painting as a whole.

The photographs of the Dunhuang caves in Princeton’s

collection were made by James and Lucy Lo in the 1940s. Traveling partly on horseback, they arrived at Dunhuang in 1943 and began a photographic campaign that continued for eighteen months. Since no electricity was available, James Lo devised a system of mirrors and cloth screens that bounced light along the corridors of the caves to illuminate the paintings and sculptures.

The addition of this invaluable archive of photographs to the Visual Resources Collection ensures that it will be easily accessible to students and researchers. Lucy Lo has also collaborated with ARTstor to make the Lo photographs of the Dunhuang caves available in digital format through ARTstor’s Web site.

Visual Resources has also recently purchased about 4,500 high-quality commercial digital images to supplement and upgrade the digital materials that are available for on-campus use through the Almagest database. This new acquisition, part of an ongoing project to upgrade the quality of VRC’s digital image collection, will bring the total number of digital images supplied to Almagest by Visual Resources to nearly 40,000. Visual Resources is the largest contributor of content to Almagest, which now includes the digital images for about forty-five courses. The growing importance of these digital resources was highlighted by Kodak’s recent announcement that it will cease manufacturing Carousel slide projectors this June. Visual Resources will continue to maintain its slide collections while ensuring that Princeton has all of the resources needed for the digital classroom.

Research Photographs

As part of the general renovation of the Visual Resources Collection, Research Photographs underwent a much-needed reorganization of its space and materials. During this restructuring, curator Shari Kenfield organized the nineteenth-century photographs, a resource of great value and interest, as an independent collection. These photographs, which are mostly albumen prints made from wet-plate collodion negatives, will receive special handling to facilitate easy access and ensure long-term preservation.

This archive includes photographs of ancient monuments and scenes of contemporary life taken by well-known photographers as well as by anonymous travelers and scholars. The vast majority of these images were made with large-format cameras by photographers working in the major tourist centers of Egypt and the Levant. Some of the better-known artists represented are the Italian photographers Antonio Beato and Giacomo Brogi, who were active from the 1860s through the 1890s,

and J. Pascal Sébah, a Turkish photographer of the same period. The collection also includes prints from the Italian firm Fratelli Alinari, the Turkish studio Abdullah Frères (active in the 1870s), and G. Lékégian & Cie, a French-Armenian studio that was active in Egypt from about 1865 to 1895.

Many striking images in Princeton's collection come from the studios of the Maison Bonfils, established in Beirut in 1867 by Félix Bonfils and his wife Marie Lydie Cabanis. Among the first resident photographers in the Middle East, they captured images of townscapes, ancient ruins, and local inhabitants before a time of radical social change.

Access to all of the photograph collections was greatly improved by recent revisions to the Research Photographs Web site, www.princeton.edu/~visres/rp. Future plans for the Web site

include the addition of online exhibitions profiling noteworthy collections within the Research Photographs archives.

Research Photographs also loaned original drawings of the excavations of the ancient city of Sardis for the exhibition "The City of Sardis: Approaches in Graphic Recording," which was organized by the Sardis Expedition and shown at the Harvard University Art Museums. The Research Photograph Collections preserve an extensive archive of photographs, negatives, and drawings of the excavations conducted at Sardis in the years 1910 to 1914. A number of drawings loaned to the Harvard exhibition were published in the accompanying catalogue, edited by Crawford H. Greenewalt Jr., and published by the Harvard University Art Museums.

Index of Christian Art

The Index of Christian Art is currently carrying out a number of remarkably ambitious and productive projects that are adding substantially to the holdings of this unique archive. The largest initiative currently underway in the Index is the photographing, digitizing, and iconographical analysis of all of the images in the medieval Western manuscripts held by the Morgan Library in New York. Director Colum Hourihane reports that Index staff have now reached the halfway point of this enormous undertaking, and as the work proceeds, all of the images—along with detailed descriptions, cataloging data, and bibliographies—are being posted on the Index's Web site, <http://ica.princeton.edu>. The records will also be made available on the Morgan Library's own Web site.

This project has already resulted in significant additions to the holdings in one of the core areas of the Index. The Morgan's collection of over 200 Books of Hours, for example, is one of the most extensive in the world, and nearly half of these have now been photographed and catalogued. Cataloging this rich collection has added a number of new subjects to the Index's records, including illustrations of the Dance of Death and of many medieval texts, including *Confesio amantis*, the late-fourteenth-century poem by John Gower, and the *Roman de la Rose*.

Paralleling the Morgan manuscript project is another ongoing endeavor that is much closer to home—the cataloging of all of the images in Western medieval manuscripts owned by Firestone Library. This project, now nearing completion,

was funded by the Andrew W. Mellon Foundation, and has enabled the Index to publicize Princeton's manuscript treasures. Nearly three-quarters of the library's holdings are already available on the Index's Web site, and when the project is completed later this year a total of 2,500 images in 100 Firestone manuscripts will have been catalogued and posted.

Thanks to the generosity of the Dayton Art Institute, the Index is now the official repository of more than 13,000 color transparencies of western European stained glass taken by Robert M. Metcalf and his wife Gertrude. The Metcalfs' photographs are particularly valuable because they were taken just before World War II, when much stained glass in Europe was damaged or destroyed. The collection includes extensive coverage of stained glass ensembles in France, Germany, and Switzerland, with nearly 950 photographs of Chartres alone. Since the transparencies have faded over the years, Index staff are scanning and color calibrating them digitally to restore their original hues. This uniquely valuable collection will be made available without charge on the Index's Web site, and director Hourihane hopes that the electronic publication of this unparalleled archive will inspire other scholars of stained glass to contribute images to the Index.

The Index also worked with renewed vigor this year in another area of the medieval world—Egypt and the Near East. The staff have now

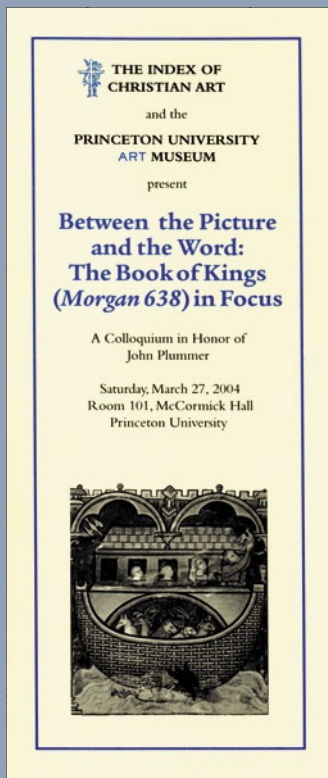
Coptic textile roundel, sixth or seventh century A.D., in the collection of the Newark Museum, gift of Lucien Viola, 1978



John Blazejewski



San Miniato al Monte in Florence, one of the images from the Allan Kohl collection recently added to the Index's database



completed cataloging the archive of images contributed to the Index by the Paul van Moorsel Centre for Christian Art and Culture at the University of Leiden in Holland. To celebrate both the contributions of Paul van Moorsel and the Index of Christian Art's renewed activities in the field of Coptic art, the journal *Visual Resources* published a special issue, *Paul van Moorsel and the Documentation of the Ancient Near East*, in 2003. A number of van Moorsel's former students contributed scholarly essays to this publication, which highlighted the Coptic material that has recently been the focus of so much work at the Index of Christian Art.

The Index's holdings in the area of Coptic art were further strengthened this year by the photographing and digitizing of the entire Coptic collection of the Newark Museum. Consisting of over 200 objects dating from the fifth through the thirteenth century, the museum's holdings of Coptic art constitute one of the finest collections in North America. Largely the result of the enterprising collecting policy of Susan Auth, curator of the classical collection, the museum's collection is notable both for its size and its breadth. In addition to significant holdings of Coptic textiles, it includes notable examples of Coptic metalwork, sculpture, pottery, leatherwork, and wooden panel painting. The cataloging of this collection and its addition to the Index's database, the work of Index scholar Lois Drewer, has made the museum's fine collection available to a much wider audience.

The Index's holdings of images of Christian art of the Near East were also extended last year, when it took delivery of the first consignment of the slide collection of Professor Erica Cruikshank Dodd, whose scholarly interests and career have focused on the arts of Islam. She recently gave the Index permission to digitize her collection of images, part of which focuses on relatively unknown Christian material in the Near East. Many of the sites are in countries where photography and conservation is not currently possible, such as Iraq and Iran, and this archive of images hence takes on even more importance. The Index is particularly grateful to Professor Dodd for her generosity in making this unique collection available.

During the year the Index also finished incorporating the images of medieval architecture and sculpture from the Art Images Teaching Collection (AITC) assembled by Professor Allan Kohl at the Minneapolis Institute of Art and Design. With several hundred images from this collection already available on the Index's Web site, this new component provides an unparalleled archive of monuments stretching from the Early Christian period to the end of the fifteenth century, and geographically from Ireland to Turkey.

The Index was once again an active sponsor of lectures and conferences this year. In conjunction with the substantial addition of Coptic material to its archives, the Index sponsored two lectures on Coptic subjects—one by Susan Auth of the Newark Museum, and the other by Gertrud van Loon of the University of Leiden. Dorothy Kelly of University College Dublin, who was a visiting scholar in the Index for several months this year, gave a public lecture on the Book of Kells. Last fall the Index organized a two-day conference titled "Saint-Denis Revisited: Suger, Art, and Architecture," which brought together an international group of scholars to discuss their recent work on a subject that was famously studied in Princeton by Erwin Panofsky in the early 1940s. Providing new interpretations and reevaluating some old ones—as well as presenting new material on the sculpture, glass, metalwork, and architecture of Saint-Denis—the colloquium highlighted exciting recent work on what is recognized as the first Gothic building. In March, the Index, the Princeton University Art Museum, and the department cosponsored the conference "Between the Picture and the Word: The Book of Kings (Morgan 638) in Focus." The colloquium, held in honor of Professor Emeritus John Plummer, focused on the Morgan Picture Bible, the greatest illuminated French manuscript of the thirteenth century, if not the entire Middle Ages, which was then on display in the art museum.

