



Art ARCHAEOLOGY

Newsletter



Dear Friends and Colleagues:

You've been hearing about the Marquand Library building campaign in the last two newsletters, but now the end really *is* in sight. After coping with an off-site facility for the past year and a half, faculty and students (and the Marquand staff) are eagerly looking forward to this fall, when the books will be back where they belong.

The cavernous pit in front of McCormick Hall — site of an underground space for study and book stacks — is now paved over, a third floor with wall-to-wall glass is in place on top of the building, and plans for landscaping with lawn, rhododendrons, and winter-blooming jasmine are on the drawing boards. While the department has received some substantial donations to help underwrite the project, we are still working on raising funds to get the job done.

In the fall, we were very pleased to welcome Anne McCauley as a new member of the faculty, replacing Peter Bunnell as David Hunter McAlpin Professor of the History of Photography and Modern Art (see page 6). Hal Foster, Al Acres, and Alastair Wright were on leave all year, and John Wilmerding and Danny Ćurčić were both off for a term. While no visiting faculty replaced them, we were fortunate that two three-year Fellows in the Society of the Fellows in the Humanities were affiliated with the department and each



taught a course — Branden Joseph, a modern specialist, and Francisco Prado-Vilar, a medievalist. In September Trudy Buxton Jacoby joined us as the new director of the Visual Resources Collection (see page 23).

The department also sponsored or cosponsored two conferences in the academic year 2002–2003: “Art and Architecture in the First Pop Age” in November, organized by Hal Foster and Branden Joseph; and “Art History and Its Technologies” in March, organized by graduate students Scott Allan and Nick Camerlenghi. For those who like to plan ahead, the department and the Jansen-La Palme Visiting Professorship Fund will sponsor the symposium “The Italian Renaissance City: Art, Architecture, and Civic Identity” on September 19–20, 2003. Organized by John Pinto and myself, it features an interdisciplinary panel of speakers from the U.S. and Europe. Alumni and friends are most welcome to attend, but registration is necessary. Further details can be found on the symposium Web site at www.princeton.edu/~artarch/ItalianCity.

Finally, I would like to thank Julie Angarone, our gifted computer technician, who is responsible for the new look of the department Web site, www.princeton.edu/~artarch/, which features faculty photos and biographical information. We invite you to check it out.

Please stay in contact with us by e-mail at artnews@princeton.edu or by mail at Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018. We welcome your interest, your news, and your suggestions.

*Patricia Fortini Brown,
chair*

SPRING 2003

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Faculty News

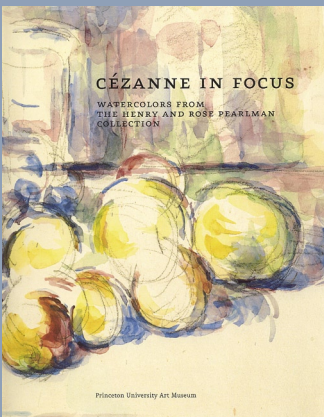
Al Acres was on leave in Washington, D.C., for the academic year 2002–2003 as Samuel H. Kress Senior Fellow at the Center for Advanced Study in the Visual Arts. In December he presented a portion of his project, a book on foreshadowings of the Passion and insinuations of evil in Renaissance images of Christ's infancy, in a lecture at the National Gallery entitled "Where Now Is the Power of the Devil? On Darkness Near the Christ Child." In the summer of 2002 he participated in a Luce Foundation initiative to explore the teaching of art history in China. Led by Alfreda Murck *76, four scholars from American universities lectured and presented seminars at universities in Guangzhou, Nanjing, and Beijing. Conversations with Chinese colleagues and students proved to be endlessly illuminating, not only about their research, pedagogy, and curricula, but also about our own. Acres lectured on multiple layers of time in Rogier van der Weyden's *Descent from the Cross* and led graduate/faculty seminars on implications of "realism" in northern Renaissance painting. In spring 2003, he has been invited to speak at the Institute of Fine Arts of New York University and at the University of Washington. This summer he will present a paper at the International Medieval Congress in Leeds.

Carol Armstrong recently published *Manet/Manette* (Yale University Press, 2002), a book that proposes a novel view of Manet and of modernism. Her most recent articles include "A Scene in a Library: An Unsolved Mystery," in *History of Photography* (summer 2002); "Reflections: The Books of Rabbi Hayyim Eleazar Shapira, Mukachevo, 1938," in *History of Photography* (autumn 2002); and "This Photography Which Is Not One: In the Grey Zone with Tina Modotti," in *October* (fall 2002). She was active as a speaker this academic year, delivering the Princeton University President's Lecture in December on "Manet and Cézanne: In the Margins of Their Modernism." Armstrong was the keynote speaker at the Eighth Annual Philadelphia Symposium on the History of Art in March and this spring held the Belle Rubicoff Distinguished Visiting Lectureship at Vassar College, where she spoke on Manet and Cézanne. At the Walters Art Museum in Baltimore she lectured on "Flesh Color: Impressionism and the Female Body." She also spoke on "From Stone to Vapor: The Erotics of Color from Balzac to Huysmans, Manet to Moreau" at Harvard University. She is the coeditor of and a contributor to *Women Artists at the Millennium*, to be published

by the M.I.T. Press this year. She is also acting as the co-curator of "Oceanflowers and Ferns: Drawings, Nature Prints, Real Specimens, and Photograms," an exhibition of the photographs of Anna Atkins and botanical drawings that will open in the fall of this year at The Drawing Center in New York. She will also edit and contribute an essay to the show's catalogue. The J. Paul Getty Museum has invited Armstrong to serve as the guest curator of the exhibition "Cézanne in the Studio: Still Life in Watercolors," which will open in the fall of 2004, and for which she will write the catalogue. She has been active this year on the advisory committee to the board of trustees of the Guggenheim Museum, as a juror and interviewer for the Mellon Foundation, and as a Whitney Museum Independent Study Program tutor.

In this as in previous years, **Robert Bagley's** appetite for writing newsletter copy was vanishingly small. Under duress, he admitted that his main ongoing research interest continues to be the archaeology of ancient Chinese music. Apparently he gave lectures last spring at the Metropolitan Museum of Art and at Cornell University in connection with the exhibition "Ancient Sichuan." This May he will give lectures at the Ecole Pratique des Hautes Etudes in Paris, and he concedes the possibility that spring in Paris will be nice. The press deadline was upon us before anything further could be extracted from him. Our own research has, however, discovered that when, for its tenth anniversary issue, *The Art Book* asked art-historical luminaries to name their choices for "Best Book of the Decade," *Ancient Sichuan*, which Bagley edited, was the choice of Sister Wendy. Asked to comment, Bagley was speechless.

Patricia Fortini Brown, department chair, gave the Macdonald Stewart Lecture in Venetian Culture at Queens University in Kingston, Ontario, in 2002. During the fall recess she spent several days at Notre Dame University as the Provost's Distinguished Women Lecturer, giving two seminars and a lecture drawn from her forthcoming book, tentatively entitled *Private Lives: Art, Architecture, and the Family in Renaissance Venice*, to be published by Yale University Press in 2004. She also lectured at the Smithsonian Institution in a symposium on the early origins of Venice and gave a paper at the annual conference of the Society of Seventeenth-Century Music, held in 2002 at Princeton. Earlier this year, she organized and



directed an interdisciplinary Spring Weekend Seminar at the Folger Shakespeare Library with the theme “Artifice and Authenticity: The Ambiguities of Early Modern Venice.” Brown is presently working on an exhibition on “The Italian Domestic Interior, 1400–1600,” to be held at the Victoria and Albert Museum in 2006.

Slobodan Ćurčić spent the spring 2003 semester on sabbatical leave in Thessaloniki, where he is completing a book entitled *In the Shadow of Hagia Sophia: Architecture in the Balkans from Diocletian to Suleiman the Magnificent*. In March he was in Kosovo as a member of the UNESCO Mission to Kosovo. His recent articles include “Function and Form: Church Architecture in Bulgaria, Fourth–Nineteenth Centuries,” in *Treasures of Christian Art in Bulgaria*, edited by Valentino Pace (Sofia, 2001); “Exonarthax of Hilandar: Question of Form and Patronage,” in *Osam Vekova Hilandara*, edited by Vojislav Korac (Belgrade, 2001); and “The House in the Byzantine World” in *Everyday Life in Byzantium*, which was published in English and Greek editions (Athens, 2002). With Oleg Grabar, he organized the conference “The Return of the Dome: A Colloquium” at Princeton in May of 2002, where he also gave two papers. He also spoke at an international conference in Rethymnon, Crete, on “1453: The Fall of Constantinople and the Transition from Medieval to Modern Times,” and gave lectures at the University of Wisconsin, Madison, and Bates College in Lewiston, Maine. Ćurčić is presently involved in the preparation of two exhibitions. For “Faith and Power: Byzantine Art, 1261–1557,” organized by the Metropolitan Museum of Art and scheduled to open in March of 2004, he is acting as a liaison between the museum and lending institutions in Serbia and is writing a text entitled “The Religious Settings of the Late Byzantine Sphere” for the exhibition catalogue. He is also one of the principal organizers of the exhibition “Architecture as Icon: Representations of Architecture in Byzantine Art,” which will be jointly sponsored by Princeton and the European Center for Byzantine and Post-Byzantine Monuments in Thessaloniki. The show is scheduled to open at the Museum of Byzantine Culture in Thessaloniki in 2006 and will then be on view at the Princeton University Art Museum in 2006–2007.

Esther da Costa Meyer published an article on the Italian architect Lina Bo Bardi in *Harvard Design Magazine* this year. Her article on Peter Eisenman in Italy appeared in *Progetto*. She is also the co-curator of a show on Schoenberg, Kandinsky, and the Blue Rider which will open at the Jewish Museum in New York this fall. Last summer da Costa Meyer spoke at the symposium



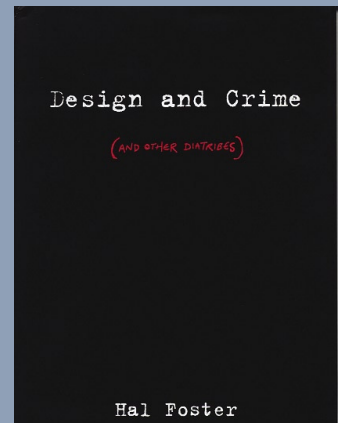
John Blazejewski

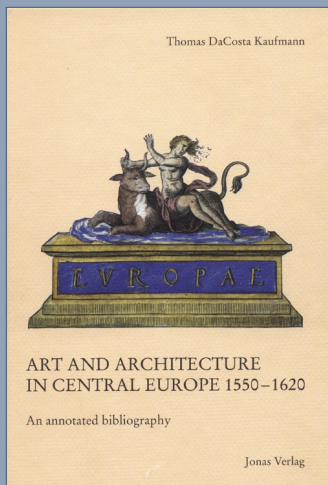
Department faculty (left to right): Hugo Meyer, Anne McCauley, T. Leslie Shear Jr., Thomas DaCosta Kaufmann, John Wilmerding, Thomas Leisten, Patricia Fortini Brown, John Pinto, Esther DaCosta Meyer, Anne-Marie Bouché, Carol Armstrong, Yoshiaki Shimizu, Jerome Silbergeld (not pictured: Al Acres, Robert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

on Vienna organized by the Sterling and Francine Clark Art Institute. She is presently completing a book, tentatively titled *Architectural and Urban Change in Nineteenth-Century Paris*, which will be published by Yale University Press.

Hal Foster's new book *Design and Crime (and Other Diatribes)* has recently been published by Verso. Another book, titled *Prosthetic Gods*, concerning the relation between modernism and psychoanalysis, is due out next year from M.I.T. Press. He is also at work on a book on Pop for Phaidon. He continues to write regularly for the *London Review of Books*, the *Los Angeles Times Book Review*, *October*, and the *New Left Review*.

Thomas DaCosta Kaufmann was the general editor of *Art flamand et hollandais: Belgique et Pays-Bas, 1520–1914* (Paris, Citadelles et Mazenod, 2002) and the author of the section on the pictorial arts from 1580 to 1750. He also contributed chapters to a number of books that appeared during the academic year, including “The Challenge of Central Europe to the Historiography of Art,” in *Theater am Hof und für das Volk: Beiträge zur vergleichenden Theater- und Kulturgeschichte. Festschrift für Otto G. Schindler*, edited by Brigitte Marschall (Vienna, Böhlau, 2002); “Antwerpen als künstlerisches Zentrum und sein Einfluß auf Europa und die Welt,” in *Hans Vredeman de Vries und die Renaissance im*





Norden (Munich, Hirmer, 2002); "National Stereotypes, Prejudice, and Aesthetic Judgments in the Historiography of Art," in *Art History, Aesthetics, Visual Studies*, edited by Michael Ann Holly and Keith Moxey (Sterling and Francine Clark Art Institute, 2002); and "Will the Jagellonians Again Have Their Day? The State of Scholarship on the Jagellonians and Art in the Hungarian and Czech Lands," in *Die Jagellonen: Kunst und Kultur einer europäischer Dynastie an der Wende zur Neuzeit*, edited by Dietmar Popp and Robert Suckale (Nuremberg, Germanisches Nationalmuseum, 2002). He also contributed "Il lavoro della famiglia Strada sui mulini e sul moto delle acque a essi correlato/The Stradas: Work on Mills and the Movement of Water in Context," to *L'album fiorentino dei "Disegni Artificiali" raccolti da Jacopo e Ottavio Strada*, edited by Vittorio Marchis and Luisa Dolza (Rome, Edizioni dell'elefante, 2002). His entries on Joris Hoefnagel appeared in *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*, edited by Sibylle Ebert-Schifferer (National Gallery of Art, 2002). He also published articles on Islam, art, and architecture in the Americas in *Res*, and on Nicodemus Tessin the Younger in *Konsthistorisk Tidskrift*. In collaboration with Heiner Borggreffe and Thomas Fusenig, he has completed a revised and updated edition of his *Art and Architecture in Central Europe, 1550-1620: An Annotated Bibliography*, which has been published by Jonas in Marburg. The Pindar Press will shortly publish a collection of Kaufmann's writings — *The Eloquent Artist: Essays on Art, Art Theory, and Architecture, Sixteenth to Nineteenth Century* — and his article "Luigi Lanzi: Collecting, Historiography, and the Exchange of Paintings between Vienna and Florence" will appear in *Bildertausch*, edited by Johannes Weidinger and Nora Fischer. He has also written the chapter "The Seventeenth Century," for *Historia Universal de Arte*, edited by Joan Sureda (Barcelona and Madrid, Lunewerg, forthcoming). During the academic year Kaufmann lectured at the Victoria and Albert Museum in London, at the Nationalmuseum in Stockholm, at the Detroit Institute of Art, and at the annual meetings of the Renaissance Society of America and the Society for Seventeenth-Century Music. The Royal Swedish Academy of Sciences has elected Kaufmann as a foreign member. He fills the position formerly held by Sir Ernst Gombrich, with whom he studied at the Warburg Institute in London.

Thomas Leisten has just published *The Architecture of Samarra: Results of the German Excavation in Samarra, 1911-13*, volume 1, *The First Campaign, 1910-12* (Mainz, Philip

von Zabern, 2003), part of the definitive publication of the excavations at the well-known site in Iraq. Two of Leisten's articles appeared this year in *Annales Archéologiques Syriennes*: "Preliminary Report on the First Season at Kharab Sayyar, 1997," and "Preliminary Report on the Excavation of Bālis, 1996, 1998." His entry "Maqbara (Iran)" will appear in the second edition of the *Encyclopaedia of Islam*, currently in press at Brill in Leiden. He has also contributed "Bagdad um 800: Streiflichter auf das Leben in Palästen und Hütten" to the catalogue of the exhibition "Ex Oriente: Isaak und der weiße Elefant," which will be on display in Aachen from June through September. During the past academic year Leisten presented lectures on Ernst Herzfeld and the excavation of Samarra at M.I.T. and the Dar al-Athar in Kuwait, on Abbasid Art at the Metropolitan Museum of Art, and on the Umayyad complex at Bālis at the Pergamon Museum in Berlin. He also gave a paper on the meaning and function of the *qubba* in Islamic funerary architecture at the Princeton colloquium "The Return of the Dome" and on the emancipation of Abbasid art for the Aga Khan Program at Harvard. He has been the department's director of graduate studies since the fall of 2002 and is the director of the excavations at Bālis in Syria.

Anne McCauley contributed a chapter on the paintings by Matisse in the Isabella Stewart Gardner collection and how they were acquired to *Eye of the Beholder: Masterpieces from the Isabella Stewart Gardner Museum*, edited by Alan Chong (Boston, Beacon Press, 2003). Her essay "Das fotografische Abenteuer von Maxime Du Camp," appeared in *Die Eroberung der Bilder: Photographie in Buch und Presse, 1816-1914*, edited by Charles Grivel, André Gunthert, and Bernd Stiegler (Munich, Wilhelm Fink Verlag, 2003). She also published the article "Talbot's Rouen Window: Romanticism, Naturphilosophie, and the Invention of Photography" in the summer 2002 issue of *History of Photography*. In May she lectured at Harvard University on the topic "Why Popular Photography Matters: The History of Photography after the Victory of Art Photography."

John Pinto wrote the foreword to a new edition of William L. MacDonald's book *The Pantheon: Design, Meaning, and Progeny*, published by Harvard University Press. His article "Andrea Pozzo's *Prospettiva de Pittori e Architetti*: Architecture As a System of Representations," in *The Built Surface*, edited by Christy Anderson and Karen Koehler, was published by Ashgate. Pinto is currently working on the Jerome Lectures, which he will give next spring in Ann Arbor and at the American

Academy in Rome. His topic is the reception of classical antiquity by architects in eighteenth-century Rome. Together with Patricia Fortini Brown he is organizing an interdisciplinary conference on the Italian Renaissance city, which will take place at Princeton this coming September.

Yoshiaki Shimizu, director of the Program in Chinese and Japanese Art and Archaeology, was a respondent at the three-day symposium "Painting in East Asia," held at the University of Taipei, Taiwan, in October of 2002. His paper, which was on East Asian paintings of more recent decades, will be published next year as part of the symposium proceedings. He will travel again this summer to Kanazawa, Japan, to serve as the field director of the PII (Princeton in Ishikawa) program, Princeton's intensive Japanese summer school. In August he will be in Sydney, Australia, to lecture for the special exhibition of Japanese art jointly organized by the government of Japan and the Art Gallery of New South Wales. Shimizu will also participate in the symposium on the theme of the four seasons in conjunction with that exhibition. After the Australian stint, he will travel to Korea for ten days under the auspices of the Korea Foundation to visit several historical and art-historical sites and to meet with Korean art historians. In the meantime, he has been serving as a consultant to the *National Geographic* magazine, which is planning to feature the theme of Samurai in next December's issue. He continues to serve as chair of the art advisory committee for the Asia Society and as a member of the visiting committee of the Japan Society Galleries, both in New York.

Jerome Silbergeld, director of the P. Y. and Kinmay W. Tang Center for East Asian Art, chaired the panel on contemporary art at the International Conference on the History of Painting in East Asia, held in Taipei, and gave visiting lectures on Chinese cinema, gardens, and painting at the Asia Society and the China Institute in New York City, at Notre Dame, Oberlin, Ohio State University, Harvard, the Princeton University Art Museum, the University of Pennsylvania, and the Institute for Advanced Study. His ten-page review of Jonathan Hay's book *Shitao: Painting and Modernity in Early Qing China* was published in the *Harvard Journal of Asian Studies*, and his book *Hitchcock with a Chinese Face: Cinematic Doubles, Oedipal Triangles, and China's Moral Voice* was accepted for publication by the University of Washington Press. As director of the Tang Center, he coordinated with the Princeton University Art Museum the purchase of contemporary Chinese calligraphy, photography, and painting; was the organizer of the Tang Center's dedication

symposium, "Persistence/Transformation: Text as Image in the Art of Xu Bing"; and organized the Tang Center's spring 2003 Chinese film series. He also introduced a new course on Chinese architecture into the departmental curriculum.

John Wilmerding spent the fall 2002 term on sabbatical, during which time he completed his new book, *Signs of the Artist: Signatures and Self-Expression in American Paintings*, and sent it off to Yale University Press, who expect to have it out this fall. He also contributed an introduction to *Francis A. Silva (1835–1886): In His Own Light*, the catalogue which accompanied an exhibition in the late spring of 2002 at the Berry-Hill Galleries in New York, curated by our recent graduate student Mark D. Mitchell '02. Wilmerding also reviewed the recent large-scale monographic exhibition devoted to Thomas Eakins at the Philadelphia Museum of Art for *Apollo* magazine and wrote entries on works by Harnett and LaFarge for the upcoming show of Harvard's Grenville Winthrop collection at the Metropolitan Museum of Art. President George W. Bush reappointed him to membership on the Committee for the Preservation of the White House, and he continued to serve as a trustee of the Guggenheim Museum, the Northeast Harbor Library in Maine, the Wyeth Foundation for American Art, and the College of the Atlantic in Maine. He retains his affiliation with the Metropolitan Museum as a visiting curator in the Department of American Art. During the past year Wilmerding lectured at McCulloch Hall in Morristown, New Jersey; the Anschutz Collection in Denver; and the Nelson-Atkins Museum in Kansas City. He is currently working on a book to be called *American Art at Princeton*, which will include a comprehensive catalogue of the University's collections of American drawings and watercolors, and will accompany a planned traveling exhibition of highlights, "From West to Wesselman," beginning in the fall of 2004. Diana Tuite, a current graduate student in the department, is assisting with research on the project.