This year also brought very gratifying recognition from the Library of Congress, which officially recognized the Index as a national and international standard for cataloging. While the Index is well known as a center of scholarly research, this recognition acknowledges the meticulous methodology that has been used to develop its guidelines and standards.

With the departure of Janet Makuchowski to Florida, her position in the Index was taken by Barbara Shearn, who joined us from Princeton Theological Seminary. Some of you may have already been welcomed by Barbara's infectious smile and pleasant demeanor. She brings a wealth of knowledge and experience to her new position, and we are pleased to welcome her to the Index.



Barbara Shearn

John Blazejewski

News from Alumni

Undergraduate Alumni

Joel Babb '69 studied with George Segal and George Ortman and spent a year in Rome and Munich after his graduation from Princeton. Returning to the States, he earned an M.F.A. at the Boston Museum School and Tufts, where his style changed from abstraction to contemporary realism. In 1984 he began a series of aerial cityscapes of Boston based on photographs taken from a helicopter, often using experimental perspectives such as multiple vanishing points. He is also well known for his street-level cityscapes and is sometimes referred to as "the Canaletto of Boston." In 1996, commissioned by the Harvard Medical School, he completed a historically accurate painting of the first successful kidney transplant operation. Joel's work has appeared in shows at Naga in Boston, Sherry French, Gerold Wunderlich, and the National Academy in New York, as well as at many other galleries and museums. His paintings are in the permanent collections of the Fogg Art Museum, the Bates College Museum of Art, the DeCordova Museum, and dozens of corporate and institutional collections. Joel has recently returned to painting the forests, rivers, and coastal islands of Maine, where he now lives. His new landscapes have earned him appreciative feature articles in *Down East* (May 2002) and *American Artist* (March 2004). [joelbabb@megalink.net]

Jordan Bastien (née Gutchet) '98 married Pierre Bastien '98 last June in Charles City, Virginia. They are happily living in Manhattan, where Jordan recently took a new position as director of the Andrea Rosen Gallery in Chelsea.

Amelia Brown '99 has completed her third year of work toward a Ph.D. in ancient history and Mediterranean archaeology at the University of California, Berkeley. She spent this academic year at the American School of Classical Studies in Athens, Greece. As the city gears up for the Olympics, she is visiting the main cultural and historical sites from Thessaloniki to Crete with a group of archaeology and art history students, as well as pursuing her own research in ancient sculpture, Byzantine history, and the transition from the pagan to Christian world. Meanwhile, she and Graham Elliott '01 have recently celebrated their fifth year together. She looks forward to attending her fifth reunion this spring. [amelia@cape.com]

Katherine Healy Burrows '90 was commissioned by Ice Theatre of New York to reconstruct and

stage a work by former New York City Ballet principal Jean-Pierre Bonnefoux. The work, entitled "Ice Moves," was originally choreographed for John Curry's Skating Company in 1980. The new version received its premiere in New York City at Chelsea Piers last November and was subsequently performed during Ice Theatre's appearance at the Eisenhower Hall Theater at the West Point Military Academy. It was performed again in March at Rockefeller Center in Manhattan. Katherine continues to perform as a solo guest artist in professional figure skating shows and to choreograph and coach competitive figure skaters in the New York area. [pomrenoir@msn.com]

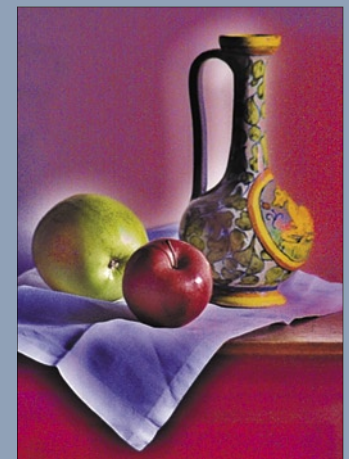
Will Cardell '74 and his students at Oak Knoll School continue to explore the world of computer graphics. His AP Studio Art seniors are required to use the computer to generate images that serve as inspirations for their portfolio pieces. The artists start with their own photographs. After scanning these on the computer, they manipulate their pictures using the Painter 6.0 software program, producing expressive versions of the original photos. Colors, shapes, textures, and compositional arrangements can all be altered. Hard copies are then printed, and these visuals serve as inspirational guides for the artists' final hand-made works. [will.cardell@oakknoll.org]

Jamie Crapanzano '00 lives in New York City, where she works as a fixed-income portfolio analyst for BlackRock Financial Management. [jcrapanzano@blackrock.com]

Doug Dworsky '81 is an architect who practices in Los Angeles. Most of his design work has focused on institutional projects for government agencies, universities, and transportation. Several years ago, he and his wife Eva began to search for a house, never imagining that they would end up building a new house from scratch. After searching for two years, they found an irresistible opportunity to buy a "tear-down" house in the Westwood neighborhood of Los Angeles, an area that contains predominantly traditional, pre-World War II homes. Doug began designing the house the day they entered escrow. The process of designing and building the house was great fun for Doug, giving



Joel Babb '69 and one of his recent paintings of the Maine coast



Will Cardell '74, *Apples and Florentine Vase*



The Los Angeles house designed and owned by Doug Dworsky '81

him the opportunity to work on a small-scale project where he and his wife were the only decision makers. They agreed on a basic design goal which became a guiding philosophy throughout the design process: "modern but cozy." The design of this urban home was based on several goals, including maximizing the spacious and open quality of a house on a limited site, accommodating an informal lifestyle that includes entertaining friends, and achieving a modern design with simple, cost-effective materials and building systems. Doug's recently completed house was published in the September 2003 issue of *Architectural Digest*, an issue dedicated to "Designer's Own Homes." [doug.dworsky@verizon.net]

Henry Gardiner '38 is now retired from a long career designing exhibits for the American Museum of Natural History in New York. After graduating from Princeton and serving in the armed forces during World War II, he studied visual design at the New Bauhaus in Chicago on the G.I. Bill of Rights. He lives at Meadow Lakes in Hightstown, conveniently close to Princeton, and continues to enjoy drawing and painting.



Nassau Hall, a recent watercolor by Henry Gardiner '38



Donald Goddard '56 has written a number of reviews over the past year for newyorkartworld.com, including articles on Jean Fautrier, Melissa McGill, Bernhard Martin, Newton and Helen Harrison, Jane Wilson, Helen Torr, Matisse, Picasso, Harvey Quayman, David Korty, Doug Martin, Jay DeFeo, Chris Burden, Marc Quinn in New York City, and Edouard Vuillard and Ernst Ludwig Kirchner in Washington, D.C. [dg@newyorkartworld.com]

Cleve Gray '40 was the subject of an exhibition this January and February at the Berry-Hill Galleries in New York. The show, titled "Cleve Gray: The Energies of Art," featured seventeen of Gray's new paintings, mostly in mixed media.

Gregory A. Harlan '95, who received his M.D. from the University of Southern California School of Medicine, has moved to Salt Lake City, Utah, where his wife Susan has begun her residency in urology. Harlan is currently a teaching fellow at the Children's Hospital and is pursuing a master's degree in public health. He invites all department alums to visit and enjoy skiing, biking, and golfing. [gharlan@alumni.princeton.edu]

Alexander Heilner '93 has joined the faculty of the Maryland Institute College of Art as associate professor of photography and digital imaging. He continues to live in Brooklyn, commuting to Baltimore each week. He is thrilled to be working with students who are amazingly talented and motivated, and at a school that has clearly arrived as one of the nation's top programs for studio artists. Alex also continues to create his own work. In February he and partner Amy Baxt (Hampshire '93) created a large-scale public installation to commemorate the 100th anniversary of Baltimore's Great Fire of 1904. The work involved relighting an entire building and projecting historic photographs and text through its glass walls. [aheilner@mica.edu]

William I. Homer '51, the H. Rodney Sharp Professor Emeritus at the University of Delaware, has been busier than ever this year. He continues to advise art history dissertations carried over from the year 2000, when he retired, and he is often called upon to write letters of recommendation for his former students. As an expert on American artists including Albert Pinkham Ryder and Thomas Eakins, he is in demand as a consultant by museums, galleries, and private collectors, and he actively serves on various boards, most notably that of the American Art Program of the Henry Luce Foundation. Despite recent health challenges, which have now been resolved, he continues to work on a complete edition of Eakins's letters, and he manages the Ryder archive assembled by Lloyd Goodrich and given to the University of Delaware Library. Much

of his spare time has been devoted to organizing his vast collection of research materials relating to early American Modernism—letters, documents, photographs, notes on interviews, and the like. As an avocation he continues to make black-and-white photographs of landscapes in the Brandywine Valley. [whomer@udel.edu]