Alastair Wright is spending the 2002–2003 academic year on leave in Europe, where he is completing a book on the early period of Henri Matisse's career. He is also carrying out research for a new project that will examine the representation of death in nineteenth-century French painting. During the year Wright lectured at Tate Britain in London and at the annual meeting of the Association of Art Historians in London.

Art Museum News

The Art of Structural Design: A Swiss Legacy March 8–June 15, 2003

From New York's George Washington Bridge to the new Leonard P. Zakim Bunker Hill Bridge in Boston, some of the country's most acclaimed structures are the products of Swiss design.

This is the first exhibition devoted to the work of Robert Maillart, Othmar Ammann, Heinz Isler, Christian Menn, and their teachers at the Federal Institute of Technology (ETH) in Zürich, Wilhelm Ritter and Pierre Lardy. These designers are praised by artists, architects, and structural engineers alike for revolutionizing their field by creating new forms that extend technical and aesthetic limits, and in the process setting in motion the modern relationship between form and function.

"Rarely does a new art form emerge to challenge old ideas about artistic boundaries. This has happened in our present age, with the birth of the art of structural engineering," said

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The Ganter Bridge in Switzerland, designed by Christian Menn and completed in 1980

Courtesy of Christian Menn

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David P. Billington, Gordon Y. S. Wu Professor of Engineering in the Department of Civil and Environmental Engineering, and director of the Program in Architecture and Engineering at Princeton, who for the past twenty-five years has conducted research at the ETH and is the organizing force behind the exhibition and the accompanying publication.

The exhibition also is a tribute to Professor Billington, who pioneered the integration of the liberal arts into engineering education during his forty-five years of teaching at Princeton University, developing highly acclaimed courses that place the discipline within scientific, historic, and artistic contexts. The exhibition explores the educational philosophy of the ETH and how it can serve as a model for invigorating engineering education and the practice of structural engineering in the United States.

Through representations of original drawings as well as photographs, archival material, three-dimensional models, an interactive stereoscopic photography display, and a CD-ROM presentation, the exhibition explores the critical role aesthetics play in structural design. This includes some of the designers' most widely recognized and

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Anne McCauley

Emeritus Faculty

Peter Bunnell reports that he is now fully retired, having completed the seemingly endless paperwork, etc. He continues on a consulting basis in the Princeton University Art Museum, and he assisted with the exhibition "Edward Ranney Photographs: The John B. Elliott Collection" that opened on February 15th. He also authored the exhibition catalogue published by the museum. Bunnell served on the 2003 grants review committee of the Judith Rothschild Foundation and is supervising four graduate students who are writing their dissertations and one student currently doing research in England. *Lewis Carroll, Photographer: The Princeton University Library Albums* (Princeton University Press, 2002), to which he contributed an introduction, received a special commendation in the 2002 Krazna-Krausz Photography Book Awards.

Sam Hunter was a member of the organizing committee for two connected exhibitions in Venice, Italy, in the spring and summer of 2002. "Jackson Pollock in Venice" and "The Irasci-

bles and the New York School" were on display from March through June at two venues: the Museo Correr in the Piazza San Marco in Venice and the Centro Culturale Candiani in Mestre. He presented an opening address on the "Irascibles" and contributed two essays to the exhibition catalogue published by Skira: "An American Master: Jackson Pollock, 1930–1949, Myth and Reality," and "The Most Outrageous 'Irascibles': Ad Reinhardt and the Color-Field Painters." [samsampnc@aol.com]

Jim Marrow's recent publications include two articles: "Une page inconnue des Heures de Turin," in *Revue de l'Art* 135 (2002), and "The Pembroke Psalter-Hours," in "Als ich kan": *Liber Amicorum in Memory of Professor Dr. Maurits Smeyers*, edited by Bert Cardon, Jan Van der Stock, and Dominique Vanwijnsberghe (Louvain, 2002). He is collaborating on the exhibition "Marc Caussin, enlumineur de Valenciennes au XVI^e siècle," planned for 2003–2004 at the Bibliothèque Municipale in Valenciennes, and on one for 2005 at the New York Public Library on the library's holdings of Western European illuminated manuscripts.

New Faculty

This fall the department welcomed **Anne McCauley** as the David Hunter McAlpin Professor of the History of Photography and Modern Art. She is well qualified to continue the tradition of teaching and scholarship in the history of photography that was pioneered at Princeton by Peter Bunnell. A specialist in nineteenth- and twentieth-century photography and European art, McCauley earned her B.A. from Wellesley College and a Ph.D. from Yale. She has taught at the University of New Mexico and the University of Texas, Austin, and since 1988 was a professor at the University of Massachusetts, Boston (Harbor Campus), where she has also served as chair. From 1978 to 1981 she was assistant director of the University of New Mexico Art Museum.

McCauley is interested in all aspects of photography — from its artistic to its everyday incarnations — and she joins a traditional art historian's respect for the object (in this case the photographic image) with the archival historian's nose for the details and documents of the past.

While she looks forward to working with the Princeton University Art Museum's collection of

photographs, her published work reveals a contemporary set of interests in a wide variety of questions in which photography, that most ubiquitous of media, is implicated, including gender and the "gaze," industry, science, and mechanical reproduction.

McCauley's most recent book, *Industrial Madness: Commercial Photography in Paris, 1848–1871* (Yale University Press, 1994), focuses on the "commercial" photography that includes the work of Nadar, Braquehais (the nude), Collard (machines), Aubry (still lifes and industrial design), and the "art reproduction." She has also published on the aesthetic qualities of photography and has investigated philosophical and epistemological questions in articles, book chapters, and essays. Her recent publications include chapters on Edward Steichen's work for Alfred Stieglitz's 291 gallery and on the Rodin exhibitions at the gallery for the catalogue *Alfred Stieglitz and His New York Galleries*; an essay on the historiography of photography in an issue of *History of Photography* which she guest-edited; a piece on Parisian stereoscopic photographs; a chapter on François Arago, who announced Daguerre's invention before the French Chamber of Deputies; and another on the South Kensington Museum — now called the

Victoria and Albert — and the entry of photography into public museums and libraries.

Her current research projects include a major study on Edward Steichen in France, focusing on how the periods of his career in France shaped his style and his career. She is also preparing an essay on Isabella Stewart Gardner and her “Palazzo Barbaro” circle in Venice which will appear in a catalogue accompanying an exhibition that opens at the Isabella Stewart Gardner Museum in 2004 and then moves to the Biblioteca Marciana in Venice. Another of her current projects is an article on photography and copyright for an anthology on copies to be published by Cambridge University Press.

During her first year in the department, McCauley taught several new courses, including an undergraduate class on Alfred Steiglitz and a

graduate seminar titled “Inventing Photography” that examined the visual, intellectual, and technological background that preceded the establishment of photography as an artistic medium. The class concluded by studying works of the 1840s, the period when most history of photography classes begin.

She has already drawn on a number of campus resources to enhance her teaching. Students in her seminar, for example, benefited from first-hand study of pioneering photographs in the collection of the Art Museum as well as Firestone Library’s collection of early optical devices. McCauley is currently developing a number of other new courses, including a 400-level class on the nude in photography from its earliest appearance through contemporary feminist displays.

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acclaimed projects, such as the George Washington, Bayonne, Bronx-Whitestone, and Verrazano Narrows bridges by Ammann; the recently constructed Leonard P. Zakim Bunker Hill Bridge in Boston and the Felsenau and Sunniberg bridges in Switzerland by Menn; the Schwandbach, Salginatobel, and Vessy bridges in Switzerland by Maillart; and the graceful concrete shells designed by Isler.

Conceived by Professor Billington as an educational event, the entire project has relied on students at Princeton, who conducted research, helped collect photographs, and designed and built the beautiful precision-scale models.

John Blazewski

Expansion and Renovations

Despite this year’s frigid, snowy winter, the renovations of Marquand Library and McCormick Hall are proceeding exactly on schedule. The architects, Shepley, Bulfinch, Richardson, and Abbot (SBRA), and the construction team from Sordoni Skanska have nurtured the project with care — and in some cases, ingenuity — to keep it on target through the long winter. Marquand librarian Janice Powell, meanwhile, has provided regular advice and scrupulous supervision of the entire project, from the layout of the stacks to the selection of finishes and fabrics.

The major additions to the building are now complete: a new compact stack area beneath the entrance courtyard has been excavated and poured, and the airy walls of a glassed-in carrel and seminar floor now rise above the old library. The entire building is once again enclosed, and all of the old windows have been replaced with double-paned, ultraviolet-blocking glass to conserve energy and protect the collections. A completely new air-handling system has been installed, most of the wiring and cabling has been strung, and new rooms are gradually appearing as the framing and drywall are installed.

As the project advances, some of the features of the new library have begun to take form. At the entry of the new Marquand stands a separate reference room and an area for books reserved for courses. On the first floor, patrons will also find an expanded reading room, a vault where rare books will be stored at optimal temperature



and humidity, and a climate-controlled rare book reading room. A reading area for periodicals will offer tables with multiple Internet connections as well as the comfort of soft armchairs. Adjacent to these areas will be a copy center equipped with photocopiers, scanners, a color printer, and wiring for future expansion. Marquand’s growing collection of photography books will also be shelved on this floor. At the center of it all will stand a semicircular reference desk, where library staff will be easily available to readers working in all of these areas.

Downstairs, the walls of the former A level will be surrounded by carrels and counter spaces,

The glass-walled third-floor addition now crowns Marquand Library, and the concrete ceiling of the new stack and study area fills the entire courtyard; in the foreground is the skylight that will illuminate the new B-level wing



Workers install wiring in the new below-ground book stack and study wing; the tracks for compact book shelving are already in place

and, in addition to compact book stacks, will include a large cluster of computer workstations with two top-of-the-line networked printers. Librarians will use the adjacent electronic demonstration room to offer instruction in the use of the ever-expanding and evolving online resources for art history. Walking down a short flight of stairs into the new B-level wing, visitors will find a range of study carrels and tables illuminated by a “green-house” style skylight. The natural light from this long skylight will also fall onto ten mosaics from the excavations of Antioch that will



One wing of the new third-floor study and seminar room area

be mounted on the wall of the study area. And, to everyone’s great relief, the B level will feature two bathrooms in place of the former unisex facility.

Climbing the stairs — or taking the new elevator — to the second floor, patrons will find open book stacks, a microform area with new cabinets and a reader-printer, more study carrels, and a suite of rooms containing the newly established P. Y. and Kinmay W. Tang Center for East Asian Art. The crowning glory of the new Marquand will be the third floor, a glass-walled aerie holding dozens of study carrels arrayed around a core of three seminar rooms equipped with state-of-the-art electronic projection equipment. The ceiling-to-floor windows of this addition will provide wonderful vistas of the surrounding campus, and their internal blinds will adjust automatically to changing light conditions, keeping the readers comfortable, protecting the books, and conserving energy. This floor will also feature computer workstations, a networked printer, and a copy stand for photography.

Overall, the book stacks of the new Marquand will be able to accommodate a 20 to 30 percent growth of the collections, although infrequently used titles will continue to be stored in the Forrester Campus Annex. Just as importantly, the new facility will provide far more room — and far more comfortable room — for readers. The refurbished library will offer 109 study carrels, 84 seats at tables, 49 workstations, and 21 soft chairs, in addition to three seminar rooms and the Tang Center. Every carrel and every table seat will be wired for Internet connection, and the all-new lighting fixtures will provide exactly the right conditions for the study of print material. The new Marquand will also feature wireless technology: cards loaned to users with registered computers will allow them to access the Internet — including all of the library’s online resources — with no hard-wired connection.

With the entire complex project running on schedule, librarian Janice Powell expects to begin moving books into Marquand in late July of this year, and to reopen the doors of the new library by September.

Tang Center

Dedication

On the weekend of February 15–16, 2003, a large crowd of scholars, alumni, and friends of the department gathered to celebrate the dedication of the P. Y. and Kinmay W. Tang Center for East Asian Art. The weekend of events sponsored by the Tang Center included an inaugural conference, “Persistence/Transformation: Text as Image in the Art of Xu Bing,” and a special exhibition of Xu Bing’s *Book from the Sky*, accompanied by a reception in the Princeton University Art Museum. The exhibition and reception were generously cosponsored by the Art Museum. The celebration concluded with the program “Chinese Cinema in Transition,” which featured a screening of Edward Yang’s film *A Confucian Confusion* (*Duli shidai*, 1994). President Shirley Tilghman presided over the dedication and hosted a special dinner in honor of the donors.



“Tang Center” in Xu Bing’s square word calligraphy

The department’s Tang Center for East Asian Art was founded in 2001 through a generous gift from Oscar L. Tang and his family to advance the understanding of East Asian art and culture. Building on Princeton’s long history of activity, scholarship, and leadership in the field of East Asian art, the Tang Center supports and encourages inquiry into the issues which shape East Asian art history. As a sponsor and facilitator of scholarly exchange, the Tang Center aims to bring together scholars, students, and the general public through interdisciplinary and innovative programs, including lectures and symposia, film series, publications, graduate education, museum development, and exhibitions.

The Tang Center is located in the Department of Art and Archaeology, with administrative offices in McCormick Hall and a seminar room and reading room in the Marquand Library, which is currently being renovated. Jerome Silbergeld, the P. Y. and Kinmay W. Tang Professor of Chinese Art History, serves as the

director of the Center, and Dora C. Y. Ching *93 (M.A.) is associate director. The director and associate director consult periodically with an advisory committee composed of the department’s East Asian art faculty — Yoshiaki Shimizu, the Marquand Professor of Art and Archaeology (Japanese art), and Robert W. Bagley, professor of Chinese art and archaeology — as well as the

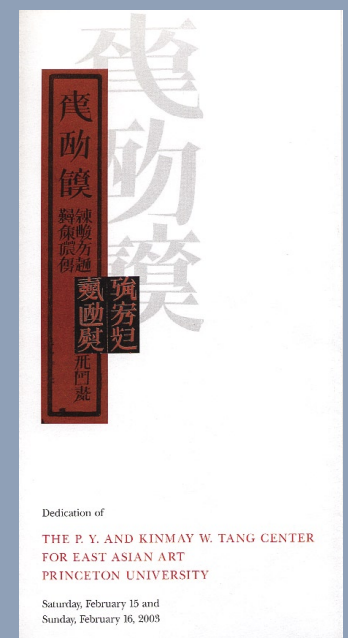
curator of Asian art in the Princeton University Art Museum, Cary Y. Liu ’78 *97, and a faculty member from the Department of East Asian Studies (currently Martin Collcutt, professor of Japanese history).

The Tang Center’s first official act was a recommendation that the Princeton University Art Museum purchase a basic component of *Book from the Sky*, a work by the contemporary Chinese artist Xu Bing. This important acquisition was made possible by contributions from the Program in East Asian Studies, the Art Museum, and the Tang Center. The addition of Xu Bing’s work extends the museum’s holdings of traditional Chinese calligraphy into the postmodern period. The Tang Center also contributed to the Art Museum’s first acquisition of Chinese photographs: a joint purchase of Hai Bo’s (born 1962) *Them #6*, a diptych signed and dated 1999, and a gift of Liu Heung Shing’s (born 1951) *Three Youths in Simao, Yunnan Province*, a black-and-white, hand-printed silver gelatin photograph dated 1981 and printed in 2002.

Xu Bing’s full installation of *Book from the Sky* is regarded as one of the masterpieces of twentieth-century Chinese art and was a key factor in the MacArthur Foundation’s decision to award him its prestigious “genius” grant. The work incorporates four books composed of some 4,000 Chinese characters that were invented by the artist and are wholly unreadable. To a Western audience the script may appear to be ordinary Chinese characters, but Chinese viewers have been surprised, often dismayed, and sometimes angry to discover that the words cannot be read. *Book from the Sky* is both a political revelation of

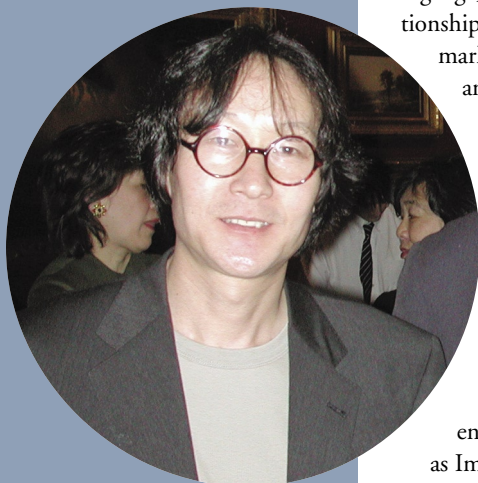


Celebrating the dedication of the Tang Center: Associate Director Dora C. Y. Ching *93 (M.A.), P. Y. and Kinmay W. Tang Professor of Chinese Art History and Director Jerome Silbergeld, donor Oscar L. Tang, and President Shirley Tilghman



Dedication of
THE P. Y. AND KINMAY W. TANG CENTER
FOR EAST ASIAN ART
PRINCETON UNIVERSITY
Saturday, February 15 and
Sunday, February 16, 2003

Xu Bing



the vulnerability and the culpability of language, and an aesthetic embrace of the principles of traditional writing. Xu Bing's *Book from the Sky* has elicited many interpretations and inspired reflection on language, the power or abuse of language, the art of book making, and its relationship to calligraphy. At the same time, it marks the revival of the traditional styles and skills of design, carving, and book-binding that have been all but lost in China for a century or longer.

Inaugural Conference

Following its intellectual mission to stimulate innovation and interdisciplinary activity, the Tang Center chose Xu Bing's *Book from the Sky* as the topic of its inaugural conference: "Persistence/Transformation: Text as Image in the Art of Xu Bing." Xu Bing's work was approached from a variety of comparative and contrasting perspectives, providing a focal point for stimulating interchange of considerable intellectual breadth. The Princeton University Art Museum mounted a special exhibition of the acquisition and cosponsored a reception in the museum, where the official dedication of the center took place.

The conference featured a group of speakers that set a high standard for the Tang Center's future interdisciplinary collaboration. Two of the speakers had received their Ph.D.'s from the department: Robert E. Harrist Jr. *89, the Jane and Leopold Swergold Professor of the History of Chinese Art at Columbia University, was a student of Wen Fong; and Gennifer Weisenfeld *97, assistant professor of Japanese art history at Duke University, studied under Yoshiaki Shimizu. Perry Link, professor of Chinese literature in the Department of East Asian Studies at Princeton, and Hal Foster, the Townsend Martin '17 Professor of Art and Archaeology at Princeton and a specialist in Western contemporary art, also presented papers. Xu Bing himself joined the speakers to share his own thoughts on his artwork and his intended goals.

The conference presentations viewed Xu Bing's avant-garde work from a variety of perspectives, including its place within traditional Chinese calligraphic practice (Harrist), and its artistic questioning of language, readability, and the power of language in the arena of contemporary Chinese intellectual dissidence (Link). Other speakers compared it with contemporary Japanese avant-garde "word art" (Weisenfeld) and provided a Western art-historical viewpoint

(Foster). Plans are underway to publish the papers in a volume commemorating the dedication of the Tang Center.

Nearly 250 people from across the United States and from overseas attended the conference, including the donor, Oscar L. Tang, and various members of his family. A number of department alumni, many of whom are active in the field of Asian art at colleges, universities, and museums, also attended, including Virginia Bower *77 (M.A.), Elizabeth Brotherton *92, Kevin Carr *99 (M.A.), Dora C. Y. Ching *93 (M.A.), Nicole Fabricand-Person *01, Wen Fong '51 *58, Ping Foong *98 (M.A.), Ingrid Furniss *03 (M.A.), Robert E. Harrist Jr. *89, Maxwell K. Hearn *90, Yukio Lippit *03, Cary Y. Liu '78 *97, Huiwen Lu *99 (M.A.), Melissa McCormick *00, Julia K. Murray *81, David Sensabaugh *90, Yoshiaki Shimizu *75, Jason Sun *96, Christine Tan *99 (M.A.), Andrew Watsky *94, Gennifer Weisenfeld *97, Ann Yonemura *73 (M.A.), and Huichun Yu *03 (M.A.).

The Tang Center dedication included a separate program on Chinese film on Sunday afternoon, featuring a screening of Edward Yang's (Yang Dechang) film *A Confucian Confusion* (*Duli shidai*). Many audience members braved an incipient blizzard to hear Jerome Silbergeld's introduction and to see this 1994 Taiwanese film. The film inaugurated a Chinese film series that the Tang Center will offer every year.

Celebratory Reception and Dinner

The dedication of the Tang Center was also celebrated by two events following the conference on Saturday. The Princeton University Art Museum hosted a reception for all of the conference guests and prepared a special exhibition of Xu Bing's *Book from the Sky* that also featured some of the artist's tools, such as carved woodblocks, brushes, and knives. At the reception, President Shirley Tilghman formally dedicated the P. Y. and Kinmay W. Tang Center for East Asian Art. She acknowledged Oscar Tang and his family, and graciously expressed thanks for the deep interest in both art and education that guided their philanthropy. She also paid tribute to Wen Fong '51 *58, professor emeritus, who taught at Princeton for nearly five decades and has made significant scholarly contributions to the field of East Asian art. Following the reception, a special dinner in honor of Oscar Tang and his family was hosted by President Tilghman. In recognition of Oscar Tang's gift and of Wen Fong's contributions to the field of Asian art, President Tilghman presented each with per-



The title page of Xu Bing's *Book from the Sky*

sonalized “square word calligraphy” by Xu Bing.

The highlight of the evening was Oscar Tang’s eloquent address, in which he described the two sides of the Chinese experience in America: one of exploitation as laborers and racial discrimination, and one of opportunity and nurturing through education. As a displaced youth from China, he became a beneficiary of the American education system. Grateful for his positive experiences through education in America, he expressed his commitment to philanthropy, particularly in the area of education — hence the gift that made possible the P. Y. and Kinmay W. Tang Center for East Asian Art at Princeton, an institution of higher learning committed to furthering the understanding of East Asian art.

Tang Center Programs

In addition to the events that marked the center’s official dedication, the Tang Center began hosting lectures and other events during the 2002–2003 academic year. The center will con-

tinue to organize a lecture series, a Chinese film series, and various programs for graduate education, all on an annual basis. The Tang Center also intends to organize and sponsor one significant event every academic year. These events will take the form of workshops or symposia, which may be cosponsored with other departments. In the fall of 2004, the Tang Center plans to organize a workshop on “The Family and Artistic Production in East Asia.” In March of 2005, in conjunction with the Princeton University Art Museum’s exhibition “Recarving China’s Past: The Art, Archaeology, and Architecture of the Wu Family Shrines,” the Tang Center will organize a symposium which will lead to a publication of a volume of selected papers. In addition, the Tang Center is committed to furthering academic excellence in the field of Asian art through a number of other programs offered on an annual basis that will benefit faculty, students, and the public. A complete listing of past, present, and future events is posted on the Web at web.princeton.edu/sites/TangCenter.



Bruce M. White

Xu Bing, *Book from the Sky*, ca. 1987–91, signed edition no. 49/100, a recent purchase of the Program in East Asian Studies, the Princeton University Art Museum, and the P. Y. and Kinmay W. Tang Center for East Asian Art

Art Museum News

The New Vulgarians: New York Pop March 29–July 13, 2003

In March of 1962, art historian and critic Max Kozloff published one of the first comprehensive reviews of the movement that would become known as Pop art. Provocatively titled “Pop Culture, Meta-physical Disgust, and the New Vulgarians,” Kozloff’s article (which appeared in *Art International*) warned that “the art galleries are being invaded by the pin-headed and contemptible style of gum chewers, bobby soxers, and worse, delinquents.” Though not by any means entirely negative in his estimation of the art (Kozloff, for example, reserved praise for Jim Dine), he nonetheless proclaimed that the Pop artists “depend too much on the repulsiveness of their imagery.”

Today, over forty years later, it has become difficult to see those aspects of Pop art that Kozloff decried. Its imagery has become fully acceptable, appearing little different from the advertising that confronts us every day. From consumer products to celebrities, Pop is associated with the hip, clean, comfortable world of modern America. “The New Vulgarians: New York Pop,” an exhibition of eighteen works from the museum’s collection and on loan, seeks to reposition Pop within a context in which some of its more challenging and discomfiting aspects can be perceived.

On view are works from an array of the most familiar Pop artists: Jim Dine, Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Robert Rauschenberg, and Andy Warhol. Although beautiful, a work such as Rauschenberg’s solvent transfer drawing *Street Throng* (1959), which combines abstract washes of color with commercial imagery — including a Campbell’s soup can and

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Excavations

Excavations at Polis Chrysochous, Cyprus

After three consecutive seasons of intensive excavation at the site of the ancient cities Marion and Arsinoe on the northwest coast of Cyprus, the summer of 2002 was devoted primarily to study and planning.

Director William Childs supervised the opening of two exploratory trenches. One of these continued the excavation of a large ashlar structure set on a broad terrace at the northern edge of the site; that building has been tentatively identified as the “palace” of the archaic town. This year’s dig, conducted by trenchmaster Andrew Porter ’03, revealed more of the lower cut-stone courses of the structure and brought to light more pottery of the archaic period.

Childs and area supervisor Tina Najbjerg *97 directed the excavation of a new trench aimed at locating the westernmost extension of a large porticoed Roman structure discovered in earlier seasons. The dig, carried out by Bibiane Choi ’03, produced some small finds, including a coin of Ptolemy IV Philopator from the late third century B.C. In general, however, the results were inconclusive, and the area will be explored further this summer. Najbjerg also studied the walls in this sector, entering them in a specially designed database, and examined the many roof tiles found in the area to determine their type and date.

Assistant director Nancy Serwint *87 brought three of her students from Arizona State University to assist her ongoing study of the more than 24,000 terracotta objects that have been recovered from two sanctuaries. This summer she and her team focused on the mold-made figurines from one of these sanctuaries, identifying mold series and distinguishing workshop techniques. With A.S.U. graduate student Boyue Yau Tipp, Serwint also investigated coroplastic manufacturing techniques and materials by gathering raw clay from local deposits, levigating it, and conducting firing tests at a local potter’s workshop.

The associate curator of ancient art in the Princeton University Art Museum, Michael Padgett, continued his study of the imported Greek pottery, which includes numerous examples of fifth-century Attic black-glaze pottery and “coral-red” wine cups.



Sixth-century B.C. terracotta votive head, with nose ring and multiple earrings, unearthed in a sanctuary at Polis Chrysochous

Mary Grace Weir *96 (M.A.), who is writing her dissertation on one of the sanctuaries at Polis, studied excavation notebooks and sorted through many dozens of pottery boxes, examining the finds and developing her understanding of the southern end of the area, where a tomb had been cut into the bedrock. She made the surprising discovery that one of the “pottery” fragments was actually part of a faience vessel, a rather luxurious item. Looking for other “luxury” objects from the sanctuary, she found fragments of at least four different carved alabaster vessels.

Site numismatist Christopher “Kit” Moss *88 studied the coins found in recent seasons, identifying some of the earliest examples unearthed by the Princeton team. These included issues of the Ptolemies and of the brilliant Macedonian warrior Demetrius Poliorketes. He also discovered a number of Late Roman coins that were cast rather than struck from dies. Even more surprising, some of the molds were made from coins that had been worn almost completely smooth. The peculiar casting technique suggests that these rare issues were imported from Egypt, perhaps because of a shortage of official small denomination coinage.

Future excavation will expand the current trenches in an attempt to understand both the “palace” and what may be a city gate and fortifications.



Numismatist Kit Moss *88 discusses the coins found in a large, porticoed Roman building at Polis with area supervisor Tina Najbjerg *97

Excavations at Bālis, Syria

Thomas Leisten, the department’s professor of Islamic art and architecture, returned to the site of Bālis, in the Euphrates Valley, in the summer of 2002 to direct a seven-week season of excavation. His international team included undergraduates from Princeton and Tübingen, as well as several Syrian archaeologists and conservators from England.

The focus of digging this year was again a large palace of the Umayyad period that was furnished with towers, gates, and luxurious living quarters with a marble-paved bath. Coins and inscriptions found in earlier seasons have dated this impressive structure, which measures about 200 feet on each side, to the late seventh or early eighth century A.D. The function of the building is also known: it belongs to the category of “desert palaces” which served the Umayyad caliphs and their relatives as country retreats, hunting lodges, and administrative centers throughout a wide area that includes modern Syria, Jordan, Lebanon, and Palestine. Literary sources suggest that the first owner of the palace at Bālis was Maslama ibn Abdalmalik, one of the most famous generals in the wars with Byzantium.

Excavations in the summer of 2001 had uncovered an entrance with well-preserved wall paintings depicting imitation marble veneer. The goal of Leisten’s team this year was to investigate the part of the building that lay just within this imposing entranceway. What they unearthed was a complete surprise: a large ceremonial audience hall, measuring about 30 by 15 feet. The entrance, flanked by two smaller rooms, was through a portico of three pillars that were apparently crowned with re-used Late Roman capitals.

Although this type of audience hall is common in Iran and Iraq in the later ninth century, it is highly unusual in an Umayyad palace, where audience rooms are usually more Byzantine in form. Moreover, it is the earliest Islamic example of this type of audience hall, about 150 years earlier than most of the Iraqi parallels. Interestingly,

literary sources mention that pre-Muslim patrons built halls of this type. The suite of rooms found by the Princeton team appears to be the “missing link” that finally connects the written record with an identifiable structure.

The walls of all three entrance areas are completely covered with paintings that imitate the marble paneling seen in Byzantine churches and palaces, and in Islamic structures like the great mosque in Damascus. This scheme of wall painting also appears in other Umayyad palaces contemporary with the one at Bālis, but most of the previously known examples are rather dull and monochromatic. The wall paintings at Bālis, on the other hand, are very sophisticated and colorful, with multiple variations in their design. Some sections of the walls are illusionistic — accurately imitating the forms and colors of actual marble veneer — while other panels are almost expressionistic in style.

Crowning all of these surprising discoveries was a small painted plaque at the back of the audience hall — a simple inscription with three names. Since this panel was painted in precisely the tones used in the decoration of the room, it must have been a work of the same painters, and it seems to record their names. The form of the names suggests that the workmen were all local Syrians, and possibly Christians. The most intriguing aspect of this inscription is its Umayyad date: it seems to preserve the earliest known signatures of Islamic craftsmen.

Other areas of this remarkable structure remain to be excavated in future seasons.



The elaborately frescoed small room of the audience hall suite discovered last summer in the department’s excavations at Bālis

Art Museum News

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Elizabeth Taylor (both later made into Pop icons by Warhol) — can be understood as desecrating the legacy of abstract expressionism. Likewise, Lichtenstein’s *Bread and Jam* (1963) and Warhol’s penciled soup cans and bottle caps (all 1962) reveal how early Pop might have appeared as a debasing mechanization of the very skills of drawing. Early works of Oldenburg’s such as *Truck/Pants* (1960) and *Nutella* (1964) bring associations of the human body into the commercial sphere to create uncanny, biomorphic hybrids. As such, they stand between Johns’s deadpan drawing *Sketch for Flashlight* (1958) and his later print *Decoy II* (1971–73), which contains the disquieting representation of a severed human limb. Warhol’s *Electric Chairs* (1971) and a rare thermofax print of a political assassination bring more complex political issues into Pop’s depiction of the popular. Together, the works exhibit and open up the very definition of Pop art, providing a glimpse of some of the more complex and intriguing aspects of the movement.

The exhibition is organized by Branden W. Joseph, lecturer, Council of the Humanities, and Cotsen Fellow, Society of Fellows, in connection with his course “Contemporary Art: Pop and Disorderly.”

Undergraduate News

Felice Aarons '03 is writing her senior thesis on depictions of Don Quixote by the nineteenth-century French caricaturist and painter Honoré Daumier. Her advisor is Professor Esther da Costa Meyer. Felice's main art interests are France and Germany in the eighteenth and nineteenth centuries. Her extracurricular interests are music — she is a dedicated singer and opera fan — exploring cities, and leading Outdoor Action trips. Next year she plans to be in New York — her hometown — or Boston, perhaps working for a non-profit. Felice's tentative plans also include living in France, where she spent a year studying abroad. She plans to enter graduate school in the fall of 2004. [faarons@princeton.edu]

Louisa Alexander '03 is working with Professor Carol Armstrong on a senior thesis titled "The Photographic Nude: Tradition and Censorship within the Art World." She intends to work in a social service organization for a year, then go on to graduate school in a social work or counseling program. [lalexand@princeton.edu]

Brian Baumann '03's thesis is titled "Andrea Pozzo's Triumph of St. Ignatius: A Neoplatonic Interpretation," and he is working under the direction of Professor Anne-Marie Bouché. His extracurricular interests include competitive ballroom dancing for the Princeton Ballroom Dance Club. He dances both international Latin and international standard at the bronze and silver levels. He plans to continue ballroom dancing after graduation and to return to his former sport of rowing, an activity that he pursued for two years on the Princeton lightweight crew team with the Carnegie Lake Rowing Association. His plans for next year include working in the Princeton area, with an eye toward graduate school in the near future. [bbaumann@princeton.edu]

Hilary Burt '03 is working with Professor John Wilmerding on a senior thesis that compares the collections of the Princeton University Art Museum and the University of Pennsylvania Museum. While at Princeton she has been very involved with the Princeton University Sailing Team, serving as its treasurer for two years and as the commodore (captain) of the team this year. She has also been one of the two departmental representatives for the Class of '03. After graduation she plans to work for TerraCycle Interna-

tional, a bio-tech/environmental company started last year by Tom Szaky '05, where she has already been working since last fall. Hilary anticipates doing fundraising, grant writing, and business development for TerraCycle and hopes to attend business school. This semester she has been particularly involved in the digital photography class taught by Andrew Moore, which combines digital prints with classic printmaking techniques. She plans to pursue her interest in photography and clothing design while working at TerraCycle. [hburt@princeton.edu, hilary@terracycle.net]

Elizabeth "Ibby" Caputo '03 is writing a novel as a joint art history and creative writing program senior thesis. Titled "Shisha," it is a story about a woman who awakes one morning unable to communicate. She projects her life onto the work of the contemporary artist Maggie Taylor and seeks her out for further prophecy. Ibby's advisors are the department's Professor Carol Armstrong and A. J. Verdelle in the Program in Creative Writing. Ibby also serves as a co-editor-in-chief of the *Nassau Literary Review* and is a published photographer. Her plans for next year include teaching and traveling before she enrolls in a master's of fine arts program in creative writing. [ecaputo@princeton.edu]

Bibiane Choi '03's thesis deals with the role of island cultures — specifically Cyprus, Crete, and Euboea — during the transitional period between the Late Bronze and Early Iron Ages. Working with Professor William Childs, she is examining how the physical isolation of these areas fostered a contained experimentation in the development of Sub-Mycenaean artistic styles. Bibiane spent the summer of 2001 doing archaeological work with the Eastern Korinthia Surface Survey, directed by Professor Daniel Pullen of Florida State University. Last summer a Stanley Seeger Grant sponsored her season at the department's dig at Polis Chrysochous, Cyprus. Outside the classroom, she has sung in the female cappella group Tigressions and served as its president. Bibiane has also participated in numerous campus theater productions and works as a stitcher in the theater department's costume shop. After graduation, she hopes to begin a museum internship or to work at an auction house but is also entertaining the idea of returning home to Long Island and doing an apprenticeship with a baker while she studies foreign languages. She intends to apply to graduate schools in two years. [bchoi@princeton.edu]



A twelfth-century B.C. krater from Cyprus, part of the evidence for Late Bronze Age island cultures being studied by Bibiane Choi '03

Jennifer Chiurco '03 is majoring in the Program in Visual Arts, concentrating in video work. For her senior thesis she is making a documentary on Princeton's eating clubs, a topic that she finds to be complex, controversial, and dynamic. It also relates to her Junior Paper, a documentary on eating disorders at Princeton. Jenny's J.P. film was highly successful on campus and prompted much discussion; it was also the subject of a CBS News report. Her advisor for the past two years has been Su Friedrich in the visual arts program. Jenny's love of travel spurred her to take a leave-of-absence from Princeton, when she spent sixteen months studying in Paris, working in London, and traveling through India, Nepal, and Tibet. Next year Jenny will teach English in China through the Princeton-in-Asia program. When she returns from China, she plans to try to break into the film business and eventually go to film school. [jchiurco@princeton.edu]

Joseph Peter Farrell '03 is working on a series of photographs for his senior thesis project in visual arts. Tentatively titled "Progress," his exhibition will consist of large-format black-and-white images that explore the relationship of man, nature, and industrialization. His advisors are Professors Emmet Gowin and Andrew Moore of the visual arts program. Outside of class, he plays the guitar and performs at "open mics" and similar events. In the spring he coaches a youth lacrosse team for the town of Princeton. After graduation Joseph will probably work for Iron Films, a small motion-picture production company based in New York. [jfarrell@princeton.edu]

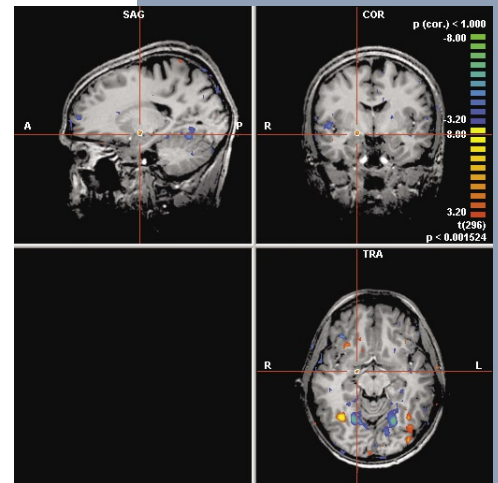
Sharon Fox '03 is working with Professor Patricia Fortini Brown on a senior thesis that analyzes the emotions elicited by lighting effects in early Italian Baroque painting. She is also earning a certificate in the neuroscience program, where she works with Professor Frank Tong. Her interdisciplinary thesis examines fifteenth- and sixteenth-century Italian theories of lighting and optics, then investigates how these ideas were manipulated to heighten the emotional content of figure painting at the beginning of the seventeenth century, especially in the work of Caravaggio. To complement her art-historical research, she has conducted behavioral and functional magnetic resonance imaging (fMRI) experiments using paintings and sculptures to determine the conscious and subconscious emotional responses to different types of lighting on faces. Outside of her academic work, she is a member and officer of the University's equestrian team. She is also involved with several Student Volunteers Council projects,

the National Society of Collegiate Scholars, and in her spare time enjoys painting and playing the piano. Next year Sharon will enter medical school and has been accepted at Harvard, Yale, Columbia, Chicago, and Michigan. [sfox@princeton.edu]

Jennifer Freeberg '03's senior thesis is titled "The Problems of Modern Public Sculpture: An Examination of Richard Serra's *Tilted Arc* and Maya Lin's *Vietnam Veterans' Memorial*." She is working under the direction of Professor John Pinto. Jennifer's extracurricular interests include rowing on the women's openweight crew team and painting. After graduation she will enter Harvard Law School. [freeberg@princeton.edu]

Kathryn "Kit" Giordano '03 is studying the evolution of social documentary photography for her senior thesis. She is focusing on the works of photographer Susan Meiselas, particularly her books *Carnival Strippers*, *Nicaragua*, and *Kurdistan: In the Shadow of History*. Kit is especially interested in Meiselas's current forays into multimedia projects, as well as the importance of layering media — sound, pre-existing photographs, and video — to better document reality. Her advisor is Professor Anne McCauley. The opening of the recent Degas exhibition at the Philadelphia Museum of Art was particularly exciting for Kit, since she helped organize the show as an intern at the museum last summer. Her plans for next year are still fluid, but she may be in Atlanta working for Turner Broadcasting, and she hopes to pursue a career in the entertainment industry. [kgiordan@princeton.edu]

Carolyn Goltra '03's senior thesis deals with the evolution of images of martyrs during the French Revolution — Socrates, Marat, and Bara. Her thesis is being directed by Professor Carol Armstrong. Carolyn's extracurricular activities have centered on the Princeton University Art Museum, where she works as a volunteer in administration. Working at the museum has been a wonderful eye-opener for Carolyn, who eventually plans to pursue museum work. This summer she hopes to intern at either the Metropolitan Museum of Art or the Art Institute in Chicago, her hometown. Alternatively, she may study in Germany, bolstering her language skills for art history graduate school. She intends to enter an art history Ph.D. program after a year or two of work experience. [csgoltra@princeton.edu]



Results of one functional magnetic resonance imaging (fMRI) experiment conducted by Sharon Fox '03 to gauge responses to faces illuminated in the style of Caravaggio. The red cross marks part of the right amygdala, an area associated with the perception of emotions in faces. The larger yellow circle at the lower left of the amygdala is the fusiform face area, a visual area specific to the perception of faces.