Frederick Ilchman '90, assistant curator of paintings at the Museum of Fine Arts, Boston, was the coordinating curator for Boston for the exhibition "Thomas Gainsborough, 1727–1788," organized with Tate Britain and the National Gallery of Art, Washington. The Boston version of the show ran from June through September 2003 and attracted 75,000 visitors. The installation included period furniture, musical instruments, and costume to place Gainsborough's paintings and drawings in a rich visual context. Frederick also found himself well suited to work on Gainsborough, even donning eighteenth-century garb at exhibition openings and for lectures (see the accompanying photograph). Related to the exhibition, he was interviewed on National Public Radio's "The Connection," discussing copies and fakes. His other current projects include a reinstallation of the European galleries of Romanesque through Renaissance art; teaching a seminar on the connoisseurship of Italian painting for students from Boston University, Brandeis, Tufts, and Wellesley; and preparing a paper for the Renaissance Studies Association conference. [filchman@mfa.org]

Will Johnson '68 has published his fifth book, *The Sailfish and the Sacred Mountain*, which appeared this spring from Inner Traditions. The book tells the story of the rite-of-passage journey that he took with his then thirteen-year-old son to Mount Kailas, the very sacred mountain in southwestern Tibet after which his son was named. Will has now returned to work on the manuscript for another book, an account of how physical balance in the body propels the evolution of consciousness in our species. [embodtr@islandnet.com]

Katherine Lynn Kerr '91 entered the M.F.A. program at Brigham Young University after graduating from Princeton, studying with Wulf Barsch, Hagen Haltern, and Von Allen. Finding that the heavily didactic program emphasized the divisions between artistic mediums, she earned her freedom by doing a combined exhibition of ceramics and drawings. She also served as a model for drawing classes. Her interest in art is now focused on art as a window to the soul and psyche, and how the mental health profession can help those in need. Katherine has worked with Dr. John C. Furman of San Francisco to lobby for a change in the classification system in the *Diagnostic and Statistical*

Manual of Mental Disorders for a particular syndrome exhibited by incest survivors. She is currently working on a book on that subject, tentatively titled "Out of Madness." She continues to work artistically in mixed media as she completes pre-med courses at Utah Valley State College in Provo, Utah. [katherinekerr@yahoo.com]

Jacob Lauinger '99 is working on his Ph.D. in Assyriology in the University of Chicago's Department of Near Eastern Languages and Civilizations. In addition to writing his dissertation and teaching classes, he is the epigrapher for the Oriental Institute's expedition to Tell Atchana (ancient Alalakh) in the Hatay, Turkey, not far from the old Princeton excavations of Antioch and Daphne. He has spent the past two summers both running a trench at the excavation and studying the cuneiform tablets that Sir Leonard Woolley discovered during his excavations at the site in the 1930s and 1940s. Jacob's first publication, "A New Fragment of the Epic of Anzu in the Antakya Museum," forthcoming in the *Zeitschrift für Assyriologie*, is a transcription and edition of a fragment of a literary text that he discovered in a forgotten drawer of the museum, where it had apparently lain unnoticed and undisturbed for forty years. [jlauinge@uchicago.edu]

David Maisel '84 is the subject of a recently published monograph, the first book on his work. The oversized book, titled *The Lake Project*, is comprised of aerial views of Owens Lake, which was drained to bring water to Los Angeles and in the process became an environmental disaster. *The Lake Project*, published by Nazraeli Press, contains 100 photographs and an introductory essay by Robert Sobieszek, curator of photography at the Los Angeles County Museum of Art. David's large-scale prints from *The Lake Project* have been exhibited in solo exhibits in the past year at the Von Lintel Gallery in New York, the James Nicholson Gallery in San Francisco, the Miller Block Gallery in Boston, the Schneider Gallery in Chicago, and the Paul Kopeikin Gallery in Los Angeles. His work has also been featured in solo exhibits at FotoFest in Houston and will be shown in a solo exhibition this June at the Blue Sky Gallery in Portland, Oregon. David's aerial images were also published in feature articles in the fall 2003 issue of *Aperture* magazine and in the April/May 2003 issue of *Camera Arts*. His work is the subject of a feature article in *Audubon* magazine for May 2004. More information and images can be seen at www.davidmaisel.com. [david@davidmaisel.com]

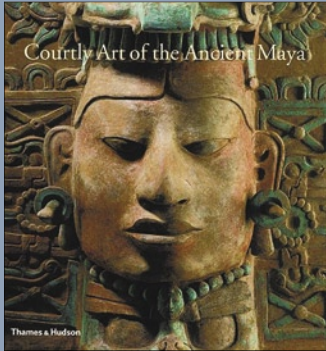
Margaret Mayo McGlynn '86 has worked in recent years as a graphic designer and Web designer, designing Web sites for an independent film, an actor, and a jewelry designer, among others. She



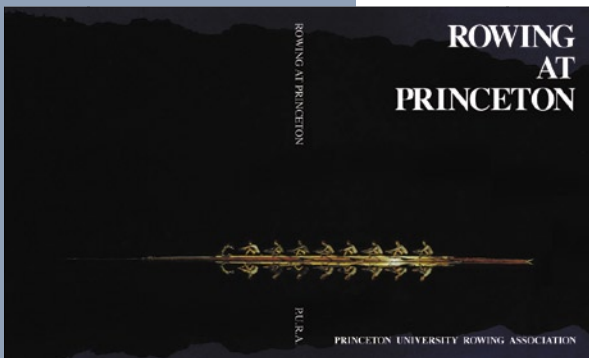
Graphic design by Margaret Mayo McGlynn '86

Frederick Ilchman '90 in period costume at the Gainsborough exhibition he curated





Catalogue of the exhibition curated by Mary Miller '75



Willis M. Rivinus '50's recent book on Princeton rowing

also designed the cover for the Princeton Club of Southern California's new Princeton in Hollywood directory, and she designed a Princeton Triangle Club concept logo for a postcard the club recently sent to promote an upcoming Triangle show on the West Coast. In July of last year she had the opportunity to travel to Rome and Florence for the first time. The Vatican Museum, and in particular Raphael's *School of Athens*, brought tears to her eyes, and Rome made her fall in love with art history again. In December she became the membership chair of the Princeton Club of Southern California. [mcmsh@earthlink.net]

Mary Miller '75 is the guest curator of the exhibition "Courtly Art of the Ancient Maya," which opened in April at the National Gallery of Art in Washington, D.C., where it will be on display until July 25. It will then travel to the Fine Arts Museums of San Francisco, where it will debut this September. With Simon Martin, she is the co-author of the exhibition catalogue, published by the Fine Arts Museums of San Francisco and Thames and Hudson. The first exhibition devoted to this subject in the United States, "Courtly Art of the Ancient Maya" demonstrates the magnificence of ancient Maya art by displaying more than 175 masterworks drawn from thirty public and private lenders in Mexico, Honduras, Guatemala, Chile, the United States, Switzerland, England, and Australia. The exhibition presents stone sculptures, ceramics, masks, and other precious works

commissioned by ancient Maya kings and queens in the period A.D. 650–800, when Maya kings and nobles living in the tropical rain forests of southern Mexico and adjacent Guatemala, Honduras, and Belize transformed Maya art. A special focus of the exhibition is the city of Palenque, the richest

known example of an ancient Maya court. The exhibition includes important new archaeological discoveries from Palenque never before seen in the United States. Miller is the Vincent J. Scully Professor of the History of Art at Yale, and this is the third exhibition of Maya art that she has curated or co-curated. The first was her senior thesis project, the exhibition "Jaina Figurines" that took place in the Princeton University Art Museum in 1975. [mary.miller@yale.edu]

Douglas O. Pedersen '52 *59 has news in the graduate alumni section.

Rudolf M. Riefstahl '50 contributed to the catalogue of the exhibition "William Bradford: Sailing Ships and Arctic Seas" mounted last year by the New Bedford Whaling Museum. This show was the first major retrospective exhibition of the acclaimed nineteenth-century marine and Arctic painter. Rudy's essay presented a detailed study of Bradford's painting materials and methods, and was the result of more than four years of first-hand study of thirty of Bradford's paintings. The catalogue was published by the New Bedford Whaling Museum and the University of Washington Press.

Claire de Dobay Riefel '02 will receive her master's degree from the Williams College graduate program in the history of art this June. She recently defended her master's thesis, which focused on Hanne Darboven's *Kulturgeschichte 1880–1983*, an installation of collages and screenprints in the collection at Dia:Beacon. Last summer she worked at the Museum of Modern Art in Queens in the Department of Prints and Illustrated Books. The previous April she delivered a paper on Picasso's collages, which was based on a chapter of her Princeton senior thesis, at an annual interdisciplinary conference at Harvard University. Claire has accepted a position in the department of modern and contemporary art at the Dallas Museum of Art. She plans to apply to doctoral programs in the history of art. [cdrifel@alumni.princeton.edu]

Willis M. Rivinus '50 has been a fund-raising consultant connected with Princeton for the past twenty years. During that time he has produced photo histories of three eating clubs—Colonial Club, Tower Club, and Tiger Inn—with significant help from John Blazejewski, photographer in the department's Index of Christian Art. Most recently, Will published *Rowing at Princeton, 1872–2000*, a 600-page book with 900 illustrations. A resident of New Hope, Pennsylvania, he has also written three studies of Bucks County: *Old Stonework in Bucks County*, with photographs by Michael A. Smith; *New Hope, Pennsylvania*, a photo study of the popular tourist town; and *Guide to the Delaware and Lehigh National Heritage Corridor*, of which he was the first federal commission chair. [arivinus@aol.com]

Kristin Roper '03 works in the legal personnel department at Paul, Weiss, Rifkind, Wharton & Garrison LLP in New York. She spent several months helping Partner Neale Albert '58 catalogue the firm's extensive art collection, which includes photographs by Eugene Atget, Edward Weston, Robert Frank, Lee Friedlander, Irving Penn, Joel Sternfeld, Emmet Gowin, Annie Liebowitz, and others. [kroper@alumni.princeton.edu]

Michael Schwartz '64 spent several years after his graduation working in the field of art history, earning his M.A. in 1970. He was awarded a Fulbright Scholarship for study in Italy and made some notable contributions to the field of seventeenth-century painting and drawing. He has since moved on to other professions but continues to work on various sixteenth- and seventeenth-century art-historical topics. He is also a published poet, and many of his poems center on the subjects of art and archaeology. Michael invites anyone interested in collaborating on research projects in sixteenth- and seventeenth-century art to contact him at 77-12 35th Avenue, Apt. A36, Jackson Heights, NY 11372.

Allan Shearer '88 has received a Ph.D. in landscape architecture from Harvard University. His dissertation examined several issues relating to how people envision scenarios of changing landscapes. While more a topic of regional planning than of art history, his dissertation poses questions that stem from his Princeton senior thesis, written with the late Professor David Coffin, on the designs by the eighteenth-century English landscape gardener Humphry Repton. [ashearer@alumni.princeton.edu]

Mark Sheinkman '85 had a solo exhibition of paintings and drawings this March and April at von Lintel Gallery in New York. A group exhibition, "Moving Outlines," is on view now at the Contemporary Museum in Baltimore. A solo museum show of his paintings and drawings will open in January 2005 at the Kemper Museum of Contemporary Art in Kansas City. During 2003, Mark's work also appeared in a solo exhibition at Gallery Sora in Naha, Japan, as well as in group exhibitions at The Metropolitan Museum of Art in New York, Houldsworth in London, Gallery Joe in Philadelphia, Post in Los Angeles, and the Hosfelt Gallery in San Francisco. To receive announcements of upcoming exhibitions, e-mail info@marksheinkman.com.

Diana Silverman '87 is a doctoral candidate in Italian at Columbia University, where she is writing a dissertation on women in Dante's Italy, working with advisor Teodolinda Barolini. Diana is the co-editor, with Sharon Wood, of a forthcoming book of essays on Grazia Deledda, winner of the 1926 Nobel Prize for Literature. [dcs40@columbia.edu]

Martha Sutherland '77 is the owner of M. Sutherland Fine Arts, Ltd., a gallery that represents contemporary artists from China and Taiwan. The gallery is on the second floor of a brownstone on East 80th Street, less than two blocks from the Metropolitan Museum of Art. Last spring Martha was an exhibitor at the International Asian Art Fair in New York City, and in September 2003 she was

the subject of an article, "The Spy Who Loved Ming," in *Art+Auction* magazine. [chinoisart@cs.com]

Teri Noel Towe '70 returned to campus in March to present an illustrated lecture on the mysterious Volbach portrait of Johann Sebastian Bach. His presentation focused on the most controversial portrait of Bach, acquired a century ago by the German conductor, pianist, and musicologist Fritz Volbach from an antique dealer in Mainz. Using the famous 1748 E. G. Haussmann portrait of Bach in the collection of William H. Scheide '36 as the comparative standard, Teri offered his solution to the conundrum of the Volbach portrait. He has also created the Web site "The Face of Bach" (www.npj.com/thefaceofbach) to document his research on Bach portraits, which began before he entered Princeton as a freshman and has resulted, among other discoveries, in his identification of the long-lost Kittel portrait of Bach. [TeriNoelTowe@aol.com]

Since graduating from Princeton, **Rokhaya Waring**

'88 has been a full-time painter and has exhibited in solo and group shows in Boston, New York, Paris, Amsterdam, and Provence. Her work has been included in a number of juried shows, including the Salon d'Automne and the Salon

des Artistes Français in Paris. Rokhaya works mainly in oils and paints on site, but bases her compositions on her sketches and watercolors. She is a member of the Copley Society of Art in Boston and the New Hampshire Art Association, and currently has work at several galleries, including the Blue Heron Gallery in Wellfleet, Massachusetts, and Style 1900 Gallery in Amsterdam. She lives in New Hampshire but spends most summers painting in Provence. Her work can be seen on the Web at www.rokhaya.com. [rokhaya@rokhaya.com]

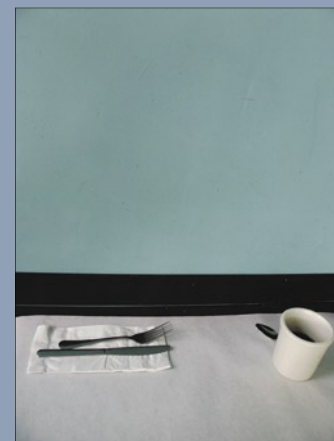
Richard Wright '87 had a major exhibition of a recent photographic series entitled "New Landscapes" at Silicon Gallery in Philadelphia. The *Philadelphia Inquirer* gave the show an enthusiastic review, referring to the work as "painterly." Richard also received a Juror's Prize from Joyce Tenneson at the New York Camera Club's Annual International Competition. He recently began teaching an online digital photography class for beginners, and his ongoing Photo of the Week project is now in its fourth year. All of the works can be seen on



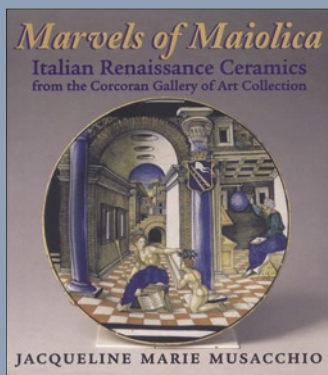
Mark Sheinkman '85, 2.5.2004, alkyd and graphite on paper



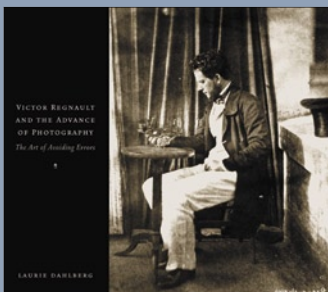
Rokhaya Waring '88, *Hayrolls and Sycamores*, oil on canvas



Richard Wright '87, *Estes Étude*



Catalogue of the exhibition curated by Laura Coyle *92 (M.A.) and Jacqueline Musacchio *95



his Web site www.wrightartstudio.com. To join the Photo of the Week list, e-mail rick@wrightartstudio.com. [rick@wrightartstudio.com]

Graduate Alumni

Anthony Barbieri-Low *99 is assistant professor of early Chinese history at the University of Pittsburgh. He is currently working with Cary Liu of the Princeton University Art Museum on an upcoming exhibition of Chinese art which will open in March of 2005. Barbieri-Low was also recently awarded a one-year fellowship by the National Endowment for the Humanities to work on the manuscript of his forthcoming book, "Artisans in Early Imperial China." [ablouw+@pitt.edu]

Andrea Bayer *90, associate curator in the Department of European Paintings at The Metropolitan Museum of Art, has organized an exhibition titled "Painters of Reality: The Legacy of Leonardo and Caravaggio in Lombardy" that opened at the Museo Civico in Cremona and then moved to the Met, where it will be on display from May 25th until August 15th. The show explores the theme of naturalism in Lombard painting, beginning with the arrival of Leonardo in Milan in 1482 and continuing through the genre paintings of Giacomo Ceruti in the 1720s. The core of the exhibition is a study of painting in Brescia and Bergamo in the first half of the sixteenth century—roughly the subject of Andrea's dissertation written under John Shearman's supervision—and Milan and Cremona during the latter half of the sixteenth century. [andrea.bayer@metmuseum.org]

Virginia Bower *77 (M.A.) continues to teach survey courses on Chinese and Japanese art at the University of the Arts in Philadelphia. In the summer of 2003 she taught at Rutgers University and will teach there again this summer. She recently contributed the article, "In Pursuit of 'the Divine Bead,'" on polo in Tang Dynasty China, to the children's magazine *Calliope: Exploring World History—The Tang Dynasty* (November 2003). [virginiabower@hotmail.com]

H. Perry Chapman *83 has received fellowships from both the Guggenheim Foundation and the Center for Advanced Study in the Visual Arts at the National Gallery of Art. She will use the fellowships to continue work on a book, "The Painter's Place in the Dutch Republic, 1604–1718." Perry, who teaches at the University of Delaware, has just completed four years as editor-in-chief of the *Art Bulletin*. She is the author of *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity* (Princeton University Press, 1990) and of

numerous articles on Rembrandt, Jan Steen, art theory and biography, and the artistic impact of the Dutch Revolt. She was co-curator of the exhibition "Jan Steen: Painter and Storyteller" at the National Gallery of Art in Washington and the Rijksmuseum in Amsterdam in 1996–97. She lives in Garrett Park, Maryland, in suburban Washington, D.C. [pchapman@udel.edu]

Dora C. Y. Ching *93 (M.A.) traveled with The Metropolitan Museum of Art as lecturer on a tour to China last September. She presented lectures on "Cities, Temples, and Palaces," "Writing and Painting in Chinese Art," and "Chinese Gardens," among other topics. The tour introduced travelers to large cities such as Beijing and Shanghai, remote areas in Sichuan province such as Dazu—the site of centuries of Buddhist rock carvings—and the landscape along the Yangzi River. Dora is currently organizing an off-the-beaten-path trip to China featuring sites in Shandong province, in addition to favorite Chinese cities, for the fall of 2005. This tour is inspired by the Princeton University Art Museum's exhibition, "Recarving China's Past: The Art, Archaeology, and Architecture of the 'Wu Family Shrines,'" which will open in the spring of 2005 and is cosponsored by the museum and the P. Y. and Kinmay W. Tang Center. [dcching@princeton.edu]