Department Lecture Series

Fall Term

October 8, 2002

Asen Kirin

University of Georgia, Athens

The Edifices of the New Justinian:

Catherine the Great Regaining

Byzantium

October 23, 2002

Maggie Bickford

Brown University

Emperor Huizong's Paintings: Works

of Art as Works of State

Co-sponsored by Tang Center for East

Asian Art

November 5, 2002

Kathryn Tuma

The Drawing Center, New York

Too Much as They Are: Paul

Cézanne's Late Watercolors and the

Aesthetics of Authenticity

November 12, 2002

Evangelos Chrysos

Alexander S. Onassis Public Benefit

Foundation (U.S.A.), Inc.; University

of Athens; and Institute for Byzantine

Research, National Hellenic Research

Foundation, Athens

Citizen Versus Foreigner in Byzantium

November 16, 2002

Benjamin Buchloh, Barnard

College/Columbia University;

David Joselit, University of Cali-

ifornia, Irvine; Michael Lobel,

Bard College; Beatriz Colomina,

Princeton University; Mark Wigley,

Columbia University; Karen Beck-

man, University of Rochester

Art and Architecture in the First Pop

Age Conference

November 21, 2002

Sally Stein

University of California, Irvine

Migrant Mother, Migrant Gender:

Rethinking the Work and Life of

Dorothea Lange

Alexandra Greist '03 is writing her senior thesis on the transition from *studiolo* to *Wunderkammer* in sixteenth-century Florence through Cosimo I de Medici's patronage of the artist Il Bacchiacca. Her thesis advisor is Professor Patricia Fortini Brown. Alexa is an Orange Key campus guide, an Outdoor Action leader, and a long-distance runner. Her interests focus on Italian language and art of all periods. After graduation she plans to take a year off before pursuing graduate studies in art history, and she has applied for museum positions in Italy and America for next year. [agreist@princeton.edu]

Joel Lara '03's thesis, which he is writing under the direction of Professor Anne-Marie Bouché, examines the public art debate and its relation to several public art works in Oklahoma City. Outside the classroom, he is involved with the Brown Food Cooperative and is an editor of the *Princeton Bioethics Journal*. Joel has applied for several jobs, including a public policy research internship, and is also considering entering culinary school after graduation. [joellara@princeton.edu]

Rachel Joy Linton '03, a student in the Program in Visual Arts, is preparing a senior thesis project entitled **ephemerality**. Her sculpture advisor is Professor Jim Seawright. Rachel's writing has been published in *The Daily Princetonian* and *The Nassau Weekly*, and she was on the editorial staff of *Kruller*, a campus literary magazine. She has also studied music composition at Princeton and continues to write music outside of class. Rachel is also very interested in dance and has participated in hip-hop classes and events. Her plans for next year are tentative but involve working and traveling, with a focus on gaining an eyewitness sense of how different cultures work. She also intends to gather inspiration for her future art, which will help her make a decision on whether to pursue a master of fine arts degree. [rlinton@princeton.edu]

Andrea Neely '03 came to Princeton from Upland, a small suburb in southern California, not knowing that she would major in art history. Her interest in learning about various cultures, their intellectual histories, and how their mores are expressed led her both to art history and to her senior thesis: "The Impact of the British East India Company on British and Indian Art." Working with Professor John Pinto, she is exploring the political involvement of the British in India and their influence on traditional Indian painting produced by both British and Indian artists in the late eighteenth and early nineteenth centuries. Andrea became interested in British art when she spent a semester studying at University College London. At

University College she was a member of the table tennis team, the Japan Union Society, the Film Society, and the Garage Society. At Princeton, she served on the Wilson College Council and is currently president of Green Acres, a student horticultural organization that she founded in 2001. A member of Charter Club, her hobbies include reading, photography, learning languages, playing the violin, and listening to old-time radio shows. After graduation she will work for Morgan Stanley in New York. [neely@princeton.edu]

Maria Orozco '03 is working with Professor Esther da Costa Meyer on a senior thesis that investigates the origins of female self-portraiture in the Italian Renaissance and Baroque, focusing on the works of Sofonisba Anguissola, Lavinia Fontana, and Artemisia Gentileschi. She is analyzing how the restrictions placed on female artists made female self-portraiture a very specific type of art and portraiture. Maria has been very involved in community service at Princeton, participating in Urban Action during her freshman year and then leading Community Action at Martin House for another three years. She is a project coordinator for Martin House Tutoring and works as an office assistant at the Pace Center for Community Service. She is also involved in the Delta Delta Delta sorority. Her post-graduation plans include work at a non-profit or museum, with an eye on graduate school. [morozco@princeton.edu]

Kristin Roper '03, who also earned a certificate in the Spanish department, is writing a thesis about a series of Goya bullfighting etchings — *La Tauromaquia*. Her advisor is the curator of prints and drawings at the Princeton Art Museum, Laura Giles. Last summer Kristin traveled to Madrid to see an exhibition at the Prado Museum displaying the original *Tauromaquia* prints, to study the copper plates etched by Goya at the Royal Academy of San Fernando, and to observe bullfights at the Plaza de las Ventas. In her thesis, "Bullfight Chronicles in Madrid, 1750–1815," Kristin focuses on the way casual observers, writers, print-makers, and particularly Goya himself conceived of the bullfight using the series format. As a member of the University Press Club, Kristin covered Princeton news for several publications, including *The Trentonian*, *The Princeton Packet*, and the *Princeton Alumni Weekly*. She also spent four years giving tours of the Princeton campus as an Orange Key tour guide and coordinating a tutoring and mentoring program through the Student Volunteer Council. After graduation, Kristin plans to move to New York City, where she says she will always visit museums. [kroper@alumni.princeton.edu]

Laura S. Schroeder '03 is preparing a senior thesis that concentrates on photographers from the '70s through the '90s who documented their personal experiences with cancer and AIDS. She will compare their work with other depictions of these diseases — both in the media and by healthy artists — and examine why work of this nature happens at this time. Her advisor is Professor Anne McCauley. Laura expects to work in community development in the health-care sector for a year or two after graduation and then enter medical school. [lschroed@princeton.edu]

Helen Culver Smith '03 is writing her senior thesis on the relationship between the Arts and Crafts Movement and depictions of women in the photography of Clarence H. White before 1907. This is a particularly interesting topic to pursue at Princeton because of the Art Museum's extensive collection of White's work. Helen's advisor is Professor Anne McCauley, and she has also worked with Toby Jurovics, the Art Museum's associate curator of photography. Helen is the captain of the women's squash team and enjoys painting with oils. This summer she will be in London, where she plans to find an art-related internship. Her long-range plans include an advanced degree in psychology and combining her various interests by working in the creative end of advertising. [hcsmith@princeton.edu]

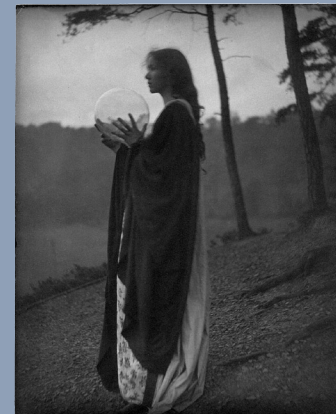
Kelly Sortino '03, who is in the Program in Visual Arts, is creating a thesis installation project that reflects her concentration in video. Her project, titled "The Goda Gang: A Multimedia Installation," includes video, text, found objects, sculpture, and photography, and focuses on the idea of "fictive kin" among gay and lesbian families. Kelly's visual arts advisers are Su Friedrich and Andrew Moore, and her art history supervisor is Lisa Collins, a visiting professor from Vas-sar. Kelly is a second-year resident adviser in Rockefeller College and a member, choreographer, and former artistic director of the diSiac Dance Company. She has also been a member of the women's varsity golf team, curator of the Queer Articulations Film Festival, and sales director and business manager of WPRB, the Princeton student radio station. She has been involved with LGBT peer educating, the Student Volunteer Council, the Rockefeller College Council, and Take Back the Night and Unsung Heroes on campus. This year she was a presenter with Princeton's Teacher Preparation Program at the National Science Teachers' Association National Convention. She was also one of eight New Jersey recipients of the New Jersey Project's

2003 Award in Feminist/Multicultural Scholarship, which she received for her junior departmental project, a multimedia installation on African-American debutante cotillions. Kelly has accepted a management position at McMaster-Carr. [ksortino@princeton.edu]

Alexandra Suda '03 is writing a senior thesis on the changing demands placed on the image of the Visitation in the Italian Renaissance (1300–1550) under the supervision of Professor Patricia Fortini Brown. Originally from Toronto, Ontario, Sasha is the captain of Princeton's women's crew team. She has applied to graduate schools as well as for summer and year-long museum internships at the Metropolitan Museum of Art and the Museum of Modern Art. [asuda@alumni.princeton.edu]

Miya Tokumitsu '03 is working with Professor Anne-Marie Bouché on a senior thesis that examines three pieces of sixteenth-century ceremonial armor in the Metropolitan Museum of Art, investigating what each piece reveals about the wearer and the role of armor in a particular context — imperial *Reichstag*, triumphal entry, and tournament. Miya works in the Princeton University Art Museum as a curatorial assistant to Laura Giles, the associate curator of prints and drawings. She also plays the harp and was on the varsity fencing team for two years. Her plans for next year include her wedding; she and Seth Dunipace '03 will be married in December. She plans to work for a year and then apply to graduate programs in art history. [mtokumit@princeton.edu]

Victoria Will '03 is preparing a senior thesis exhibition of photography documenting the fast food industry. She is trying to show visually its complexity and how entangled in it we all are. Her advisors are Professors Andrew Moore, Mary Berriage, and the department's John Wilmerding. During all of her four years at Princeton she has worked off campus at a barn called Hasty Acres teaching disabled children horseback riding. She was the historian of the Pi Beta Phi sorority, in charge of documenting the year's events. For the past two summers she worked in London as a photographer for the *London Sunday Times*. Victoria plans to continue her work as a photojournalist for the next few years. [vwill@princeton.edu]



Clarence H. White's *The Watcher*, a 1906 platinum print in the Clarence H. White Collection at the Princeton University Art Museum, is one of White's photographs of women being studied by Helen Culver Smith '03



Drive-Thru Window #2 by Victoria Will '03, part of her senior thesis exhibition of photographs documenting the fast food industry

Dissertations of Enrolled Students

Nikolas Bakirtzis

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

Nicola Camerlenghi

"The Architectural History of the Basilica of San Paolo Fuori le Mura, 384–1823" (Slobodan Ćurčić)

Kevin Gray Carr

"The Lives of Shōtoku: Narrative Art and Ritual in Medieval Japan" (Yoshiaki Shimizu)

Ingrid Furniss

"Small Musical Ensembles of the Warring States Period: A Study of Archaeological Finds in Southern Chinese Aristocratic Tombs" (Robert Bagley)

Millette Gaifman

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

Robert Glass

"Filarete and the Taste for the Antique in Mid-Fifteenth-Century Rome" (Patricia Fortini Brown, Leonard Barkan, and John Pinto)

Carolyn Guile

"Architecture and Theory in the Polish Lithuanian Commonwealth, 1764–1807" (Thomas DaCosta Kaufmann)

Heather Hole

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

Suzanne Hudson

"Robert Ryman: Painting Pragmatism" (Hal Foster)

Gordon Hughes

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

Lori Johnson

"Corot and the Figure in the Landscape" (Carol Armstrong)

Kyriaki Karoglou

"Attic Votive Plaques" (William Childs)

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Graduate Student News



Graduate students Ingrid Furniss and Xiaojin Wu at the monthly "beer and nuts" gathering for faculty members and graduate students

Scott Allan is completing his course work and researching dissertation topics relating to the late-nineteenth-century French painter Gustave Moreau. He is currently doing an independent reading course with his advisor, Professor Carol Armstrong, that focuses on Moreau. His interest in the artist was first piqued when he worked in the paintings department of the J. Paul Getty Museum. His research on a Moreau painting in the collection led to an article, "Les métamorphoses de 'Déjanire (Automne)' de Gustave Moreau," that he recently published in the journal *Revue de l'art*. [sallan@princeton.edu]

Nikolas Bakirtzis, a fifth-year graduate student, is spending this academic year in Washington, D.C., as a junior fellow at Dumbarton Oaks. After using the resources of the Dumbarton Oaks library for several months, he is now writing his dissertation, "Prodromos Monastery on Mount Menoikion: A Topography of Monastic Life." His work has focused on the church and the tower of the thirteenth-century monastery of Prodromos as well as on the historical conditions under which the monastery was founded. Working closely with other members of the Dumbarton Oaks community of Byzantinists, he has broadened his perspective on Byzantine monasticism to include the socio-anthropological context of monastic life and the balance between spiritual seclusion and social interaction. In October 2002 Nikolas delivered a paper at the Twenty-Eighth Annual Byzantine Studies Conference in Columbus, Ohio, discussing the aesthetic aspects of Byzantine fortifications. This summer he will return to Greece and to Serres to participate in the scheduled restoration work at the monastery of Prodromos. In September Nikolas will return to Princeton for his final year of

dissertation work. He has been awarded a Whiting Fellowship for the academic year 2003–2004. [bakirtzs@princeton.edu]

Peter Barberie is completing his dissertation on the nineteenth-century French photographer Charles Marville. His advisor is Professor Peter Bunnell. Peter has been named the Horace W. Goldsmith Curatorial Fellow at the Philadelphia Museum of Art. The Goldsmith fellowship is a three-year appointment in the Department of Prints, Drawings, and Photographs. His primary task there will be to catalogue the Julien Levy collection of twentieth-century photography that was acquired by the museum last year. The fellowship begins this May. [barberie@princeton.edu]



An 1824 painting of San Paolo fuori le mura by Léopold Robert, one of the documents being studied by Nick Camerlenghi for his dissertation on the original form and decoration of the basilica

Nick Camerlenghi, a third-year graduate student working with Professor Slobodan Ćurčić, has received a fellowship at the Swiss Institute in Rome for the academic year 2003–2004. While in Rome he will conduct research on the Basilica of San Paolo fuori le mura, the major Early Christian church just outside Rome that is the site of the tomb of the apostle Paul. Nick was also one of the two principal organizers of this year's graduate student conference, "Art History and Its Technologies." [ncamerle@princeton.edu]

Kevin Gray Carr has accepted a tenure-track position in Japanese art at the University of Michigan. He has also been awarded a Copeland

Fellowship at Amherst College for the spring semester of 2004. After completing his term as Copeland Fellow, he will begin teaching in Ann Arbor in the fall of 2004. [kgcarr@princeton.edu]

Ingrid Furniss held a graduate internship in the Asian Art Department at the Metropolitan Museum of Art last summer. She assisted with research on two exhibitions: “Nomadic Art of the Eurasian Steppes” and the upcoming “Han to Tang” show. In the fall she was a preceptor for “Chinese Architecture,” a new course taught by Professor Jerome Silbergeld. She is currently working on her dissertation, which deals with musical instruments excavated from Chinese aristocratic tombs of the sixth to fourth centuries B.C. [ifurniss@princeton.edu]

Millette Gaifman is writing her dissertation on aniconic cult monuments — representations of deities in the form of pillars or blocks — in classical and archaic Greece. This year she is working in Oxford, England, as a visiting student at Corpus Christi College. She was also awarded a Samuel Kress Travel Fellowship to support her research in Greece and Italy. In the spring she gave papers at two conferences: at the Frick Symposium on the History of Art in New York she spoke on an aniconic monument of the nymphs, and at the Classical Association’s Centenary Conference, held at the University of Warwick in England, she presented a paper titled “Did the Arcadians Worship Pillars? An Analysis of the Evidence for Aniconic Representation of the Divine in Classical Arcadia.” [mgafman@princeton.edu]

Ludovico Geymonat is currently a lecturer at the University of Milan in Italy, where he is responsible for devising and teaching the survey course in medieval art. He delivered a paper on the Byzantinizing paintings at Parma at the Twenty-Eighth Annual Byzantine Studies Conference in Ohio last October; his paper will be published as an article in Italy later this spring. In May of 2002 he gave a paper on the cupola of the Parma Baptistery at a conference in Princeton titled “The Return of the Dome.” After completing archival and field research in Parma and Liguria last summer, he submitted a chapter of his dissertation in December. When his semester of teaching at the University of Milan is finished, he will return to full-time writing and plans to defend his dissertation next winter. [geymonat@princeton.edu]

Yumna Masarwa is studying early Islamic archaeology with Professor Thomas Leisten. Last summer and fall she conducted field research in Sicily and Israel, visiting Islamic archaeological sites and fortresses. Back at Princeton, she did research and

worked on Arabic sources in Firestone Library. She has completed a chapter of her dissertation, “Early Islamic Military Architecture: A Study of the Umayyad Ribats of Palestine Based on Archaeological Remains and Historical Sources,” examining the archaeological remains and sites and is now working on the second and third chapters. [ymasarwa@princeton.edu]

Jelena Trkulja spent the past summer completing her research in the Balkans. She has received a Harold W. Dodds Honorific Fellowship and is currently writing her dissertation, “Articulation and Decoration of Late Byzantine Church Facades: The Case of the ‘Morava School.’” In October 2002 she presented a paper titled “The Use of Relief Sculpture on Late Byzantine Church Facades” at the Twenty-Eighth Annual Byzantine Studies Conference in Columbus, Ohio. Jelena continues her work on the exhibition of late Byzantine art, “Byzantium: Faith and Power,” that is scheduled to open at the Metropolitan Museum of Art in March of 2004. This summer she will deliver a lecture at an international symposium at Ljubostinja, Serbia and Montenegro. [trkulja@princeton.edu]

Joshua Waterman, whose dissertation topic is “The Visual Arts and Poetry in Seventeenth-Century Silesia,” spent the 2001–2002 academic year in Wrocław, Poland, where he conducted research in the State Archives at Wrocław, the Wrocław University Library, and the Ossolineum Library. His work there was supported by a Fulbright fellowship. This academic year Joshua is on a leave-of-absence to undertake a curatorial internship in the Department of European Paintings at the Metropolitan Museum of Art. Under the guidance of Maryan W. Ainsworth, the curator of European paintings, he is helping to prepare a scholarly catalogue of the museum’s early German paintings as well as assisting in technical investigation of paintings at the Met. [waterman@princeton.edu]

Marta Weiss is in London this year, researching her dissertation on Victorian tableau photography. A departmental McCormick Dissertation Fellowship is supporting her research at various



John Blazejewski

Yumna Masarwa and Professor Thomas Leisten at an informal faculty–graduate student get-together

Dissertations of Enrolled Students

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Hui-Wen Lu

“The Quest for a State Identity in Artistic Grandeur: Revival of a Monumental Writing Tradition in Northern Wei Luoyang, 494–534” (Wen Fong)

Yumna Masarwa

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

William McManus

“‘When We Made Films Just to Make Them’: Warhol Unlimited” (Hal Foster)

Marina Mihaljevic

“Constantinopolitan Architecture of the Comnenian Era (1081–1180) and Its Impact on the Balkans” (Slobodan Ćurčić)

Kristoffer Neville

“Nicodemus Tessin the Elder and German Artists in Sweden in the Age of the Thirty Years’ War” (Thomas DaCosta Kaufmann)

Julia E. Robinson

“In the Event of George Brecht: Chance Encounters of the Ready-Made, Cage, Fluxus, and Pop” (Hal Foster)

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Dissertations of Enrolled Students

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Christina Stacy

"*Veri Ritratti: Pietro Longhi and Genre Painting in Eighteenth-Century Venice*" (Patricia Fortini Brown)

Hans Bjarne Thomsen

"The Making of an Eccentric: Ito Jakuchu (1716–1800) and the Rokuonji Temple Painting Ensemble of 1759" (Yoshiaki Shimizu)

Jelena Trkulja

"The Articulation and Decoration of Late Byzantine Church Facades: The Case of the 'Morava Style'" (Slobodan Ćurčić)

Marta Weiss

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

Hui-Chun Yu

"Finding the Utopian Past: Shang-Zhou Archaic Bronzes and the Reign of Qianlong" (Robert Bagley)

Dissertations Recently Completed

November 2002

Kimberly Bowes

"Possessing the Holy: Private Churches and Private Piety in Late Antiquity" (Slobodan Ćurčić)

Martin Kramer

"Immaculate Skin, Admirable Machine: Body and Representation in French Aesthetics, Science, and Art, 1850–1900" (Carol Armstrong)

Heather Hyde Minor

"Reforming Rome: Architecture and Culture, 1730–58" (John Pinto)

Elizabeth Johnson Moodey

"Illuminated Crusader Histories for Philip the Good of Burgundy (1419–1467)" (James Marrow)

January 2003

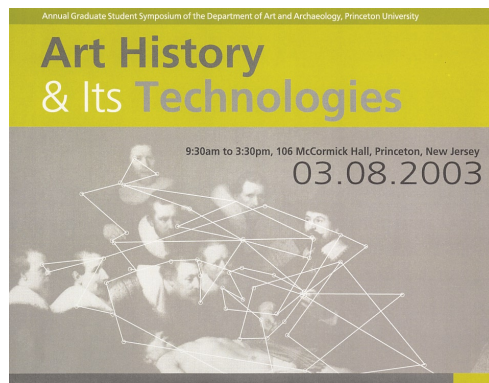
Blake de Maria

"The Merchants of Venice: A Study in Sixteenth-Century Cittadino Patronage" (Patricia Fortini Brown)

Yukio Lippit

"The Birth of Japanese Painting History: Kano Artists, Authors, and Authenticators of the Seventeenth Century" (Yoshiaki Shimizu)

institutions in London and elsewhere in the U.K. Marta published an article on Diane Arbus in the "Camera Women" issue of the journal *Critical Matrix*, which appeared in the summer of 2002. The article grew out of a paper that she wrote for Professor Carol Armstrong's seminar "Women in Photography." Two other graduate students — Kaira Cabanas and Michelle Foa — contributed articles to the same issue of *Critical Matrix*. Marta also wrote two entries for *Cézanne in Focus*, the catalogue of an exhibition at the Princeton University Art Museum in the fall of 2002. [mweiss@princeton.edu]



Graduate Student Conference

This year's graduate student conference, an annual event that is entirely planned and managed by students in the graduate program, focused on the theme "Art History and Its Technologies." Image-based technologies have become so diverse, omnipresent, and quickly evolving that the graduate students concluded that their generation has a particular obligation to examine the role of these technologies in the development and practice of art history as a discipline. In a historical sense, the institutionalization of art history as a legitimate, independent discipline in the nineteenth and early twentieth centuries coincided with dramatic shifts in technology, particularly from reproductive printmaking to photography and photomechanical reproduction. Today, it is not an understatement to say that without such technologies the everyday activities of teaching, writing on, and researching art history would be inconceivable.