Gregory Clark *88's latest book, *The Spitz Master: A Parisian Book of Hours*, was published by the Getty Trust last July. After twenty years of writing and publishing on late medieval French illumination everywhere but in France, he has finally published an article in France, and in French. "Le Maître des Heures Spitz, un artiste du cercle des Limbourg" appeared in *L'art de l'enluminure* for March–April 2004. The article examines in depth the earliest of the Spitz Master's three manuscripts, a book of hours now in the Musée Condé in Chantilly (Ms. 66). [gclark@sewanee.edu]

Laura Coyle *92 (M.A.), curator of European art at the Corcoran Gallery of Art in Washington, D.C., is currently organizing two exhibitions. The first, "Marvels of Maiolica: Italian Renaissance Ceramics from the Corcoran Gallery of Art Collection," which she co-curated with Jacqueline Musacchio *95, opened at the Frances Lehman Loeb Art Center at Vassar College in April and will travel to several other venues around the country. Jacki Musacchio also wrote the accompanying publication, which is available at the Corcoran or through Bunker Hill Publishing, Inc. (www.bunkerhillpublishing.com). The traveling exhibition is underwritten by the Scott Opler Foundation, which was founded by Scott Opler '78 to support the study and preservation of Renaissance art, the

conservation and preservation of wildlife habitats, and AIDS-related services and education. Scott was a Ph.D. candidate in art history at Harvard when he died of AIDS in 1993. Laura's second exhibition is "The Image of Joan of Arc: Boutet de Monvel's Jeanne d'Arc in Context," which she is organizing with Nora Heimann of Catholic University. The show focuses on the artistic, social, and political context of six large, highly decorative paintings at the Corcoran on the life of Joan of Arc by the French artist Louis-Maurice Boutet de Monvel. The show will open at the Corcoran Gallery of Art in October of 2005.

[lcoyle@corcoran.org]

Laurie Dahlberg *99 has been promoted to associate professor and chair of the Program in Art History at Bard College in Annandale, New York. Her first book, *Victor Regnault and the Advance of Photography: The Art of Avoiding Errors*, will be published by Princeton University Press later this year. She is currently working on a book of collected essays entitled "Photography and the Abject" based on a session she chaired at the College Art Association's annual conference in 2004.

[dahlberg@bard.edu]

Malcolm Daniel *91 has been appointed curator in charge in the Department of Photographs at The Metropolitan Museum of Art. A specialist in nineteenth-century French and British photography, Malcolm joined the curatorial staff of the Met in 1990 and now heads a department of twelve, with an active collections, exhibitions, and publications program.

[malcolm.daniel@metmuseum.org]

Sabine Eiche *83 has made further significant discoveries in Italian archives. She has identified a small illustrated manuscript that recently came to light in a private Italian archive as the architect Mutio Oddi's long-lost *gheribizzi* about embellishing and enlarging the city of Urbino, which he composed while in prison in 1608 to 1609. She is preparing a facsimile edition of the manuscript, which will be published later this year by the Accademia Raffaello of Urbino. Sabine's guide to the Villa Imperiale of Pesaro, which she "tried out" last July on a couple of Princetonians, will be ready for the tourists this summer in both English and Italian editions. Her most recent book, *Il barco di Casteldurante all'epoca dell'ultimo duca di Urbino*, an account of the duke of Urbino's *barco* (hunting park) at Casteldurante, was published by the Biblioteca Comunale of Urbina in 2003. Sabine is also now serving as a consultant for a children's educational book on the Renaissance. A puzzling reference in a letter of 1531 to Indian peacocks lured Sabine off the straight and narrow academic track to write a feature article

for the December 2003 *BBC History Magazine* on the New World turkey in Renaissance Italy. In her new book *Presenting the Turkey: The Fabulous Story of a Flamboyant and Flavourful Bird*, forthcoming from Centro Di of Florence, she reveals the full story of the turkey's impact on the gastronomy, art, language, and literature of the Old World.

Sabine invites everyone to visit her new Web site at www.members.shaw.ca/seiche.

[eichesabine@hotmail.com]

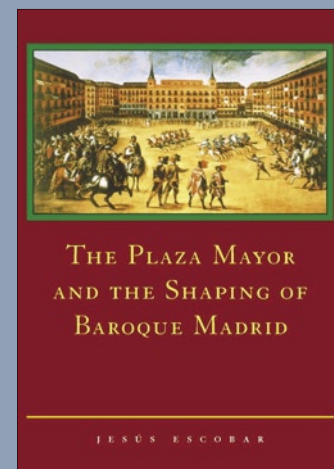
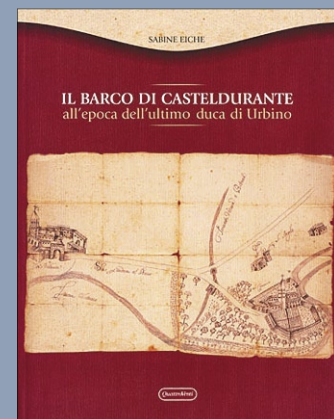
Jesús Escobar *96 has just published *The Plaza Mayor and the Shaping of Baroque Madrid* (Cambridge University Press, 2004), a revised version of his Princeton dissertation. In February the book received the Eleanor Tufts Book Award from the American Society for Hispanic Art Historical Studies, an affiliated society of the College Art Association. In addition to giving papers at several conferences, Jesús recently moderated two panels—one, at Hunter College, on the contribution of Puerto Rican architects to New York City architecture, and another, at the annual meeting of the Renaissance Society of America, on artistic exchange between Italy and Spain. He has recently been awarded a Fulbright Senior Scholar grant, which will take him to Madrid next fall to begin work on a new book project with the working title "Architecture and Politics in the Madrid of Philip IV." Jesús is associate professor of art at Fairfield University.

[jescobar@mail.fairfield.edu]

Marcy B. Freedman *81 (M.A.) continues to teach both art and art history at Marymount College of Fordham University. She is the curator of an exhibition titled "Stay Tuned: Hypnotic Videos by Contemporary Artists" that will be on view in May and June of this year at The Studio, an alternative space in Armonk, New York. For this project she reviewed more than 150 videos and selected non-narrative works by eighteen artists from around the country. She is scheduled to give various public presentations about the history of video art and a lecture entitled "Twentieth-Century Art: Pros and Cons." Her own art in various media will be exhibited this year at several different venues, including Mexico City, Santa Barbara, and New York City.

[mbf@bestweb.net]

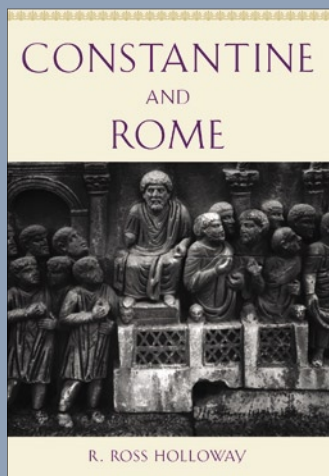
Henry Graham *75 has been named teacher of the year in the Lakeport Unified School District in northern California, where he teaches middle school. After seventeen years of university teaching, six years of cruising the Atlantic and Mediterranean, and fifteen years of teaching sixth grade and the gifted and talented program, he is finally retiring. In recent years his wife Claudia has become an artist of some note. After many years of art-historical trekking abroad with his wife, Henry now finds



Marcy B. Freedman *81 (M.A.),
untitled collage, 2003

New Department Staff Member

This March the department welcomed Karen Nanni to the office staff. A 2003 graduate of The College of New Jersey, where she earned a B.S. in business administration, Nanni has already compiled an impressive résumé. Two years ago she worked in the University's Travel Accounting Office, where she participated in the processing of over \$19 million of annual travel and moving expenses. In her next position, as customer service representative at the local office of a regional bank, she acted as liaison between customers and upper management, working with a wide range of financial tools. She then moved from the world of finance to sports, working as a marketing intern for the Trenton Titans hockey team. In her most recent position as allotments coordinator for a circulation company, she worked with account executives, wholesalers, and publishers to ensure the timely delivery of print allotments of many magazines, both popular and international. Her future plans include working on an M.B.A. degree. Nanni brings an impressive range of computer skills to her new position, along with a cheerful energy that has already been much appreciated. We welcome her to the department.



himself surrounded by her glorious oils and sculptures. [hgraham@saber.net]

Andrew Hershberger *01 has completed his third year as assistant professor of contemporary art history at Bowling Green State University, Ohio. He was recently awarded a 2004 Ansel Adams Research Fellowship at the Center for Creative Photography at the University of Arizona, where he will work on an article and/or exhibition project called "The Dark Side of Photography: A Short History of the Negative Print." This spring Andrew presented a lecture on Minor White's concept of the "spring-tight line" at the annual conference of the International Society for Phenomenology, Aesthetics, and Fine Arts held at Harvard University. The paper will be published in the series *Analecta Husserliana: The Yearbook of Phenomenological Research* (Kluwer Academic Press). He also did research on photographer Jay Dusard's collaboration with the Border Art Workshop/Taller de Arte Fronterizo, and he lectured on that subject at the Society for Photographic Education's (SPE) National Conference, the SPE Mid-Atlantic Regional Conference, and the Midwest Art History Society Annual Conference. During the academic year Andrew gave invited lectures on digital technology at the AMICO Library's annual meeting, at ARTstor in New York, at a workshop sponsored by the University of Toledo's Humanities Institute and the Toledo Museum of Art, and at Ohio State University. Andrew was also interviewed and quoted in an article on the AMICO Library and ARTstor that appeared in the *New York Times* (May 22, 2003). In June of 2003 he gave the keynote address "Teaching Art History with Digital Technology" at the Minneapolis Institute of Arts and Walker Art Center's ArtsConnectEd conference. Andrew has now received four consecutive Technology Education Consulting Specialists grants from BGSU's Instructional Media Services to continue working with his colleagues on an online digital slide library. Links to more information are available on Andrew's Web site personal.bgsu.edu/~aehersh. [aehersh@bgsu.edu]

Ron Hill *84 (M.A.) reports that he remains a "refugee" from the world of art history but tries to get involved where he can act as a catalyst for interesting art-related projects. He played a small part in getting an artist-in-residence invitation for Emmet Gowin to visit Nihon University in Tokyo, Japan, this spring. He and Gregory Clark *88 continue their attempts to get John Plummer's computer programs on "use" onto a more standard platform. He is also involved with a group trying

to raise funding for the Peter C. Bunnell Curatorship in Photography at the Princeton University Art Museum. Other than that, he remains an investment strategist at Brown Brothers Harriman in New York and continues to enjoy the fruits of his wife's accomplishments in the world of pastry. [ronhill@bbh.com]

Marina Belović Hodge *96 recently taught a course on late medieval and Renaissance art and culture at Marymount University in Washington, D.C., and will continue to be associated with Marymount. She has also taken a full-time specialist's position at the Library of Congress. Her article on the name of Ravanica Monastery was published in volume 61 of the journal *Byzantinoslavica*, and she continues to work on her second book, tentatively titled *Ravanica Monastery: History, Spirituality, Painting*.

R. Ross Holloway *60 recently published *Constantine and Rome* (Yale University Press, 2004), which examines Constantine's remarkable building program in Rome. The book focuses on the structure, style, and significance of the most important Constantinian monuments and advances a new interpretation of the Tomb of St. Peter located beneath the high altar of St. Peter's Basilica. With Susan S. Lukesh, he is currently conducting research on various aspects of the ancient Italian town of Paestum, under the auspices of the Soprintendenza Archeologica per le Provincie di Salerno, Avellino e Benevento. Holloway is the Elisha Benjamin Andrews Professor of Central Mediterranean Archaeology at Brown University. [r_holloway@brown.edu]

Vojtech Jirat-Wasiutyński *75, professor of art history at Queen's University in Kingston, Ontario, has published an article, "Authentic Gauguins: Authenticity and Originality in the Works of the Pont-Aven Group," in the *Van Gogh Museum Journal* for 2003. He has completed editing a volume on modern art and the Mediterranean, to which he contributed the essay "Inventing the Mediterranean in Modern Art." The manuscript is now under review at the University of Toronto Press. The manuscript of his book "Region and Modernity in France: Visual Representation of Provence in the Nineteenth Century" is nearing completion. [vj@post.queensu.ca]

Martin Oskar Kramer *02 lives in Berlin, Germany, where he has recently begun working in a gallery for contemporary art. He is also pursuing his own art and photography, and invites visits to his Web site www.martinoskar.de. He welcomes visits from old friends and acquaintances from Princeton. [mokrater@alumni.princeton.edu]

Laetitia La Follette *86, associate professor of

art history at the University of Massachusetts at Amherst, recently founded the Art Historians Interested in Pedagogy and Technology (AHPT), a society affiliated with the College Art Association that shares information and best practices for the use of technology in the teaching of art history. [laelaf@arthist.umass.edu]

Margaret Laird *02 has accepted a tenure-track position in the Department of Art History at the University of Washington, Seattle. She will take up her new post next year and will teach Roman art and archaeology. This year she gave a paper titled "Augustales, Seviri Augustales, and the Imperial Cult at Ostia" at the annual meeting of the American Institute of Archaeology in San Francisco, and spoke on "Tesori d'arte ed oggetti di vita: Archaeology Meets Aesthetics in the Antiquarium Ostiense" at the College Art Association meeting. [mlaird@uchicago.edu]

Claudia Lazzaro *75 is coeditor with Roger Crum of *Donatello among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy*, published by Cornell University Press and forthcoming in the fall of 2004. Of her two essays in this volume, one evolved from her work on Italian Renaissance gardens, while the other examines more broadly strategies of appropriating the past and constructing identity through visual images. These issues also surface in another book that she is writing on visual representations of collective identity in sixteenth-century Florence, on which she presented talks at the College Art Association and Renaissance Society of America meetings this year. [cl47@cornell.edu]

Julia Einspruch Lewis *95 (M.A.) lives in New York with her husband Ramsay and nine-month-old daughter Amelia. Last year she left her position as senior editor at *House & Garden* magazine but continues to write freelance articles about art, architecture, and design for various publications. [jlewis634@nyc.rr.com]

Thomas J. McCormick *71 is now retired from Wheaton College and is living in Brookline, Massachusetts. He continues to work as a volunteer in the Textile Conservation Department of the Isabella Stewart Gardner Museum, where he has given several gallery talks to the Wheaton Friends of Art. In the spring of 2003 he presided at a session of a symposium on Thomas Jefferson and the Virginia capitol sponsored by Colonial Williamsburg and the Library of Virginia. He also writes around a dozen book reviews every year for *Choice* and has just completed an article for a festschrift for a Croatian colleague. Each spring he travels in Europe for about two months and has recently spent time in Spain, France, Italy, the Hebrides, Shetland, and Orkney Islands, as well as the Near

East. This year his travels will take him to Poland, the Czech Republic, Belgium, and England.

Douglas R. Nickel *95 is the new director of the Center for Creative Photography at the University of Arizona, where he took up his new position last August. In addition to his selection as director, Doug has been appointed to a tenured position as associate professor of art history in the Department of Fine Arts at the university. Since 1997 he had served as curator of photography at the San Francisco Museum of Modern Art (SFMOMA), where he joined the curatorial staff in 1993. While curator at SFMOMA, he taught both undergraduate and graduate classes at Stanford University and the University of California, Berkeley. Doug was instrumental in the development of the photography collection at SFMOMA and was active in organizing original exhibitions and supervising the installation of traveling exhibitions. His exhibitions include "Dreaming in Pictures: The Photography of Lewis Carroll" (2002), which was accompanied by a substantial exhibition catalogue. Some of his other exhibitions are "Stranger Passing: Collected Portraits by Joel Sternfeld" (2001); "Carleton Watkins: The Art of Perception" (1999), the first major exhibition of the work of the nineteenth-century American landscape photographer; and "Snapshots: The Photography of Everyday Life" (1998). Since 1997 he has also organized two large-scale exhibitions of photography that traveled to Seoul, Korea, the first such surveys to be presented in that country. His book *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad* was published last year by Princeton University Press. Doug's essay "Roland Barthes and the Snapshot" recently appeared in the journal *History of Photography*, and he contributed a chapter titled "Photography and Invisibility" to the exhibition catalogue *The Artist and the Camera: Degas to Picasso*. He has also published on William Henry Fox Talbot, Clarence White, Walker Evans, and the painters Winslow Homer and William Harnett, among others.

Amy Ogata *96 is associate professor at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York City. She spent this year on a sabbatical with support from the American Association of University Women. This summer she will be in residence at the Canadian Centre for Architecture in Montreal continuing research for a project on creativity, design, and the material culture of childhood in postwar America. She has also been working as a consultant on an exhibition organized by the Los Angeles County Museum of Art on the Arts and Crafts movement in Europe and America that will open at the end of this year. [ogata@bgc.bard.edu]

Department Lecture Series

continued from page 15

February 24, 2004

Heping Liu

Wellesley College

*Old Trees and Wintry Forests:
Searching for an Ecological
Landscape in Eleventh-Century
Song China*

Cosponsored by the Tang Center
for East Asian Art

February 25, 2004

Samuel Gruber

*Arise and Build: The Art and Ar-
chitecture of American Synagogues*

Cosponsored by the Program in
Judaic Studies and the School of
Architecture

March 2, 2004

Alain Thote

Harvard University

*Art, Artists, and Craftsmen during
the Eastern Zhou period (8th–3rd
Century B.C.)*

March 9, 2004

Vinzenz Brinkmann

Glyptothek, Munich

*Colorful Customers: New Research
on Polychromy in Classical Greek
Sculpture*

March 26, 2004

Department of Art and Archaeology
Graduate Student Symposium

The Ends of Tradition

April 8, 2004

Mary McLeod

Columbia University

Charlotte Perriand's Art de vivre

April 20, 2004

Hermann Kienast

German Archaeological Institute,
Athens

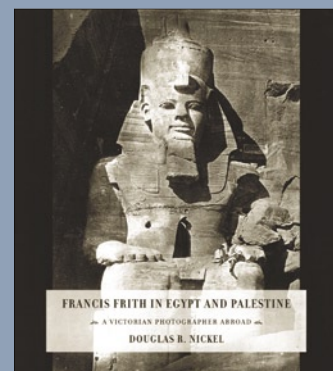
The Tower of the Winds in Athens

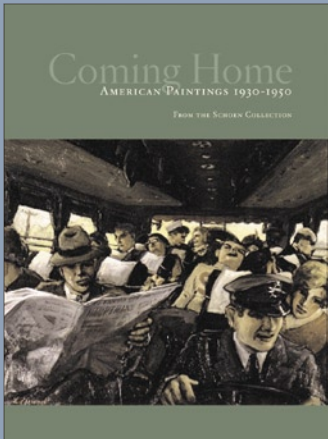
April 22, 2004

Elizabeth Barber

Occidental College, Los Angeles

*Penelope and the Origins of Greek
Art*





Catalogue of the exhibition co-curated by Paul W. Richelson *74



Painting by Douglas O. Pedersen '52 *59

Amy Papalexandrou *98 is currently a research assistant and editor at the Institute of Classical Archaeology at the University of Texas at Austin. Her work there focuses on publishing the University of Texas excavations at Chersonesos (Crimea) as well as on a pilot journal devoted to the archaeology of the Ukraine. She continues her involvement with the Princeton archaeological expedition to Polis Chrysochous, Cyprus, and plans to publish the medieval materials from that site. Last spring she was in Princeton, where she gave a paper on “The Byzantine House Reconsidered” for the Program in Hellenic Studies colloquium “The Byzantine Habitat.” She has recently published articles in *History of Photography*, *Word & Image*, *Journal of Modern Greek Studies*, and *Report of the Department of Antiquities of Cyprus*. She also contributed to *Archaeologies of Memory*, edited by Ruth Van Dyke and Susan Alcock (Blackwell, 2003), and is currently preparing an essay for *Art and Text in Byzantine Culture*, forthcoming from Cambridge University Press. [apapalex@yahoo.com]