The aim of the symposium, which was organized by Nick Camerlenghi and Scott Allan, was to examine both the historical impact of image-based technology on the development of art history and to explore its future applications to the discipline. This topic was broad enough to attract students working in disparate fields, historical periods, and across a range of artistic media, but also specific and timely enough to generate useful critical discussion.

The graduate student papers of the morning's session addressed the real potentials and pitfalls of present-day applications of virtual and digital technologies to art-historical problems in both painting and architecture. Kent Minturn of Columbia University spoke on "Reconfiguring Pollock" and Scott Raphael Schiamberg of M.I.T. presented his work on "Digitally Reconstructing the Lost Portico of San Giorgio Maggiore." In the afternoon session, the papers focused on nineteenth-century photography and its historical intersections with art-critical and wider cultural discourses. Nissie Ellison, from the University of Oregon, lectured on "Photographic Documentation of Bias at the Chicago Columbian Exposition's Woman's Building," while Lara Tomaszewska of the University of British Columbia spoke on "Nineteenth-Century Technologies of Vision: Photographic Practice and the Production of Knowledge in Mexico." Departmental graduate student Michelle Foa presented a paper entitled "Textual Inhibitions: Art Photography and Its Criticism in Late Nineteenth-Century England."

The department's Professor John Pinto, one of the keynote speakers, demonstrated some new digital projects developed in conjunction with department alums Janet Temos '01 and Kirk Alexander '72 '75 of Princeton's Educational Technologies Center. Pinto discussed his on-going Nolli Database project and a new digital landscape architecture project that he will use in his landscape architecture course. The second keynote lecturer was Professor Stephen Murray from Columbia University, who presented his digital database of romanesque churches and some digital animations and reconstructions of Amiens Cathedral.

Marquand Library News

As the renovation and expansion of Marquand Library continued throughout the academic year, its collections have taken up residence across campus. Approximately half of the books — including the rare books, folios, elephants, and many of the journals — are temporarily housed in the Mudd Library. The rest of the collection has been installed in the former engineering library, where Librarian Janice Powell and her staff offer all of the services that were provided in McCormick Hall.

The library's collections have continued to grow at the normal rate during the construction, and all of the past strengths of the collection are being maintained. The resources are also being expanded to include subject areas such as contemporary and Third World art. An even more dramatic change is in format: a growing proportion of the collections is in the form of bytes, pixels, and hyperlinks rather than in paper and ink.

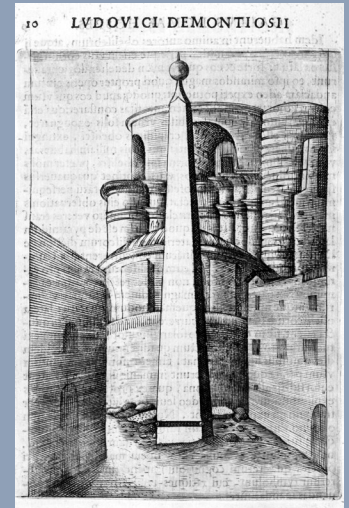
Powell, Assistant Librarian Cate Cooney, Western bibliographer Nicola Shilliam, and Chinese bibliographer Wei Yang have worked throughout the year to keep Marquand's acquisitions up to date and to add important out-of-print material. The library continues to purchase notable facsimiles; this year's additions include the Lindisfarne Gospels and the Peterborough Besti-

ary, both published by Faksimile Verlag in Luzern. Back runs of several seminal journals on twentieth-century art were also added to the collection. Marquand is now acquiring videos, which are housed in the Language Resource Center at the Frist Campus Center and are catalogued in the University Library's online Voyager catalogue.

Marquand's new Web page, recently completed by Cate Cooney and posted at libweb5.princeton.edu/marquand/index.htm, gives an idea of the increasing range of online resources available to library patrons. In addition to recent news about the library and guides to using the collection, the home page has links to a wide range of electronic references, databases and indexes, image databases, museum and library catalogues, and research guides. Marquand staff are also conducting regular classes to keep students and faculty familiar with the constantly changing and growing battery of electronic resources.

The digital resources available to Marquand patrons span a wide range of fields from prehistory through the present in all areas of the world. Marquand recently added electronic versions of *L'Année Philologique*, *Byzantinische Zeitschrift*, and *Répertoire des Catalogues de Ventes Publiques* by Frits Lugt. The image databases currently

continued on next page



The Vatican obelisk in its original position beside the basilica, an illustration in Louis de Montjosieu's 1585 work *Gallus Romae hospae*, one of the rare books recently added to Marquand's collection



Web page of the database of articles and images from the National Palace Museum in Taipei

Art Museum News

In Pursuit of the Past: Provenance Research at the Princeton University Art Museum

April 25–August 10, 2003

"In Pursuit of the Past" focuses on seven paintings from the museum's permanent collection. Designed to provide viewers with a behind-the-scenes look at the research methods used by museum staff to trace the history of works of art, the exhibition also addresses issues related to ownership and collecting. The material has been selected to show the results of research on the history of the museum's European paintings, a project launched in the summer of 2001.

In recent years, museums have been asked to determine, to the best of their ability, the history of works of art in their collections that changed hands during the World War II era (1933–1945) and to disclose this information. The guidelines are intended to help identify works that were unlawfully confiscated during the Nazi regime and never returned to their rightful owners.

The history of one painting included in the exhibition, Aert van der Neer's *River Landscape in Moonlight*, illustrates the need for such concerns.

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Bruce M. White



Jacopo Tintoretto, *Saint John on Patmos*, Gift of Mrs. Henry White Cannon



The lagoon of Venice depicted in Francesco Zucchi's *Teatro delle fabbriche più cospicue in prospettiva della città di Venezia*, a mid-eighteenth-century book acquired by Marquand this year

available to library patrons include *Amico*, *RLG Cultural Materials*, and the database of articles and images from the National Palace Museum in Taipei.

The University's membership in JStor (www.jstor.org) allows library patrons to view or print articles from a number of scholarly art journals without leaving their offices or dorm rooms. Even more important for undergraduates, the material on reserve for some department courses has been scanned and posted on the library's electronic reserves Web page. Using their course passwords, students can now read or print assigned reading for these courses from their rooms or from any library terminal.

Wei Yang has recently completed a comprehensive reference bibliography of Chinese art and has posted it on Marquand's Web page in the research guides section. This bibliography, which is unparalleled in scope and completeness, will be updated and revised frequently to meet the needs of faculty, students, and visiting scholars.

Another digital innovation, developed with Princeton's Educational Technologies Center, has improved the processing and storage of images for projection. Department faculty and graduate students are now able to scan images and send

them electronically to the Almagest database, where they can be stored, projected with digital equipment, or used to produce standard slides for projection. Other library users may scan images and download them to Zip disks.

Marquand continues to add to its collection of rare books. This year's purchases include copies of Louis de Montjosieu's *Ludovici Demontiosii Gallus Romae hospae* (Rome, 1585), Alessandro Capra's *Geometria familiare, et instruzione pratica . . . per ge'edificij nuovi, e vecchij* (Cremona, 1671), Francesco Zucchi's *Teatro delle fabbriche più cospicue in prospettiva della città di Venezia* (Venice?, 1740?), and Thomas Collins Overton's *Original Designs of Temples, and Other Ornamental Buildings for Parks and Gardens* (London, 1766).

With the renovation of Marquand proceeding on schedule, Powell expects that the process of moving books back to McCormick Hall will begin around mid-July, when the library will close. She hopes to reopen the doors of the refurbished and revitalized Marquand before the fall semester begins. The library's staff and all of its clients eagerly await the reopening of the renovated Marquand and the reintegration of all of its resources, from rare books to digital databases.

Visual Resources Collection

The former Slides and Photographs Collection began the fall term with a new name: Visual Resources Collection. This change reflects the current practice of other academic collections that have added digital images to their resources. It's a particularly appropriate title at Princeton, since the department's Visual Resources Collection has been actively adding to its digital collection for many years and now has more than 20,000 digital images in its database.

Led by director Trudy Jacoby, Visual Resources is currently developing a new database to manage all of these images and the information that accompanies them. The new database will allow greater flexibility when visual materials are added in new areas such as African art. In addition, the image data for the Far Eastern Collections and the Research Photographs Collection will be integrated into the new database, so users will be able to access all of Visual Resources's collections through a single portal. Using the new database structure will also be easier — it will include thumbnail images and subject access to visual material. The new image database will continue to interface seamlessly with Almagest, which has already proved its usefulness and flexibility in managing and projecting digital images for courses.

New, standardized procedures for the acquisition and cataloging of images in digital formats are also being developed. The department's collections will be augmented by national image resources such as Amico and ARTstor. The ARTstor project, an initiative of the Andrew W. Mellon Foundation, will make digital images available for teaching and scholarship, possibly as soon as the fall of this year. (For more information about ARTstor, see their Web site www.artstor.org.) The department is well positioned in the effort to provide electronic visual resources, since it has been a leader in the early efforts to use digitized images in teaching. Despite this emphasis on leading-edge technology, Visual Resources will continue to make every effort to allow faculty members to use their preferred medium — slides and/or digital images.

Visual Resources staff members are also working to upgrade the image quality of both the slide collection and digital media. Older digital images, for example, are being replaced with higher-quality scans, and new images are being ordered from commercial vendors. This initiative will improve the quality of images available for

use both in the classroom and in research. The slide files are also being reorganized to bring consistency to the arrangement of the entire collection and to facilitate their use.

A major renovation of the Visual Resources facility is planned for this summer. Improved work space for the staff and users of the collection is a high priority, as is planning for the integrated use of the analog and digital collections. New staff areas will be added, and improved image-viewing carrels will be installed. The replacement of the old wooden slide storage drawers with modern metal files is also being planned.

The challenge facing Visual Resources is to make images available in various formats but in integrated ways that will facilitate use of the visual material that is basic to the study of art and archaeology. This will involve not only the latest technology, but also the preservation of valuable older collections. The format of images is becoming less significant as the focus shifts to content, image quality, and providing access in new ways.

New Director

The department was pleased to welcome Trudy Buxton Jacoby as director of the Visual Resources Collection in September of 2002. Trudy joined us from Trinity College in Hartford, Connecticut, where she had served most recently as head librarian for visual and media resources. She held a succession of positions at Trinity, beginning as slide curator and later taking on added responsibilities for the collections of sound recordings, film, and video. A graduate of the University of Rochester, where she earned a B.A. in art history, she also holds a master of library science degree from Southern Connecticut State University.

Very appropriately for the director of a large and diverse visual resources collection, Jacoby has long-standing interests and expertise in several areas of art history. For over twenty-five years she has photographed and lectured on architecture, art, and historic gardens. The subjects of her large-scale documentation projects have included artists' houses and gardens in both the U.S. and Europe, historic gardens in Germany and the United States, and the architecture of Turkey.



Trudy Jacoby

Art Museum News

continued from page 22

In 1938 the painting was seized from the collection of Louis de Rothschild in Vienna for the art museum Adolf Hitler planned to build in Linz, Austria. After the war ended, Allied forces attempted to restitute stolen works of art and *River Landscape in Moonlight* was returned to Baron Rothschild. To date, no example of unrestituted war loot has been discovered in the museum's collection of European paintings.

The remarkable histories of many paintings either came to light or were clarified during the provenance research project. For example, two paintings in the exhibition were at one time in the collections of the Medici family in Florence. Domenico Beccafumi's *Holy Family* bears the stamp of Cosimo I de' Medici, Grand Duke of Tuscany (1519–1574), and Jacopo Tintoretto's *Saint John on Patmos* can be traced to the collection of Cardinal Leopoldo de' Medici (1617–1675), from whom it was passed on by descent until its transfer to the Uffizi Gallery in 1773, a move borne out by a label that remains on the back.

Many of the paintings will be displayed with the fronts and backs visible, as the backs of paintings often bear labels, seals, marks of ownership, and other inscriptions that are helpful in identifying past owners, exhibitions, and sales. Extended labels and an exhibition brochure explain and discuss this evidence.



Excavations in the Temple of Artemis at Sardis in 1911, one of the thousands of historic photographs recently preserved by the Research Photographs Collection

David Connelly



Paula Yeager

She has also co-curated an exhibition of botanical illustrations and co-directed a tour of Turkey. Her articles have appeared in *Art Libraries Journal* and *Art Documentation*.

An active member of the Art Libraries Society of North America (ARLIS) and the Visual Resources Association (VRA), Jacoby has organized and chaired meetings on both the regional and national level and recently completed a two-year term on the executive board of the Art Libraries Society. She has also organized the visual resources software users group at the national meetings of both organizations. She is currently a member of the ARTstor collections advisory

group made up of representatives of both ARLIS and VRA, and she chairs the finance committee of ARLIS/NA.

By happy coincidence, Jacoby also designed two visual resources facilities at Trinity College. The department will benefit from her expertise in this area as McCormick Hall's visual resources center is remodeled and revamped for new technologies.

Negative Duplication Project

The Research Photographs unit of the Visual Resources Collection maintains an archive that documents more than a century of archaeological expeditions and excavations sponsored by the department. In addition to field notebooks, drawings, and other records, this significant resource consists of thousands of unique photographs that record the progress and discoveries of Princeton's archaeological projects, beginning with Howard Crosby Butler's first expedition to Syria in 1899.

A significant portion of the photographs in these collections were cellulose nitrate and cellulose acetate negatives dating from 1899 through 1936.

Unfortunately, these types of film are relatively unstable and likely to deteriorate and decompose. This degradation can severely damage or even destroy entire photographic collections and can also pose serious health and safety hazards.

Faced with the potential loss of thousands of these irreplaceable photos, Shari Kenfield, the curator of the Research Photographs Collection, began an extensive duplication project in July of 2002. Duplication is the best means of preserving such unstable historical negatives. Under Kenfield's direction, all of the endangered archaeological negatives are being copied as large-format interpositives, which provide the most faithful reproduction of the tonal range and details of the originals. As of this March, over 10,000 negatives had been duplicated following the highest current preservation and conservation standards. These invaluable images will now be preserved for future generations of archaeologists, researchers, and historians.

New Art Image Cataloger

Paula Yeager joined the staff of the Visual Resources Collection in August of 2002. She is responsible for cataloguing a wide range of slides and digital images but is particularly involved in reorganizing and cataloguing the collection of Early Christian, Byzantine, and medieval slides. Her previous position was senior library specialist at Texas Tech University in Lubbock, Texas, where she catalogued books and series publications.

Yeager, who is originally from Harrisburg, Pennsylvania, earned her undergraduate degree in civil engineering at Pennsylvania State University, then moved to the study of history, art history, and archaeology. She has an M.A. in ancient Roman history from the University of Missouri-Columbia, with subfields in archaeology and medieval history. She is also an artist, with special skill in illustrating archaeological artifacts.

Since beginning her job in the Visual Resources Collection, Yeager has become involved in a number of ongoing projects, including recataloguing the slides for *Gardner's Art through the Ages* (the art-history survey text), digitizing courses for faculty members, projecting slides, and addressing needs for reorganization and renovation of the facility. As a result of her work with the collection, she has also become particularly interested in cataloguing medieval manuscripts. Yeager is also in charge of ordering supplies for the entire Visual Resources Collection.

Index of Christian Art

The year 2002 marked the eighty-fifth anniversary of the Index of Christian Art, which is generally believed to have started in 1917, when Charles Rufus Morey instituted a serious collecting policy. Since the Index is known not only for its archive, but also for its scholarship, it was this latter aspect that was highlighted in a volume marking the anniversary. *Insights and Interpretations: Essays in Honor of the Eighty-fifth Anniversary of the Index of Christian Art*, published by the department in association with Princeton University Press in 2002, is a collection of essays by Index staff and visiting scholars. The focus of the book, which was edited by Colum Hourihane, director of the Index, is primarily on iconographic topics. The volume is dedicated to Rosalie Green, who was the director of the Index from 1951 to 1982, and who celebrated her own eighty-fifth birthday last year. Like all Index publications, the book is distributed by Princeton University Press (pup.princeton.edu).

Work continued throughout the year on two large-scale manuscript cataloguing projects. In 2000, the Index began a campaign to photograph and catalogue the illustrations in all of the western European manuscripts in the collection of the Morgan Library in New York. This enormous project is now roughly at the half-way mark, and the illuminations in more than 200 Morgan manuscripts — fully catalogued, described, and illustrated — have now been added to the Index's Web site (ica.princeton.edu), where they can be consulted electronically by subscribers all over the world. The Morgan's rich collection of Western manuscripts has already added significantly to the holdings of the Index and has greatly extended its value as a scholarly resource.

Concurrently with the Morgan Library manuscript project, Index staff have been making significant progress in the Index's second major ongoing endeavor — cataloguing all of the images in the significant collection of Western medieval manuscripts held by Princeton's Firestone Library. The digitizing of the Firestone images was funded by a generous grant of \$450,000 from the Andrew W. Mellon Foundation. Although this endeavor is still in its first year, all of the manuscript illustrations have now been photographed, and a significant number of them are now available on the Index's Web site, accompanied by the Index's renowned cataloguing and bibliography. Firestone's fine collection of Western medieval manuscripts



The Annunciation depicted in a thirteenth-century wall painting in the Monastery of the Virgin at Deir al-Surian, Egypt, one of the images from the Paul van Moorsel Centre for Christian Art that has been added to the Index's online archive

will fill in some of the lacunae in the Morgan's holdings, and together these two digitized collections will eventually provide the Index with unrivalled coverage of manuscripts of the Western world throughout the entire medieval period.

The Index's holdings of Coptic material have recently been substantially increased by the addition of the entire archive of images from the Paul van Moorsel Centre for Christian Art and Culture in the Middle East at the University of Leiden. All of the Paul van Moorsel collection has now been digitized and is available on the Index's Web site. The American Research Center in Egypt has recently given the Index permission to digitize the archive of images from their work at St. Antony's Monastery in Egypt, which will further extend the Index's holdings of Coptic art.

The Andrew W. Mellon Foundation has awarded the Index a grant of \$41,000 to undertake a feasibility study for the medieval module of ARTstor. A project of the Mellon Foundation, ARTstor is intended to provide an unparalleled resource of digital images over the Internet, paralleling JStor (www.jstor.org), the online database of scholarly journals. Aided by the contributions of collaborators in Pittsburgh, Marburg, and Strasbourg, the preliminary study of the medieval segment is now nearing completion.

It is sad to report the death of Elizabeth Menzies, former master photographer in the Index, who passed away just after Christmas. She will be remembered for her many fine photographic essays — including those on Einstein, on the architecture of Princeton, and on the Millstone



The Annunciation in a Coptic manuscript dated 913–914 (Morgan Library M.597, folio 1v), one of the thousands of Morgan manuscript illuminations now in the Index's database

Department Lecture Series

Spring Term

February 15–16, 2003

Jerome Silbergeld, Princeton University; **Dora Ching *93 (M.A.), Princeton University;** **Robert Har-rist, Jr. *89, Columbia University;** **Perry Link, Princeton University;** **Gennifer Weisenfeld *97, Duke University;** **Hal Foster, Princeton University;** **Xu Bing, artist**

P. Y. and Kinmay W. Tang Center for East Asian Art Conference

Persistence/Transformation: Text as Image in the Art of Xu Bing

February 20, 2003

Nicholas Adams

Vassar College

Gunnar Asplund: Law and Order in Gothenburg

March 13, 2003

David Roxburgh

Harvard University

Encounters with the Sacred: The Spaces of Islamic Pilgrimage

March 26, 2003

Doris Ledderose-Croissant

Ruprecht-Karls-Universität-Heidelberg

Icons of Femininity: Tsuchida Bakusen (1887–1938), Japanese National Painting and the Paradox of Modernity

Cosponsored by the Tang Center for East Asian Art

April 3, 2003

Robert E. Murowchick

Boston University

Bulls, Snakes, and Drums: Changing Perspectives on the Archaeology of the Dian Culture in Yunnan, Southwest China

Sponsored by the Tang Center for East Asian Art

April 10, 2003

Wolf-Dietrich Niemeier

Deutsches Archäologisches Institut

A Millennium Cache: New Finds of Archaic Sculpture from the Kerameikos in Athens

April 17, 2003

Denise Schmandt-Besserat

The University of Texas, Austin

The Origin of Writing

May 1, 2003

Alexander Alberro

University of Florida, Gainesville

On the Activation of Sensual Perception in Late-Twentieth-Century Brazilian Art

Valley — as well as for the excellent work she performed for the Index.

This year also saw the retirement of Michael Curschmann, former chair of the Index Committee, who has been replaced by William Chester Jordan of the history department. The proceedings of the most recent conference organized by the Index — *Objects, Images, and The Word: Art in the Service of the Liturgy*, which was published this year — are dedicated to Michael in gratitude for his dedicated work over the years.