Nassos Papalexandrou *98 completed a year of post-doctoral research at the Center for Hellenic Studies in Washington, D.C., then moved to the University of Texas at Austin, where he is now assistant professor of Greek art and archaeology in the Department of Art and Art History. His book *The Visual Poetics of Power: Warriors, Youths, and Tripods in Early Greece* is forthcoming later this year from Rowman & Littlefield in the series Greek Studies: Interdisciplinary Approaches. Nassos’s latest publication, on the art-historical implications of the newly discovered third-century B.C. papyrus containing 112 poems of the Hellenistic poet Posidippus of Pella, has just appeared in *Labored in Papyrus Leaves: Perspectives on an Epigram Collection Attributed to Posidippus (P.Mil. Vogl. VIII 309)*, edited by Benjamin Acosta-Hughes, Elizabeth Kosmetatou, and Manuel Baumbach (Washington, D.C., Center for Hellenic Studies, 2004). For the last few years Nassos has been engaged in the excavation and study of the newly discovered “palace” at Polis Chrysochous, Cyprus, under the auspices of the Princeton Cyprus Expedition. He presented a paper on this building at the 2004 annual meeting of the American Institute of Archaeology in San Francisco. Daughter Christina, now seven, keeps both Nassos and his wife Amy *98 busy with soccer games and swimming in the wonderful but chilly spring waters of Austin and the Hill Country. [papalex@mail.utexas.edu]

Douglas O. Pedersen '52 *59 had his second museum show in Princeton forty years ago and was then invited to set up the department of education at the Whitney Museum of Art. That experience,

which immersed him even more deeply in the art world, was followed by several years of his own “grand tour” of museums in Europe and the U.S. He spent a decade in Santa Fe, where he supported his maturing art habit in the best “Orwellian” tradition by working in some of the city’s finest kitchens. After a dozen years in Taos, he moved to Colorado and now lives in Sagauche, where he is still making art. In the last five years Doug has shown his art in Würzburg, Germany, and Los Angeles.

Véronique Plesch *94 continues to serve as chair of the Art Department at Colby College, although she looks forward to her sabbatical next academic year, when she plans to pursue her research on graffiti on wall paintings. In 2003 she published “Visual Intertextuality and Visual Metatextuality,” in *Sémiotique du beau / Groupe EIDOS, Paris I, Paris VIII*, edited by Michel Costantini (L’Harmattan, 2003); and, with Alexandra Libby, “Luca Giordano’s Baroque Hercules” in *On Some Works in the Colby College Museum of Art*, a special issue of *Colby Quarterly* (no. 39, 2004), edited by Michael Marlais and David Simon. Several other articles are forthcoming, including one in the proceedings of the Claremont and Hamburg conferences of the International Association of Word and Image Studies. This fall she also completed the manuscript of a book on pictorial Passion cycles in the Franco-Italian Alps; it will be published later this year by the Société Savoisienne d’Histoire et d’Archéologie. In May Véronique organized a symposium at Colby College on the subject of “Visual Literacy.” She continues to serve as a board member of the International Association of Word and Image Studies, and has been part of the editorial committee of the Hamburg proceedings. [vbplesch@colby.edu]

Sheryl E. Reiss *92, senior research associate in the Office of the Vice-Provost for Research at Cornell University, spent the academic year 2002–2003 as an Ailsa Mellon Bruce Senior Fellow at the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art in Washington, D.C. She worked there on a book project entitled *The Making of a Medici Maecenas: Giulio de’ Medici (Pope Clement VII) as Patron of Art*. She has co-edited, with Kenneth Gouwens of the University of Connecticut, a collection of essays entitled *The Pontificate of Clement VII: History, Politics, Culture*, which will be published late in 2004 or early in 2005 by Ashgate. Her contribution to this collection is entitled “Adrian VI, Clement VII, and Art.” She has also completed an article on Raphael’s patrons for the forthcoming *Cambridge Companion to Raphael*, edited by Marcia B. Hall. Sheryl has organized several sessions dedicated to the memory

of John Shearman for the meeting of the Sixteenth Century Studies Conference in Toronto in October 2004. [ser1@cornell.edu]

Paul W. Richelson *74, who is the assistant director and chief curator of the Mobile Museum of Art, contributed to the museum's celebration of the first full year in its new building with the exhibition "Coming Home: American Painting 1930–1950 from the Schoen Collection," which opened in October of 2003. Paul co-curated the exhibition with Georgia Museum of Art Director William U. Eiland and wrote several of the entries for the catalogue. The 128 paintings are currently on a two-year tour of six other southern museums. [richelson@ci.mobile.al.us]

Peter Rohowsky *75 (M.A.), after eighteen years associated with various photo archives, including Bettmann, Corbis, and Christies, has left Getty Images, where he was manager of photo research, and has joined D. Sole & Son, his wife's firm, dealing in American and European paintings, drawings, and sculpture. In addition, after living in New York for twenty-five years, he has now moved to Far Hills, New Jersey. [PSR6680@aol.com]

Ulrike Meyer Stump *96 (M.A.) continues to work on her dissertation, "Karl Blossfeldt: New Objectivity and Classicism in Weimar Germany," while teaching at the University of Zurich as well as at the University of Art and Design in Zurich. She was recently appointed as one of the five members of the new Swiss National Commission of Photography (Kommission für die finanzielle Unterstützung von Fotoprojekten von gesamtschweizerischer Bedeutung), and she also serves on the board of the Association of Private Lecturers of the University of Zurich (Vereinigung der Privatdozenten und -Dozentinnen der Universität Zürich). [umeyerstump@dplanet.ch]

Kurt von Meier *66 has recently transferred to emeritus status at California State University, Sacramento, where he was professor and chair of the Art Department for a number of years. He taught a wide range classes at CSUS and developed a four-semester series of courses titled "Art and Mythology." His classes were also frequently enhanced by guest speakers, including John Lilly, Joseph Campbell, Andy Warhol, Lou Reed, and Frank Zappa. Kurt's articles have appeared in *Artforum*, *Art International*, and *Vogue*, and he has curated exhibitions ranging from the art of the Huichols and Ikat weaving from Indonesia to shows featuring radical contemporary work. In addition to lecturing extensively in the U.S., Australia, and New Zealand, Kurt has studied with T'ai Chi masters, traditional Hopis, Tibetan

lamas, and masters of various Sufi schools.

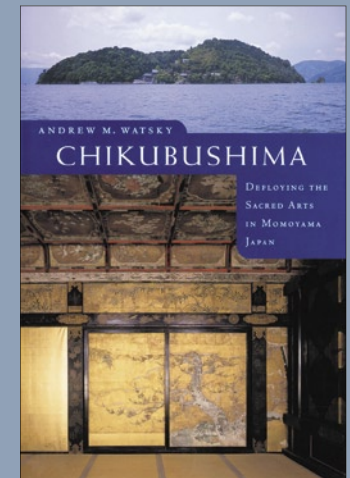
Last fall he and his students mounted an exhibition at CSUS titled "Mandala/Mirror Reflections: Works from the Private Collection of Kurt von Meier." Kurt is now supervising a group of current and former students who are working on a project to build a "Mirrored Room" inspired by Marcel Duchamp's notes.

Deborah Walberg *04 successfully defended her dissertation, "The Marian Miracle Paintings of Alessandro Varotari (il Padovanino, 1588–1649): Popular Piety and Painted Proselytizing in Seventeenth-Century Venice." A revised chapter of her thesis will be published in *Studi veneziani* this December as a full-length article: "Una perfettissima galleria: The Church of Santa Maria Maggiore in Venice." Deborah has received her second major grant from the Gladys Krieble Delmas Foundation to begin a research project on the artist in seventeenth-century Venetian society, which she will initiate this summer. She is currently a visiting instructor in the art department at the University of Tennessee. [dwalberg@libero.it]

Andrew Watsky *94, associate professor of art history at Vassar College, has just published *Chikubushima: Deploying the Sacred Arts in Momoyama Japan* (University of Washington Press, 2004). The book examines the art and architecture of a sacred island north of the ancient capital of Kyoto, including a lavishly decorated building dedicated to the worship of Benzaiten. At this year's College Art Association meeting Andy gave a paper which developed from his work on the book: "The Politics of Construction and Reconstruction: From Benzaiten Hall to Tsukubusuma Shrine Main Hall," which was part of the panel "Hidden Agendas: Political Symbolism in Japanese Art." He also spoke at the University of Kansas on Japanese ceramics, a topic related to his next long-term project on a sixteenth-century text and objects—ceramics, paintings, and calligraphy—associated with *chanoyu*, the tea ceremony. Every summer he travels to Japan, where his research has been sponsored by a variety of grants. He and his wife have five-year-old twins. [anwatsky@vassar.edu]



Kurt von Meier *66 at the exhibition "Mandala/Mirror Reflections: Works from the Private Collection of Kurt von Meier"



Music from the Land of the Jaguar

April 17–September 5, 2004

“Music from the Land of the Jaguar,” an exhibition of musical instruments from the major cultures of the ancient Americas that flourished from 1000 B.C. to the beginning of the Spanish conquest in A.D. 1519, opened in the museum’s pre-Columbian galleries on April 17.