Libby Karlinger

Last December the Index welcomed Libby Karlinger to fill the position previously held by Lynn Ransom, who now has a post-doctoral curatorial fellowship at the Walters Art Museum in Baltimore. Karlinger earned her B.A. in art history at U.C.L.A. and received her Ph.D. from Bryn Mawr, where she was a student of Dale

Kinney. Her doctoral dissertation, titled “Illuminating Kingship: Politics, Patronage, and the Education of Edward III,” dealt with two fourteenth-century English man-

uscripts on “how to be a good king.” Karlinger came to Princeton from Austin, Texas, where she taught art history and worked as a mainframe programmer. Very appropriately for someone with this range of expertise, she is now working fulltime on the digital Morgan Library manuscript project. She is also continuing her research on the two manuscripts of Edward III’s time, focusing on, among other things, female monsters and their relationship to contemporaneous political events.



John Blazewski

Publications

This May the department’s publications program, directed by Christopher Moss *88, published *Objects, Images, and the Word: Art in the Service of the Liturgy*. Edited by Colum Hourihane, director of the Index of Christian Art, this heavily illustrated volume presents the papers delivered at a conference organized by the Index.

The focus of the book is the medieval liturgy, which was in many ways a performance that transformed the worshipper into both actor and audience. The liturgy was an act of intense involvement in which spoken words, music, and images all played a crucial role. Of all these elements, art was arguably the most significant: it transformed the physical setting of the liturgy, shaped the medieval sense of belief, and guided the faithful toward a fuller comprehension of the word. This volume presents the recent work of thirteen scholars who examine the complex and always evolving relationship between the liturgy and the wide range of art that it influenced.

The authors’ approaches are as varied as the objects they examine, which range from sumptuous codexes, altarpieces, metal shrines, ivories, and the stained-glass windows of the Sainte-Chapelle to more functional objects such as baptismal fonts, choir stalls, and drinking horns. One of the many conclusions that emerge from these essays is that “liturgical art” was far from being a rigidly controlled or formulaic genre, stifled by

official fiat or ceremonial stricture. Throughout the Middle Ages it could — and did — respond readily and in finely nuanced detail to the changing expectations of the devout, the taste and demands of individuals, and even the presence of secular and pagan objects.

The contributors are Adelaide Bennett, Elaine C. Block, Lisa Victoria Ciresi, Michael Curschmann, William J. Diebold, Julian Gardner, Alyce A. Jordan, Peter Lasko, John Lowden, Carol Neuman de Vegvar, Harriet M. Sonne de Torrens, Elizabeth C. Teviotdale, and Beth Williamson.

Another Index of Christian Art publication appeared last year. *Insights and Interpretations: Studies in Celebration of the Eighty-fifth Anniversary of the Index of Christian Art* is a collection of articles by Index staff and visiting scholars. The studies examine art from the Late Antique period to the end of the fifteenth century and include most of the media represented in the Index’s archive, from manuscripts to sculpture to glass. From reinterpreting previous scholarship to making new insights into the medieval mind, they explore such themes as Jephtha’s Daughter; Mary Magdalene; Saints Blaise, Paul, Joseph, and Elisabeth of Hungary; and topics including women in the *Bibles moralisées*, Late German sermons, the iconographic program at Bourges Cathedral, Franciscan devotional art, and a late medieval Islamic manuscript.

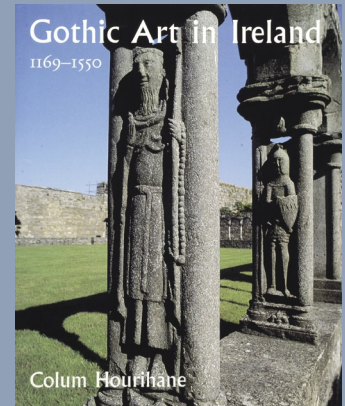
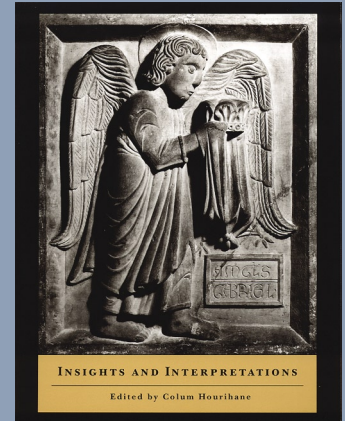
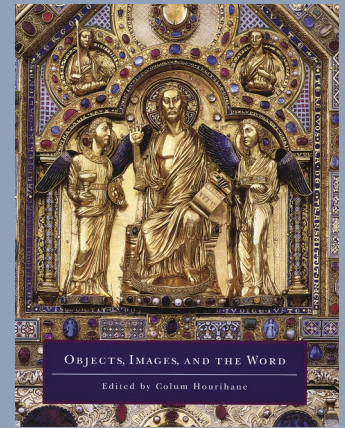
The contributors are Adelaide Bennett, Lois Drewer, Ivan Gerat, Judith Golden, Gerald Guest, Margaret Jennings, Margaret Lindsey, Mika Natif, Lynn Ransom, Pamela Sheingorn, and A. E. Wright. Both of these publications, like all departmental books, are distributed by Princeton University Press (pup.princeton.edu).

A third volume that originated in the department this academic year is *Gothic Art in Ireland, 1169–1550: Enduring Vitality* by Colum Hourihane, which has just been published by Yale University Press. This volume centers on the surprising wealth of Gothic art and architecture which still exists in Ireland and which has never received the attention accorded to earlier Irish art. *Gothic Art in Ireland* is the first detailed examination of the most westerly expression of Gothic — literally on the edge of Europe —

tracing its development from the beginning of the thirteenth century to the Reformation.

Brought to Ireland by the Anglo-Normans and religious reform movements, the Gothic style was both adopted and adapted, appearing first in monastic architecture and only later in the other arts. Hourihane's book surveys the Gothic art that survives in Ireland, examining previously unknown material and discussing topics such as the historiography of the style, its metalwork, iconography, and forms. The book offers both new insights into Gothic Irish art and a revised view of art in Ireland in the Middle Ages.

The volume was published for the Paul Mellon Centre for Studies in British Art and was supported by the department's Publications Committee.



Chloe Atreya '98, *Tributary*

News from Alumni

Undergraduate Alumni

Wendy Elman Anderson '95 received a master's degree in education from the University of California, Berkeley, last June. At present she is a full-time mother to her three-month-old daughter Lisel Winslow Anderson. The famed and favorite Winslow Homer was the inspiration for Lisel's middle name. [wendy@grate.ws]

Nathan Arrington '02 has been awarded a Gates Cambridge Scholarship. He plans to use the scholarship to pursue two M.Phil. degrees at the University of Cambridge, England: one in classical archaeology and one in archaeological science. His first master's thesis will be on glyptology — engraved gems — and the ancient economy. Nathan's senior thesis, "Death and Democracy: The Evolution in the Iconography of the Defeated Greek, ca. 600–390 B.C.," won the department's Stella and Rensselaer W. Lee thesis prize. He also received a Wilson College summer award to excavate in Moscow and grants to study at the City University of New York Summer Latin Institute. Currently working at the Princeton University Art Museum as an assistant to Curator of Ancient Art Michael Padgett, Nathan prepares exhibition catalogues, researches potential acquisitions, and develops bibliographies of the collections. [arington@Princeton.edu]

Chloe Atreya '98 earned degrees from Princeton's Department of Molecular Biology and the Program in Visual Arts. After graduation she interned at Bob Blackburn's print-making workshop in New York

City and then entered the M.D.-Ph.D. program in biomedical science at Yale, where she continues to be very active in visual art. Her most recent project is *Tributary*, which was exhibited at the Grand Projects Gallery in New Haven, Connecticut, in March and April. Some images from the show can be seen on the Web at www.shutterfly.com/osi.jsp?i=67b0de21b334b6bba43f. All of the works in *Tributary* were created from the belongings of Thomas Angus Casey — his maps, running shoes, race shirts, and race numbers. The pieces were made in the four months following Tom's death in a kayaking accident on November 8, 2002. A tribute to Tom, this body of work also represents Chloe's quest to find meaning through art and to cope with her beloved's passing. An installation from the *Tributary* series is expected to become a permanent exhibition in Juneau, Alaska, this spring. [atreyac@biomed.med.yale.edu]

Abbie Bagley-Young '01 (Program II) is studying the conservation of easel paintings at the Courtauld Institute of Art in London, England. She recently cleaned and retouched a painting by Peter Paul Rubens, *Cain Slaying Abel*, which is part of the Courtauld's permanent collection and is currently on display in the National Gallery in London. Abbie continues to promote her biological art through her Web site www.AbbieArt.com. [abbie@abbieart.com]

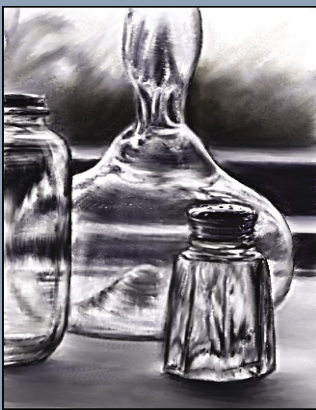
Julie N. Books '91 earned a J.D. from the College of William and Mary in 1994. In the summers of 1992 and 1993, when she took international law courses in Rome, Innsbruck, and Madrid, she travelled extensively through Europe to see



Abbie Bagley-Young '01 and the Rubens painting she recently cleaned and retouched



Turning Point by Kib Bramhall '55, oil on linen, 2001



Drawing created with digital imaging by Will Cardell '74

the art and architecture that she had studied as a departmental major. In 1996 she received a master's degree in philosophy on a full scholarship from New York University. Julie continued her graduate study of philosophy at the University of Massachusetts in Amherst, specializing in Kant and aesthetics. She was awarded a Ph.D. in philosophy in September 2002. Since then she has worked in the legal profession in northern Virginia. In her free time she continues to draw, paint, and ride horses. [Jnbooks@aol.com]

Kib Bramhall '55 has been a professional painter almost since he graduated in 1955. He recalls that he wrote his senior thesis for the department on George Bellows and interviewed the artist's widow Emma as part of his research. Kib has had numerous one-person shows in Boston and New York, as well as on Martha's Vineyard, where he lives. His most recent group exhibition was at the Park Avenue Armory in New York in 2002. He is primarily a landscape painter and works solely in oils. Most of his paintings are in private and corporate collections, as well as a few small museums. Kib's dealer is the Carol Craven Gallery in West Tisbury, Massachusetts (www.cravengallery.com), where he will have a show in early July of this year. [hkkib@aol.com]

Katherine Healy Burrows '90 was commissioned by the Ice Theatre of New York to choreograph an ensemble piece for their home season last fall. Her work, titled "Through a Glass Darkly," is for seven skaters and is set to the music of Camille Saint-Saens. The piece premiered in November 2002, and the opening night performance was reviewed by the *New York Times*, which described Katherine's skating as "all delicate, sharp fire." In addition to a run of performances in New York City last fall, "Through a Glass Darkly" was performed in March at Rockefeller Center. Katherine has also skated recently as a guest soloist with the Ice Theatre of New York and at a fundraising event for the Leukemia and Lymphoma Society in Massachusetts. She continues to coach and choreograph, and this year attended the Eastern Sectional Championships as the head coach of a senior-level competitor. Last October Katherine was profiled in an article in *Iceskating* magazine. [pomrenoir.msn.com]

Will Cardell '74 was introduced to the world of computer graphics by a colleague in 1997. Using the MetaCreations Painter software program and a Wacom ArtZ tablet and Ultra Pen, he spent a year teaching himself the technology.

He then began to introduce his Oak Knoll High School students to this fascinating new medium. Will and his students have discovered together that the computer provides the artist with the technological means of executing pieces that were once considered to be impossible: simultaneously combining diverse effects and methods; editing work by applying chromatic, textural, or image-altering screens; transforming paintings or drawings into tessellations; and even creating animated sequences. Will and his students continue to enjoy exploring this entirely new creative domain. [will.cardell@oakknoll.org]

H. Avery Chenoweth '50 recently published *Art of War: Eyewitness U.S. Combat Art from the Revolution through the End of the Twentieth Century*. Published by Barnes and Noble Books, this over-size coffee-table volume contains more than 350 illustrations of artworks by the best American artists who have gone off to war — either to fight in it or to sketch and paint it. Many well-known artists are represented, including Albert Bierstadt, Winslow Homer, Frederic Remington, William Glackens, Howard Chandler Christy, and John Singer Sargent. The book also brings to light powerful unpublished images by lesser-known artists, including Princeton's own Edwin Georgi '19, Standish Backus Jr. '33 (both World War II), and Avery himself, who fought as a Marine second lieutenant in Korea and had a sideline reserve career as a combat artist. He went to Vietnam twice and through the Gulf War; some of his depictions of those wars are included in the book. This unparalleled collection of American eyewitness combat art includes artworks from all branches of the U.S. armed services and from numerous civilian artists. Avery places each piece in its historical context, arguing for combat art's continued relevance in an age dominated by mechanical reproduction. He is now finishing his second book for Barnes and Noble: *In the Air, on Land, and Sea . . . The Story of the U.S. Marines*. It will be published in October of this year. Avery's personal art has taken a back seat to his writing projects for several years. He lives in retirement with his wife in Lansdowne, Virginia. [avecheno@earthlink.net]

Christine Chin '97 recently had her solo graduate show, "The *Genus Vernomanus*: From Prehistory to Production," at Purdue University. The exhibition is posted online at web.ics.purdue.edu/~cmchin/vernomanus. Christine will receive her M.F.A. in photography from Purdue this May and in the fall will enter the graduate program in photography at the University of New Mexico. [cmchin@alumni.princeton.edu]

Charles D. "Chick" Cole '45 has retired from teaching studio art and art history at the Pomfret School in Pomfret, Connecticut, but lives nearby

and is still very attached to the school. He paints regularly and hopes to have a show in New York City, where he grew up and worked at Knoedler's gallery on 57th Street. Although he does not usually work in a realistic style, one of his most important recent works is a large oil based on a photograph taken by Matthew McDermott of fireman Mike Bellantoni at "Ground Zero" on September 11, 2001. The six-foot-tall painting currently hangs in the New York City Fire Museum on Spring Street, and Chick hopes that it will be included in a permanent installation of works of art dealing with 9/11. In the past two years he has sold large prints of the painting locally and from the profits has sent a check for \$3,000 to the Thomas R. Elsasser Fund to benefit the families of deceased New York City firefighters.

Julia Hicks de Peyster '86 continues to enjoy being a partner in New World Healthcare Solutions, Inc., a retained executive search firm that specializes in healthcare and nonprofit assignments. She recently moved to Wellesley, Massachusetts, where she has been invited to join the Community Relations Committee of the Davis Art Museum at Wellesley College. The Princeton Art Museum's accessibility is an inspiration to her as she works to expand the Wellesley museum's outreach to the surrounding communities. [jdepeyster@yahoo.com]

Richard Dupont '91's most recent project was a solo show in Chelsea at Caren Golden Fine Art. The installation included both sculpture and photo-collage. His work will be featured in several upcoming exhibitions, including a group show at the Angstrom Gallery in Dallas and a solo show at the Evergreen Gallery in Geneva. To learn more about his art, see his Web page www.richarddupont.net. [richarddupont@yahoo.com]

Tracy Ehrlich '87's recent book *Landscape and Identity in Early Modern Rome: Villa Culture at Frascati in the Borghese Era* (Cambridge University Press, 2002) won the Premio Salimbeni for the best book on Italian art of 2001–2002. [Tehrich@mail.colgate.edu]

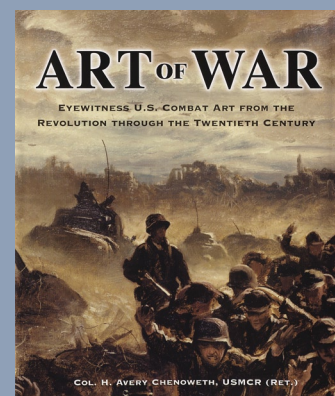
Donald Goddard '56 wrote this year for www.newyorkartworld.com on Curt Barnes, Janet Fish, Gerhard Richter, Willem de Kooning, Alan Wexler, the Whitney Biennial, Jeffrey Sturges, Dawoud Bey, Mark Leckey, Pia Fries, Doug Martin, Alfred Leslie, Gustave Klimt, Vargas Suarez Universal, Pepón Osorio, Komar and Melamid, Mark Manders, Jeff Koons, George Catlin, and Tacita Dean, as well as exhibitions in Lucerne ("Another World") and Vienna ("Tableaux Vivants"). Working with John Carlson and Debra Pearlman of Earthrising Communications, he also completed the sound editing of the video-

tapes that he helped Hannah Wilke make during the last years of her life and their life together. He is now seeking funding for the installation of the sixteen-monitor work that she planned before her death. [dg@newyorkartworld.com]

Jonathan Goldman '96 earned an M.F.A. from the School of the Museum of Fine Arts in Boston, and is currently a second-year law student at Temple University in Philadelphia, where he is the executive articles and symposium editor for the *Temple Political and Civil Rights Law Review*. He has also been working on a body of photographs of demolished row-homes and urban spaces in North Philadelphia. The project is tentatively titled "Walls Exposed: Demolished Homes and Urban Spaces." Some examples of his work can be seen on the Web at www.goldmanart.com. [jsg@alumni.princeton.edu]

Helene Goldsmith '02 has worked since a few days after her graduation at P.S. 1 Contemporary Art Center, a Museum of Modern Art affiliate in Queens, just outside of Manhattan. In November she traveled to Shanghai to assist in the opening of the 2002 Shanghai Biennale. She hopes that all art history alums in the New York area will visit her at P.S. 1. [helenesgoldsmith@hotmail.com]

Frederick W. Goode '47 took graduate courses at Columbia University and Union Theological Seminary after graduating from Princeton, then studied at the Brooklyn Museum School of Art. He taught English and art history for almost forty-five years in a number of independent schools on both coasts and in 1970 started an art high school in San Anselmo, California. He retired from his last teaching position, in Seattle, in 1989. With his five children grown, he returned to painting in 1975 and began to exhibit his works in Seattle galleries. He has been painting full time since 1989, working in Berkeley and Sonoma, California. His recent exhibitions have included one-person shows at the Nexus Gallery in Berkeley and at the Transamerica Center in San Francisco. Fred, who along with his environmentalist wife Marilyn is an enthusiastic gardener, writes that he remains excited about both art and the world of books, with gratitude to the professors he had in the '40s at Princeton.



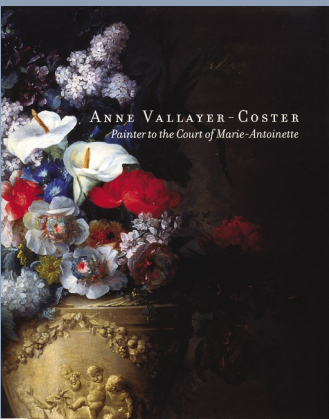
"Chick" Cole '45's painting of Mike Bellantoni at "Ground Zero" on September 11, 2001



Jonathan Goldman '96, 1808 16th St.



One of Frederick Goode '47's recent series of Japanese-inspired works



ANNE VALLAYER-COSTER
Painter to the Court of Marie-Antoinette

Lisa Hahn '78 is president of Art Horizons International, a company she founded in 1985 that designs custom travel programs for museum groups with a focus on art and architecture. All of the trips are led by an art historian and/or an architectural historian who provide frequent talks and lectures. More detailed information can be found on the Web site www.art-horizons.com. Although Art Horizons still organizes trips to Europe and cities all over the world, their tours have recently focused more on domestic destinations, with themes including American art in Maine and the Hudson River School. Art Horizon's New York City trips include in-depth tours of contemporary art, with behind-the-scenes visits to the studios of leading artists, conservation workshops, and private and corporate collections. Lisa is always looking for lecturers with graduate degrees in art and architecture. [lhahn@art-horizons.com]

William I. Homer '51, the H. Rodney Sharpe Professor Emeritus of Art History at the University of Delaware, retired in January of 2000 but has remained active in the field. He published an article on the study of the history of American art in *American Art* in the fall of 2000 and contributed the chapter "Eakins as Writer" to the catalogue of the exhibition *Thomas Eakins*, which opened at the Philadelphia Museum of Art in 2001 and then traveled to the Musée d'Orsay and the Metropolitan Museum of Art. He also served as a consultant to the exhibition, which was the largest-ever show of Eakins's works. He was an advisor for the PBS television special on Eakins produced by WHYY-TV in Philadelphia and for WNET-TV's special on Alfred Steiglitz in the series "American Masters." He was recently elected to membership in the National Arts Club in New York, has just completed a book on Steiglitz's first Photo-Secession show, and is collecting and editing the complete letters of Thomas Eakins.

Will Johnson '68 has written several books in the past ten years about the role of the body in spiritual practices, including *Balance of Body, Balance of Mind* (Humanics, 1993), *The Posture of Meditation* (Shambhala, 1996), and *Aligned, Relaxed, Resilient: The Physical Foundations of Mindfulness* (Shambhala, 2000). This spring will see the publication of his book *Rumi, Gazing at the Beloved: The Radical Practice of Beholding the Divine* (Inner Traditions, 2003). The book is about the relationship between the thirteenth-century Sufi mystic, poet, and originator of the

dance of the whirling dervish Jallaladin Rumi and his great friend Shams of Tabriz. The two men met by chance and immediately went into private retreat for ninety days. When they emerged from their retreat, they were in a condition of ecstatic illumination familiar to the Sufi tradition. While their relationship is wholly revered within the Sufi world, the exact nature of what they did together has never been known. Will reports that he has discovered this, and his book presents the practice in a form that any two people can explore for themselves. He also comments that, if people had told him thirty-five years ago that this is what he would be doing, he wouldn't have believed it — in fact, he wouldn't have known what they were talking about. [embodtr@islandnet.com]

Eik Kahng '85 is associate curator of eighteenth- and nineteenth-century art at the Walters Art Museum in Baltimore. She was the organizing curator of the exhibition "Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette." With Marianne Roland Michel, she co-edited and contributed to the exhibition catalogue, which was published last July by the Dallas Museum of Art and Yale University Press. The show, which highlights the work of one of the most talented eighteenth-century French still-life painters, opened in Washington at the National Gallery of Art last summer, was in Dallas in the fall, and is now on display at the Frick Collection in New York. It then travels to Marseille for its fourth and final venue. [ekahng@thewalters.org]

Hal Kalman '64 *71 has news in the graduate alumni section.

Michael Lewis '82 lives in Berkeley, California, with his wife Tabitha and daughters Quinn, three, and Dixie, two months. He worked briefly for the New York dealer Wildenstein before setting out to make a career as a writer. He is an author and a regular contributor to *The New York Times Magazine*, but the closest he has come to drawing directly on his art-historical training was an essay in *The New Republic* entitled "Where Art Snobs Come From?" He still fondly recalls his senior thesis defense, in which he vainly asked his advisor, William Childs, what he thought of the writing. "Don't try to make a living at it," said Childs. [Mobytrat@aol.com]

David Maisel '84's photographic work has focused for the last twenty years on areas of environmental destruction, including strip mines, cyanide leaching fields, abandoned tailings ponds, clear-cut logging, the aftermath of firestorms, and Owens Valley, California. This January the Bolinas Museum mounted a solo exhibition of David's photographs. The show featured work from "The Lake Project," an ongoing aerial photography exploration of

the terrain around Owens Lake, California, a drained lake bed that has been a significant site for his photographic exploration. Owens Lake was essentially depleted to divert water to Los Angeles, generating an environmental disaster. Fierce winds now sweep through the Owens Valley, dislodging carcinogenic particles from the lake bed. [david@davidmaisel.com]

Dennis J. Martinez '86, an alumnus of the Program in Visual Arts, is associate professor of art at Dixie State College of Utah in St. George. For the past eight years he has taught drawing, painting, design, and color theory, as well as seminars on Latino art and culture, Afro-American art and literature, and gender and art. As an artist, Dennis has had a number of solo and group shows, primarily in the southwest. His works are in private collections from New York to California as well as in France. He and his wife, Catherine Swetky, have five children. [martinez@dixie.edu]

José Mateo '74 is the founder, choreographer, and artistic director of José Mateo's Ballet Theatre in Boston. The Ballet Theatre consists of both a school that has gained a reputation for innovative technical training and a professional company. Born in Cuba, José began his formal training in ballet, modern dance, and musical theater at Princeton. New York-trained in Cecchetti, Vaganova, and new American techniques, he danced with several companies that toured the U.S. and Europe as he formulated his own vision of contemporary ballet, which he calls "new classicism." In 1985 he co-founded Ballet Theatre's school, which was incorporated the following year and enhanced by the addition of a new professional performing company. José Mateo's Ballet Theatre was the first local company since the Boston Ballet to establish a regular season in Boston's historic theater district. Ballet Theatre now presents a four-week run of Mateo's original version of *The Nutcracker*, in addition to concerts of new works, at its Sanctuary Theatre in Old Cambridge Baptist Church in Harvard Square, Cambridge. In 1997 José launched Ballet Theatre's satellite school at South Shore Conservatory's Ellison Center for the Arts in Duxbury, and in 1998 he taught the ballet program at Boston Arts Academy. He has received the Massachusetts Cultural Council's Artist Fellowship in choreography and in 2000–2001 received two awards in choreography at the North American Ballet Awards. Last year José was honored with Cambridge's Dance Award, accompanied by a proclamation citing his commitment to the community and to dance. In 2003 he was also featured in *Dance Magazine's* "25 to Watch," an annual listing of cutting-edge newsmakers on the national dance scene. He is on the board of directors of Arts Boston, the Cambridge Arts Council, the

Rowell Children's Positive Plan, and the Boston Cultural Council.

W. Barksdale Maynard '88's new book, *Architecture in the United States, 1800–1850*, was published in 2002 by Yale University Press. He teaches architectural history at Johns Hopkins University, Goucher College, and the University of Delaware. [wbmaynard@att.net]

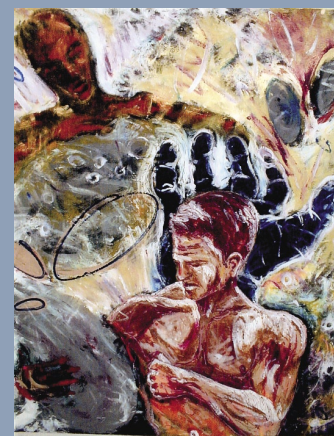
Joel Morgovsky '84, who teaches in the psychology department at Brookdale Community College in Lincroft, New Jersey, has co-organized a symposium that will take place at the American Psychological Association conference in Toronto this August. The symposium — organized by Joel, Dr. Ruth Formanek, and Dr. Elsa J. Blum — is entitled "Lens and Psyche: Psychological Meanings of Photography." The program is intended to extend and deepen psychologists' theoretical explorations of photography as a complex, multifaceted medium that pervades our cultural life. Joel's interest in this area of investigation began at Princeton, where he studied with Professor Peter Bunnell. His independent project for Bunnell was on precisely this topic: extracting personal information about photographers through an analytical approach to their imagery. Bunnell also gave him the assignment of evaluating the work of Joel-Peter Witkin and advising on the suitability of Witkin's images for the Art Museum's collection. He has built on that enjoyable and deeply interesting experience ever since. [jmorgovsky@exit109.com]

Peter Morrin '73 is the president-elect of the Association of Art Museum Directors. He has been director of the Speed Art Museum in Louisville, Kentucky, for seventeen years. [pmorrin@speedmuseum.org]

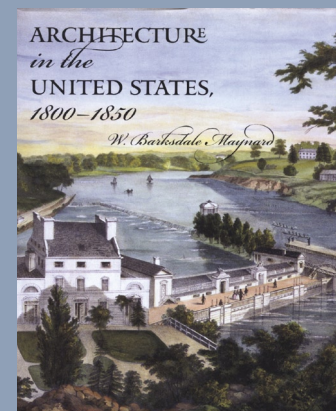
W. Reilly Nail Jr. '50 has received the Jo Stewart Randel Outstanding Trustee Award from the Texas Association of Museums. The award recognizes excellence and distinguished contributions by a volunteer trustee to museums in Texas. Reilly is the founder of and trustee advisor to the Old Jail Art Center in Albany, Texas. In 1968, he inherited Albany's first stone jail, which was built in 1877. At the time he was an art director and television producer in New York City and — not incidentally — an art collector. When he moved back to Albany, his hometown, in the



Owens Lake, California, #928-3, from David Maisel '84's "Lake Series"

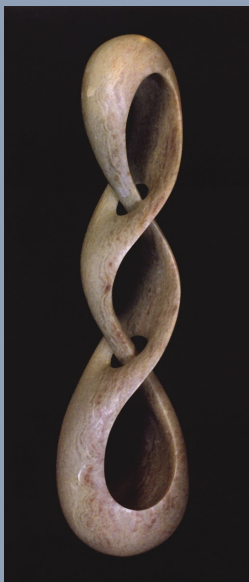


Strength in Numbers by Dennis J. Martinez '86





Detail of King Darius from the fourteenth-century fresco discovered in the house in Bruges owned by Brody Neuenschwander '81



Soapstone carving by Somers Randolph '79

late 1970s, he conceived the idea of creating an art museum in the old jail building. After securing the donation of four private art collections to form the nucleus of the new institution, he raised funds and gathered supporters for the museum, which was chartered in December of 1977. Reilly, who was elected the first chairman of the museum's board in 1979, oversaw the refurbishing of the old building and the establishing of policies and procedures for the new organization. When the Old Jail Art Center opened to the public in December 1980, he continued as acting director, a post he held until 1992, when he rejoined the board as art advisor. Working with the board, staff, and community to build a remarkable museum in an unlikely place, he insisted on maintaining the highest professional standards. In 1988, for example, he collaborated with a local computer programmer to create a collections database,

making OJAC one of the first museums in the state, large or small, to have computerized collection records. Despite being a fledgling museum in a small town in rural West Texas, the OJAC achieved its goal of being accredited by the American Association of Museums in 1989, less than a decade after opening its doors. The Old Jail Art Center now houses a permanent collection of over 1,800 works, including pieces by Renoir, Toulouse-Lautrec, Modigliani, Klee, Picasso, Matisse, Henry Moore, John Marin, Charles Demuth, and Alexander Calder. The museum also has strong representation of the Fort Worth Circle (active 1945–1955), the regional Taos Modern Group (active 1948–1979), a small but impressive Asian collection, and the W. O. Gross, Jr., collection of Pre-Columbian art. An outdoor sculpture collection, which includes several post-World War II Italian figurative bronzes, is installed around the grounds. The museum's facilities now occupy over 14,000 square feet. More information about the Old Jail Center Museum can be found on the Web site www.oldjailartcenter.org.

Brody Neuenschwander '81 and his wife purchased a house in the historic center of Bruges in 1993 and began restoration work that lasted nearly ten years. Very shortly they discovered that the house was much older than anyone realized. In one room fragments of wall paintings appeared under flaking whitewash. They alerted the authorities, who arranged for the paintings to be uncovered and restored. An astonishing and extensive cycle of late-fourteenth-century figurative paintings came to light. The iconography is complex, involving Saint George, ten Virtues with texts in Middle Dutch, and a large scene of

heroes of antiquity, also with extensive texts. The cycle seems to be the largest medieval wall painting outside a church in Flanders, as well as the earliest monumental narrative cycle to have survived there. It is the first large-scale composition known to antedate Jan Van Eyck and the Flemish primitives. Stylistically, the paintings relate in a general way to Master Theodore (Karelstein Castle) and to the little diptych in the Meyer Vanden Bergh Museum in Antwerp. The painter seems to have come from Germany rather than from France and might be placed in the trend sometimes called "pre-Eyckian realism." Research into the house has revealed it to be the oldest in Bruges — built perhaps as early as 1347 — and has identified all of its owners from 1347 to the present. On the professional side, Brody has worked as a calligrapher and text artist for the last fifteen years. His Web site is www.bnart.be. Many of his more interesting projects have been in collaboration with the British filmmaker Peter Greenaway. [brody.n@pi.be]

Rose Quinn '99 has been teaching since graduation in Maine, where she and her husband live. She continues to work toward an M.F.A. at Boston University's College of Fine Arts, and she recently exhibited in the Arches Student Print Show at 808 Gallery in Boston. [rahquinn@yahoo.com]

Adrian Randolph '87, whose book *Engaging Symbols: Gender, Politics, and Public Art in Fifteenth-Century Florence* appeared in 2002, also published essays and reviews in *Coming About . . . A Festschrift for John Shearman* (Harvard University Art Museums, 2001); *The Material Culture of Sex, Procreation, and Marriage in Pre-Modern Europe*, edited by Karen Encarnacion and Anne L. McClanen; and the journals *Italian Cultural Studies* and *The Art Bulletin*. This year will see the publication of a collection of essays, *Likeness in an Age of Mechanical Reproduction: Printed and Medallion Portraits in Renaissance and Baroque Europe*, a double issue of *Word & Image*. With Arne Flaten, he co-organized a College Art Association session titled "Devices and Desires: The Visual Rhetoric of Power and Propaganda in Renaissance and Baroque Italy." In November he will be a plenary speaker at the conference "Attending to Early Modern Women: Structures and Subjectivities." This autumn he will be the acting director of the Leslie Center for the Humanities at Dartmouth College, where he is associate professor of the history of art. [awbr@dartmouth.edu]

Somers Randolph '79 has been a professional sculptor since graduating from Princeton. Always mindful of Jim Seawright's caution that he would never be able to carve anything entirely new, he continues to please himself and his collectors with

his simple, formal pursuits. His wife recently used a trunk full of his soapstone whittles as the basis for a successful jewelry company. The jewelry is sold at the Guggenheim Museum, the Boston Museum of Fine Art, the Georgia O'Keefe Museum, and galleries and jewelry stores worldwide. To see a sampling, visit the Web site www.fitzandfitzjewelry.com or request a catalogue via e-mail at fitzjewelry@fitz.com.

Bill Rhoads '66 has just published *Kingston, New York: The Architectural Guide* (Black Dome Press, 2003). The guide provides a survey of more than 130 sites representing 250 years of Hudson Valley architecture, from Dutch stone houses through the Victorian era and the twentieth century. Its detailed maps are organized into walking tours of the historic town. Bill teaches in the Department of Art History at the State University of New York at New Paltz. [rhoadsw@newpaltz.edu]

Mark Sheinkman '85 has works currently on view in the exhibitions "Recent Acquisitions: Works on Paper" at the Metropolitan Museum of Art in New York, "Comme ça" at the Houldsworth Gallery in London, and "Graphite and Paper" at Gallery Joe in Philadelphia. Some upcoming exhibitions in 2003 include a solo show at the Houldsworth Gallery and a group exhibition at Galerie S65 in Cologne. To be notified of future exhibitions of Mark's work, please send your e-mail and/or mailing address to info@marksheinkman.com.

Alex Suh '93 lives in New York City, where he is a graphic designer. After graduating from Princeton, he earned a bachelor of fine arts degree in graphic design at Rhode Island School of Design, then went on to graduate school in graphic design at Yale, where he received his M.F.A. degree in 2000. Alex reports that he still applies what he learned about art history and fine arts from his professors at Princeton — including Robert Bagley, Emmet Gowin, and Powers Boothe — to his work today. He and his wife are expecting a baby this June. [ab_alx@yahoo.com]

Gary Walters '64 (romance languages) *75 has news in the graduate alumni news section.

Alan H. Weinstein '61 had solo exhibitions of his paintings at the Sioux City Art Center in the fall of 2002 and at the University of Iowa last December and January. Alan maintains studios in Iowa City, Iowa, and in Teeswater, Ontario. [NinaWeinstein@aol.com]

Richard Wright '87 was published in last November's issue of *Art Matters* in conjunction with "A Tribute to New York," an exhibition at the Perkins Center for the Arts in Moorestown, New Jersey. He also had a one-man show

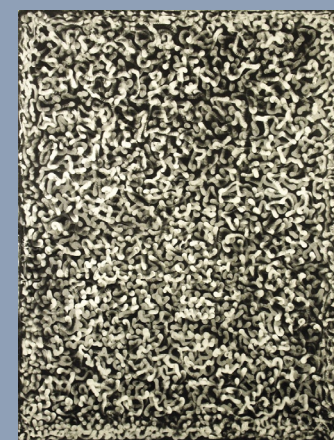
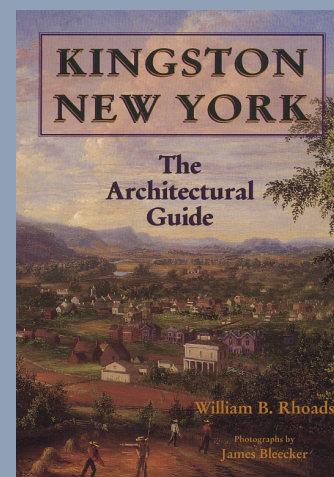
of sculpture photography at the Grounds for Sculpture in Hamilton, New Jersey, last summer. Tampa University has recently acquired one of his large prints for their permanent collection. Mark lectures regularly on his work and plans to teach an online course in digital photography. He also continues his three-year-old, all-digital "Photo of the Week" project. To subscribe to the "Photo of the Week" list, send an e-mail to: subscribe@wrightartstudio.com. The Web site featuring his work is www.wrightartstudio.com. [rick@wrightartstudio.com]

Graduate Alumni

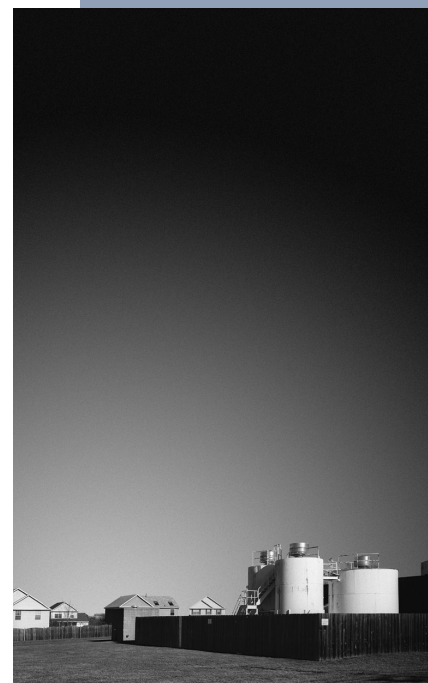
Jeffrey Anderson *76 is spending this semester in Ireland as the Distinguished Leverhulme Visiting Professor at Queen's University Belfast's Institute of Byzantine Studies. He will deliver their Leverhulme lecture series. [anderson@gwu.edu]

Carla Antonaccio *87, after two years as dean of arts and humanities at Wesleyan University, is on leave this year and is visiting professor in the Department of Classical Studies at Duke University. She is currently completing a book, *Excavating Colonization*, for the University of Texas Press. Her contribution "Colonization: Greece on the Move" will appear in *The Cambridge Companion to Archaic Greece*, edited by Alan Shapiro *77 (Cambridge University Press), and her article "Excavating Colonization" will be published in *Approaches to Ancient Colonization: Analogy, Similarity, and Difference*, edited by Sara Owen and Hugh Hurst (Duckworth). She is also at work on "Thucydides and Archaeology," which will appear in *Companion to Thucydides*, edited by Antonios Rengakos and Antonios Tsakmakis (Brill), and is contributing "The Western Mediterranean" to *The Blackwell Companion to the Ancient World*, edited by Hans van Wees and Kurt Raaflaub (Basil Blackwell). With Malcolm Bell III '63 *71, she is co-director of the excavations at Morgantina in east central Sicily and is preparing a volume on the archaic settlement at the site. [cantonaccio@wesleyan.edu]

Eric Apfelstadt *79 has been appointed director of Loyola University's Rome Center campus. In his new position, Eric will be responsible for managing the Rome Center's faculty and staff, a student body of 150 to 200, a 200-bed residence hall, and an English-language school for local students. His wife Rebecca Edwards *90 (music) has been appointed associate director of the Rome Center. Eric has served as associate dean of the College of Arts and Sciences and as director of the Honors Program at Santa Clara University. He previously taught art history at California



2.21.2003 by Mark Sheinkman '85, alkyd and graphite on paper



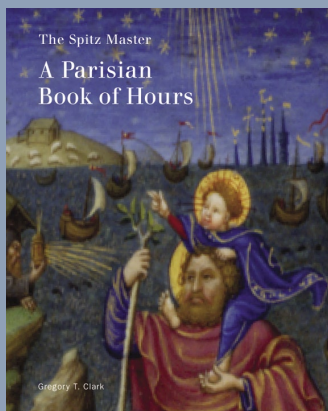
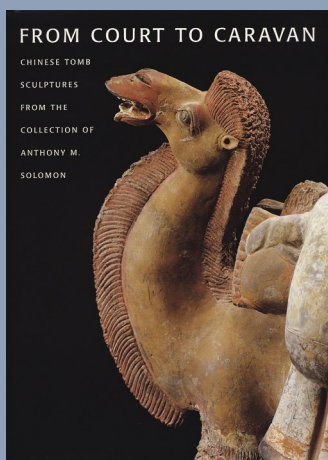
Richard Wright '87, *New Landscape* #6



Марина Беловић

РАВНИЦА

историја и сликарство



State University, Stanislaus, and at overseas programs through the University of Maryland, California State University, Brooklyn College, and Buffalo College. His research currently focuses on the Grazioli da Salò family of sculptors and the art and history of the Mastrù family.

Marina Belović-Hodge *96's new interpretation of the name of Ravanica Monastery will appear in volume 61 of the journal *Byzantinoslavica*, which is published in Prague by the Czech Academy of Sciences. At the Belgrade International Book Fair in October of 2002, Marina's book *Ravanica: istorija i slikarstvo/Ravanica: History and Painting* (Belgrade, Zavet, 1999), based on her Princeton dissertation, received recognition as an outstanding contribution to Serbian studies and Byzantine art history. She is currently finishing an English-language text on Ravanica, preparing papers for a number of conferences, and writing a series of articles for *Bible Review*, a nondenominational scholarly journal focusing on biblical textual and art-historical studies.