Drawn primarily from the permanent collection, the exhibition unites musical instruments of extraordinary rarity with their depictions in different mediums, and explores the connections between musical and ritual iconography in ancient Mesoamerican art.

Archaeological finds attest to the great variety of instruments and forms of musical expression and dance in the Maya world, the Aztec territories, and the extensive Andean empire of the Inca. Sixteenth-century Spanish chroniclers in Mexico and Peru have left texts that vividly describe the musical instruments, singing, and dancing of the Aztec and Inca. It is clear from historical evidence that music and dance in the ancient cultures of the Americas were often closely linked to ritual and ceremony.

“Music from the Land of the Jaguar” is the first exhibition to explore these connections in depth and present so extensive a collection of musical instruments and imagery from Mexico and Central and South America. Among the objects on view are elegant polychromatic vessels from the Late Classic Maya period (A.D. 600–900) that depict musical activity in association with historical and supernatural events, as well as numerous sculptures of musicians and musical instruments, including the ceramic figure of a Maya dwarf, considered an auspicious and perhaps supernatural being, illustrated above.

The exhibition was developed by Gillett G. Griffin, faculty curator of pre-Columbian and Native American art, and John Burkhalter, musician and independent scholar. A Web site for the exhibition, featuring audio recordings of various instruments in the exhibition, can be explored at www.princetonartmuseum.org.

Late Classic (A.D. 600–900)
Mayan effigy of a dwarf
in state of transformation
and in dance pose, holding
a conch shell trumpet.
Museum purchase, partial
gift of Leonard H. Bern-
heim Jr., Class of 1959
[1996–58]



Bruce M. White

The Book of Kings: Art, War, and the Morgan Library’s Medieval Picture Bible

March 6–June 6, 2004

“The Book of Kings: Art, War, and the Morgan Library’s Medieval Picture Bible” presents twenty-six pages of one of the greatest treasures of medieval manuscript illumination, on loan while the volume is unbound for conservation and study and while the Morgan Library undergoes an extensive expansion project. Organized by the Walters Art Museum, Baltimore, with the cooperation of the Morgan Library, New York, “The Book of Kings” takes advantage of this exceptional opportunity to view so many sheets of the manuscript in one exhibition. The exhibition explores the ways in which Christian, Muslim, and Jewish cultures used narrative to define themselves and their values, and found common ground in this retelling of Old Testament stories entirely in images.

The Picture Bible was produced in France in the thirteenth century and is thought to have been commissioned by Louis IX of France (Saint Louis), who built the Sainte-Chapelle in Paris to house the Crown of Thorns and other relics, before leaving for the first of his two Crusades in



Joseph Zehavi 2001

Noah and the Ark, detail of Morgan Library Ms. M. 638, folio 2v © The Morgan Library, New York

1248. A later owner of the manuscript was the Cardinal of Cracow, who offered it as a diplomatic gift to the great Persian Muslim Shah 'Abbas in the early seventeenth century. It eventually came into the hands of Jewish owners, probably in the eighteenth century. These movements are documented by marginal inscriptions left by the successive owners in Latin, Persian, and Judeo-Persian, showing the appropriation of the narrative contents and the assimilation of the sumptuous volume into these diverse cultures.

On view with the manuscript are other objects from the Gothic period—arms and armor, religious artifacts, and everyday domestic items—that allow the viewer to compare actual objects with the images in the manuscript. The medieval artists set tales such as Samson and Delilah, David and Goliath, and Noah's ark in their own times, and the objects on view give viewers a more accurate understanding of those shown in the manuscript and insight into the era when they were produced. The works exhibited are drawn from the collections of the Morgan Library and the Walters Art Museum.

In addition, the Princeton exhibition presents three objects lent by The Metropolitan Museum of Art: a coat of chain mail, a war hat, and a sword. The chain mail coat and war hat date from the fifteenth century, as virtually no examples from the thirteenth century survive, but they are similar to objects that would have been familiar to the early viewers of the manuscript.

The exhibition curators are William Noel, curator of manuscripts and rare books at the Walters Art Museum, an expert on illuminated medieval manuscripts of Northern Europe, and Daniel Weiss, dean of the faculty of the Zanvyl Krieger School of Arts and Sciences at Johns Hopkins University, and the leading authority on the Morgan Picture Bible.

The Centaur's Smile: The Human Animal in Early Greek Art

October 11, 2003–January 18, 2004

Last fall the museum was visited by a host of monsters in various forms, all thousands of years old. "The Centaur's Smile: The Human Animal in Early Greek Art" presented more than a hundred objects documenting the phenomenon of composite creatures in early Greek art: centaurs, satyrs,

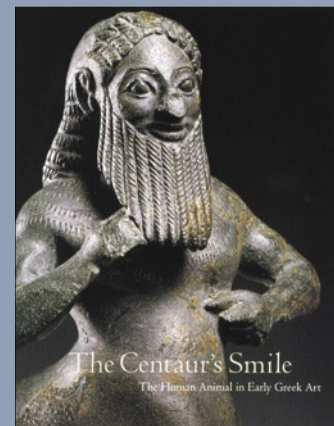
sphinxes, sirens, and Gorgons, as well as individual gods and demons such as Pan, Acheloo, Triton, Typhon, and the bull-headed Minotaur.

Human animals—beings with mixed human and animal characteristics—played a central role in Greek myth and are ubiquitous in Greek literature and art. Diverse in form, origin, and character, some of these fantastic creatures first appeared in Greece during the Bronze Age, only to vanish during the subsequent cultural hiatus of the Greek Dark Age (ca. 1100–950 B.C.). Their reappearance in the sculpture and ceramics of the Protogeometric and Geometric periods (950–700 B.C.) heralded an era of renewed contact between Greece and the cultures of Egypt and the Near East.

The central figure of the exhibition was the centaur, the beast who stands with his hooves in two worlds, straddling the rough freedom of Nature and the reasoned ascent of human culture. Although their unbridled desires often resulted in thoughtless violence, centaurs were also seen as brave and loyal to their comrades—worthy opponents for Greek heroes like Theseus and Herakles. At the other end of the mythological scale, the good centaurs Cheiron and Pholos were renowned for their wisdom and hospitality to humankind. The exhibition also examined the roles and significance of other equally fascinating members of the Greek mythological menagerie—sirens, sphinxes, and others.

The exhibition grew out of Damon Mezzacappa's gift to the art museum of a spectacular bronze statuette of a centaur, dated to about 530 B.C. This acquisition stimulated a course taught by Professor William Childs and Michael Padgett, curator of ancient art at the museum, on composite creatures in Greek art. Childs and Padgett—together with Despoina Tsiafakis of the Cultural and Educational Technology Institute in Xanthi, Greece—contributed essays to the lavish 426-page exhibition catalogue, edited by Padgett. The cloth edition of the catalogue is available from Yale University Press (www.yale.edu/yup) and the paperback edition from the Princeton University Art Museum (www.princetonartmuseum.org). Publication of the catalogue was supported by a generous subsidy from the department's Publications Committee.

After its showing in Princeton, the exhibition traveled to the Museum of Fine Arts in Houston, where it was on display from February 22 through May 16.



The *Department of Art and Archaeology Newsletter* is produced by the Publications Office of the Department of Art and Archaeology and the Office of Communications, Princeton University.

Editor: Christopher Moss

Design: Megan Peterson

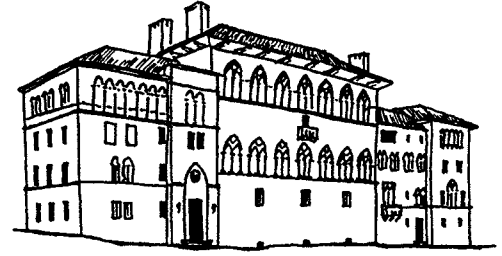
Photography: Denise Applewhite, John Blazejewski, Elisabeth Childs, William Childs, David Connelly, Andrea Kane, Thomas Leisten, Ruth Stevens, Bruce M. White, Joseph Zehavi

Illustrations: JoAnn Boscarino

Cover illustration: detail of a mosaic pavement, ca. A.D. 526–540, from the House of the Bird Rinceau at Antioch-on-the-Orontes, Turkey, excavated by Princeton archaeologists in 1934. The Princeton University Art Museum y1965-227.

Department of Art and Archaeology newsletters are available in PDF format on the Web at www.princeton.edu/~artarch/newsletter.

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



CHECK HERE IF NEW ADDRESS

NAME

ADDRESS

TELEPHONE

E-MAIL

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

First Class Mail
U.S. postage
PAID
Permit no.186
Princeton, NJ

Copyright © 2004 by
The Trustees of Princeton University

*In the Nation's Service and
in the Service of All Nations*