Virginia Bower *77 (M.A.) taught East Asian art at Michigan State University in East Lansing, Michigan, in the fall of 2002, filling in for Professor Anning Jing *94. In addition she published *From Court to Caravan: Chinese Tomb Sculptures from the Collection of Anthony M. Solomon* (Harvard University Museums and Yale University Press, 2002), the catalogue of an exhibition at the Sackler Museum of the Harvard University Art Museums, which subsequently travelled to the Asia Society in New York City. [virginiabower@hotmail.com]

Dora C. Y. Ching *93 (M.A.) has taken the position of associate director of the newly founded P. Y. and Kinmay W. Tang Center for East Asian Art in the Department of Art and Archaeology at Princeton. The Tang Center was created to bring together scholars, students, and the general public through interdisciplinary and innovative programs, including lectures and symposia, film series, publications, graduate education, museum development, and exhibitions. Working closely with Jerome Silbergeld, director of the Tang Center and P. Y. and Kinmay W. Tang Professor of Chinese Art History, Dora helps shape the mission and direction of the center and oversees its operations. [dching@Princeton.edu]

Gregory Clark *88 is a member of the Institute for Advanced Study in Princeton for the spring 2003 semester. His third book, *The Spitz Master: A Parisian Book of Hours*, will be published in the Getty Museum Studies on Art series in July of this year. [gclark@sewanee.edu]

Laura Thomas Combs *74 (M.A.) lives and works in Brussels, Belgium, where she and her

husband, Swiss businessman Nicolas de Bourgnecht, founded their management company. They recently published "L'athlète d'entreprise." She has also worked for *Wall Street Europe*, the European Airlines Association, and the European Pharmaceutical Association. Laura does volunteer work for the Federation of American Women's club abroad. Her daughter Caroline will graduate this June from Le Rosey, Switzerland. Her son Cullen plays ice hockey for a Swiss junior national team. Laura still edits art history, having one of Europe's leading publishers as a neighbor. [eihp@yahoo.com]

Robert Conway *82 (M.A.) has received a grant from the Rothschild Foundation to produce a catalogue raisonné of the prints of Clinton Adams (1918–2002). He has also been involved in producing multimedia programming for the Fine Arts Museums of San Francisco, and specifically for the new DeYoung Museum, scheduled to open in 2005. Robert has written an essay for the exhibition "Prints by Women, 1910–1960: Selections from the Needles Collection" and is serving as guest editor of the next issue of *The Tamarind Papers*, the first issue to be published on-line. He is currently seeking funding for an exhibition of the drawings of George Bellows from the collection of the Boston Public Library. [bc54@earthlink.net]

Laura Coyle *92 (M.A.) is the curator of European art at the Corcoran Gallery of Art in Washington, D.C., with responsibility for a collection that ranges from Greek antiquities to Picasso. In the fall of 2002 she presented the exhibition "The Shape of Color: Joan Miró's Painted Sculpture," which she co-curated with William Jeffett of the Salvador Dalí Museum in St. Petersburg, Florida. The exhibition featured Miró's painted bronze and resin sculptures from the 1960s and 1970s, along with rarely exhibited sketchbooks, preparatory sketches, and photographs. She and Jeffett produced a scholarly exhibition catalogue that was published by the Corcoran and Scala Publishers Limited. Laura also contributed to *A Capital Collection: Masterworks from the Corcoran Gallery of Art*, which was published in 2002 by the Corcoran and Third Millennium Press. She will organize a traveling exhibition of masterworks related to that publication in 2006–2007 and is currently working with Jacqueline Musacchio *95 on a traveling exhibition of Italian Renaissance maiolica from the William A. Clark Collection at the Corcoran. The show's first venue will be in the spring of 2004 at the Francis Lehman Loeb Art Center at Vassar College. With Nora Heimann, Laura is co-organizing an exhibition centering on six paintings on the life of Joan of Arc by Louis-Maurice Boutet de Monvel, the greatest French illustrator of children's books around the turn of

the twentieth century. The exhibition will focus on two themes: Boutet de Monvel's paintings and illustrated books, and the cult around Joan of Arc from circa 1880 to circa 1920. This spring Laura is on research leave, finishing her dissertation. She and her husband, Douglas Robertson, who is a financial economist at the Office of the Comptroller of the Currency, have a daughter, Mariana Virginia Coyle Robertson, nine and a half. [lcoyle@corcoran.org]

Sabine Eiche *83 has completed a book on the duke of Urbino's *barco* (hunting park) at Castel-durante. The volume, which will be published by the Biblioteca Comunale di Urbina this summer, will contain a wealth of previously unpublished documents and drawings from the sixteenth and seventeenth centuries. [eichesabine@hotmail.com]

Nancy Finlay *84 is curator of graphics at The Connecticut Historical Society and is currently preparing a catalogue of the work of the Kellogg brothers, a family of nineteenth-century Hartford lithographers. She was awarded an Andrew W. Mellon research fellowship at the Huntington Library in San Marino, California, where this spring she completed her research on "Daniel Berkeley Updike's Tacitus and Italian Renaissance Influences on American Arts and Crafts Book Design and Printing." [nancy_finlay@chs.org]

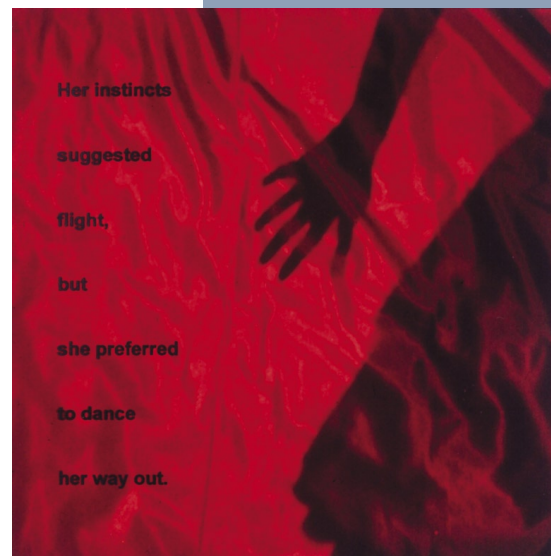
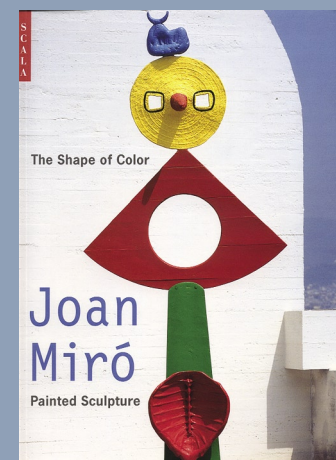
Marcy B. Freedman *81 (M.A.) continues to pursue her career as an artist while teaching art history as an adjunct professor at Pace University and Fordham University. She recently added digital video to her repertoire of artistic mediums, and her short videos and video sculptures have been shown at a number of video festivals and art galleries in the New York area, including the SoHo 20 Gallery, now located in the heart of Chelsea. This spring she presented a public lecture titled "Video as Art," an historical overview of the medium for those unfamiliar with this important contemporary art form. She is also working as the curator of an exhibition of emerging video artists to be presented at an alternative space in 2004. Despite her new involvement with video, Marcy continues to create and exhibit her work in two-dimensional media. A solo show of her work appeared at the Barrett House in Poughkeepsie, New York, last fall, and one of her photographic collages was featured on the cover of *Chronogram* magazine in December. [mbf@bestweb.net]

Meredith J. Gill *92 is assistant professor of art history at the University of Notre Dame, having moved there in 1998 from the University of Maryland, College Park. Her most recent article, "Death and the Cardinal: The Two Bodies of Guillaume d'Estouteville," was published in *Renaissance Quarterly* for 2001. Next year she will be at the National Humanities Center in North

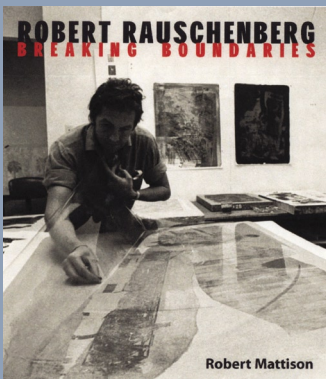
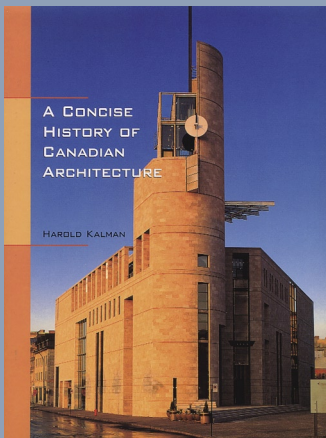
Carolina finishing her book, *Augustine and the Italian Renaissance*, forthcoming from Cambridge University Press. Her project has been supported by a National Endowment for the Humanities Fellowship. [Meredith.J.Gill.17@nd.edu]

Andrew Hershberger *01 is finishing his second year as assistant professor of contemporary art history at Bowling Green State University in Ohio. He teaches an undergraduate Western art survey, several undergraduate/graduate surveys, later twentieth-century art, the history of photography, modern architecture, and graduate seminars on sequential art and contemporary art theory and criticism. All of Andrew's courses are taught with digital images and are available on the Internet at <http://personal.bgsu.edu/~aehersh>. This summer he will teach his history of photography course at Studio Art Centers International (SACI) in Florence, Italy. His essay on André Malraux's theory of photography, "Malraux's Photography," was published in the winter 2002 issue of *History of Photography*, and his review of David Peeler's book *The Illuminating Mind in American Photography: Stieglitz, Strand, Weston, Adams* will appear in the spring 2003 issue of the same journal. Andrew is revising his dissertation, "Cinema of Stills: Minor White's Theory of Sequential Photography," for publication as a book. He continues to work on transforming the Princeton exhibition "Reconstructing the Mshatta Facade in Jordan: A Digital View of Rediscovered Nineteenth-Century Photographs" into a book with a CD-ROM. He presented papers at the "Digital Art History" conference at the British Academy in London and at the Midwest Society for Photographic Education's annual conference. Andrew has received two Technology Education Consulting Specialists grants from Bowling Green's Instructional Media Services to continue working with his colleagues Rebecca Green and Marce Dupay on creating an online digital slide library. [aehersh@bgnet.bgsu.edu]

Vojtech Jirat-Wasiutyński *75 published an article, "A Dutchman in the South of France: Van Gogh's 'Romance' of Arles," in the *Van Gogh Museum Journal* for 2002. With Alla Myzelev and John Potvin, both Ph.D. candidates at Queen's University, he co-organized the conference "Modern Art and the Mediterranean: Spaces, Bodies, and Identities" at the Art Gallery of Ontario in December of 2002. At the 2003



Marcy Freedman *81, untitled pictrostat



annual meeting of the College Art Association he co-organized the session “Alternative Geographies of Modernity: French Art from the Periphery, 1850–1940” with John Zarobell. Vojtech has been awarded a three-year standard research grant by the Social Sciences and Humanities Research Council of Canada, for his project “Region and Modernity: Visual Representation of Provence, 1830–90.” He spent the 2002–2003 academic year on sabbatical in France and Cambridge, Massachusetts. [vj@post.queensu.ca]

Hal Kalman '64 *71 has made Vancouver, British Columbia, his home for twenty-two of the last thirty-five years. He works as a heritage and cultural consultant as a principal of Commonwealth Historic Resource Management, a mid-sized consulting firm with offices in British Columbia and Ontario, and associated offices in the U.S., the Caribbean, and Hong Kong. Hal's company restores historic buildings, revitalizes old city centers, plans cultural tourism attractions, does interpretive planning for historic places, produces historical books, and much more. His projects take place both in Canada and overseas, and he has recently spent a fair amount of time in China, a country that he has come to love and respect enormously. After teaching art history for six years, he left the University of British Columbia for private practice, but has kept a foot in academia, participating in the conservation programs at the Universities of Victoria and Hong Kong. He has used the lessons of the late Donald Egbert and others at Marquand to write *A History of Canadian Architecture*, which has appeared in four versions since Oxford University Press first published it in 1994. His other books have been on conservation topics, including *The Evaluation of Historic Buildings* (Parks Canada, 1979) and the architectural guides *Exploring Vancouver*, which has been published in three editions, and *Exploring Ottawa*. Linda Low Kalman, to whom he has been married since 1988, is an artist. His daughters from his first marriage both live overseas: Hilary is a graphic designer living in Norway; and Sat-Sung is a lawyer who lives in Israel. [halkalman@telus.net, kalman@chrml.com]

Margaret Laird *02 gave a paper titled “The Abbey Lands from the Sixth to the Eighteenth Century” at the conference “Dall'Abbazia di Liberio alla Villa di Giovanni Tortelli: La Badia di S. Sebastiano ad Alatri,” which took place on June 24, 2002, at the Istituto di Norvegia in Rome. Peg is currently visiting lecturer in Roman archaeology at the University of Chicago. [mlaird@chicago.edu]

Greg Levine *87 has recently been promoted to associate professor with tenure in the Department of the History of Art at the University of California,

Berkeley. He is presently revising a book on visual culture at the Zen monastery Daitokuji, which is forthcoming from the University of Washington Press. [gplevine@uclink.berkeley.edu]

Evonne Levy *93 was promoted to associate professor with tenure at the University of Toronto in April of 2001. She spent the 2001–2002 academic year at the American Academy in Berlin, where she continued work on a book entitled *The “Jesuit Style”: Art History and Politics from Burckhardt to Hitler*. Last spring she co-organized, with Princeton alum Steven F. Ostrow *87 and Maarten Delbeke (Ghent/Oxford), an interdisciplinary conference called “Bernini's Biographies.” Her first book, *Propaganda and the Jesuit Baroque*, is due out next February from the University of California Press. She has recently published an article on a baroque micro-miniature sculptor in *The Burlington Magazine* (2001); an article on the seventeenth-century renovation of the Gesù will appear in the *Römisches Jahrbuch der Bibliotheca Hertziana* this summer. [elevy@utm.utoronto.ca]

Robert Mattison *85, who is the Marshall R. Metzgar Professor of Art History at Lafayette College, will publish his fourth book this year. *Robert Rauschenberg: Breaking Boundaries* will be published by Yale University Press this spring in Europe and this fall in the United States. Robert also wrote catalogues and curated exhibitions on Frank Stella, Edward Weston, Ursula von Rydungsvar, and on a group of six artists who use organic processes in their work. [mattisor@mail.lafayette.edu]

Elizabeth Moodey *02 completed her doctorate in November and has been working as research curator for an exhibition of medieval and Renaissance manuscripts to be held at the New York Public Library. Two of her lettering reconstructions, a “medieval” psalter folio and a letter in a German script of circa 1520, are now in permanent installations at the Walters Art Museum in Baltimore. [ejmoodey@Princeton.edu]

Julia K. Murray *81 has been awarded a Guggenheim Fellowship and a semester in residence at the Wisconsin Institute for Research in the Humanities to pursue her research on Kongzhai, a now-destroyed shrine to Confucius outside Shanghai. She delivered a paper on icons of Confucius at the 2003 Annual Meeting of the College Art Association and recently published two articles, “The Childhood of Gods and Sages,” in *Childhood in Chinese Art*, edited by Ann Barrott Wicks (University of Hawaii Press, 2002), and “Varied Views of the Sage: Illustrated Narratives of the Life of Confucius,” in *On Sacred Grounds: Culture, Society, Politics, and the Formation of the Cult of Confucius*, edited by Thomas A. Wilson (Har-

vard University Asia Center, 2002). Her essay, "Confucianism and Art," was recently added to the online edition of *The Grove Dictionary of Art*. [jmurray@facstaff.wisc.edu]

Tina Najbjerg *97 continues to hold a post-doctoral appointment in the classics department at Stanford University, where she works on Stanford's Digital Forma Urbis Romae Project. The Stanford team expects to publish 372 more fragments of the Severan Marble Plan on their Web site, <http://formaurbis.stanford.edu>, this summer. In October, Tina gave a paper entitled "Le Pit-ture d'Ercolano and the Servizio Ercolanese in the Service and Disservice of Herculanean Archaeology" at the symposium "Antiquity Recovered: The Legacy of Pompeii and Herculaneum" in Philadelphia. With Charles Nicklies and Amy Papalexandrou *98, she has coauthored the article "Princeton University Excavations at Polis/Arsinoe: Preliminary Report on the Roman and Medieval Levels," which is forthcoming in this year's edition of the *Report of the Department of Antiquities in Cyprus*. This summer she plans to continue her work as supervisor at the department's excavation at Polis Chrysochous in Cyprus. Tina and her husband, Gregory Murphy *95 (romance languages and literature), recently bought a house in Redwood City, close to Stanford and San Francisco. [najbjerg@alumni.princeton.edu]

Jenifer Neils *80 is co-curator with John Oakley of an NEH-funded exhibition "Coming of Age in Ancient Greece: Images of Childhood from the Classical Past," which opens at the Hood Museum at Dartmouth in August of 2003 and will travel to the Onassis Cultural Center in New York, the Cincinnati Art Museum, and the J. Paul Getty Museum. She has written an Agora picture book with Steve Tracy entitled *The Games at Athens* for the 2004 Olympics, and is currently editing a book on the Parthenon for Cambridge University Press. She is Ruth Coulter Heede Professor of Art History at Case Western Reserve University. [jxn4@po.cwru.edu]

Paul Norton *52 received a 2002 Award of Merit from the American Association of State and Local History for his book *Rhode Island Stained Glass* (William Bauhan, 2001). He also published an article in the winter 2002 volume of *Stained Glass Quarterly*: "Guido Nincheri: The Canadian Michelangelo." Paul says that he plays tennis three times a week, as well as in tournaments during the summer, but that his competition is limited to the elderly. [pnorton@artist.umass.edu]

Véronique Plesch *94 is chair of the art department at Colby College. Last summer she was elected to the executive board of the International

Association of Word and Image Studies; during the IAWIS triennial conference in Hamburg, Germany, she chaired a session and presented two papers. Last October she was invited to speak at the New England Medieval Conference in Providence, "The Written Word: Writing and Culture in the Middle Ages," where she presented some of her recent research on graffiti on wall paintings. She also gave a paper at last year's International Congress on Medieval Studies in Kalamazoo, and participated in the round-table discussion "Toward a Methodology for 'Intercultural Art'" at the 2003 College Art Association meeting in New York City. Her recent articles have appeared in *Studies in Iconography* (2002), *Descant* (2002), and *Frontières, contacts, échanges: Mélanges offerts à André Palluel-Guillard*, edited by Christian Sorrel (Chambéry, Société Savoisienne d'Histoire et d'Archéologie and Université de Savoie, 2002). [vbplesch@colby.edu]

Gertrude M. Prescott *77 is curator of the iconographic collections at the Royal Institution of Great Britain in London, which welcomed the sculptor Annie Cattrell as artist-in-residence in 2002, supported by a grant from the Leverhulme Trust. Through the year they worked to encourage a dialogue with the institution's research scientists and members, and the work resulting from those dialogues will be exhibited in May and June of 2003 in the institution's Faraday Museum. Trudy also commissioned a site-specific sound installation, "Tell Us Everything," by Andrew Stones, the National Endowment for Science, Technology, and the Arts Fellow. The installation includes an epic reading of over 3,300 titles of Royal Institution lectures, augmented by digital treatments and recordings of audiences in the famous Lecture Theatre. This is the first time an artist has been invited to create a work responding to the Royal Institution and the first time that sound has been used to create an artwork for the institution. Trudy has recently been immersed in documenting and researching every fixture and fitting within the listed building, as well as the artworks, in preparation for a heritage/lottery application. She reports that she has found herself drawing on every art history course she took at Princeton. [tprescott@ri.ac.uk]

Sheryl E. Reiss *92 is currently senior research associate in the Office of the Vice-Provost for Research at Cornell University, where she taught in the Department of the History of Art from 1993 to 2000. She has also taught at Mount Holyoke College, the School of the Museum of Fine Arts in Boston, and Smith College. Her research focuses on Italian art and art patronage of the early sixteenth century, particularly that of the Medici family. Sheryl has published

In Memoriam

Alan Gowans *48 passed away on August 19, 2001, at the age of 77. He died of congestive heart failure near Washington, D.C., where he had lived for about a dozen years. Alan was known for his books *Church Architecture in New France* (1955), *Looking at Architecture in Canada* (1959), and *Building Canada: An Architectural History of Canadian Life* (1966), as well as many scholarly articles on individual Canadian buildings. He was the first academically trained architectural historian to address Canadian architecture. From 1966 to 1988 he taught at the University of Victoria, where he was chair of the Department of History in Art. He also taught at Rutgers University, Middlebury College, and the University of Delaware, where he was chair from 1959 to 1966. Alan always maintained that he taught "cultural history" rather than "art history," and his cultural history survey course at the University of Delaware was the basis of his best-known book: *Images of American Living: Four Centuries of Architecture and Furniture as Cultural Expression* (1964). He was also very interested in popular art and how its artifacts contribute to society. He explored that area in *The Restless Art: A History of Painters and Painting, 1760-1960* (1966) and *The Unchanging Arts: New Forms for the Traditional Functions of Art in Society* (1971). Two other books of his are particularly important: *The Comfortable House: North American Suburban Architecture, 1890-1930* (1986) and *Styles and Types of North American Architecture: Social Function and Cultural Expression* (1992). Both treated Canadian and American architecture together. Alan will be remembered as the father of modern Canadian architectural history, and as an intelligent and witty colleague and teacher.

In Memoriam

Christine Megan Armstrong *89 died April 28, 2002, at Presbyterian Village in Austell, Georgia. She fought a long, courageous, and dignified battle with brain cancer, which was first diagnosed and treated in 1986. Christine graduated with honors from Duke University in 1973 and then entered the department's graduate program. She studied with the late John Rupert Martin, under whose direction she wrote a dissertation titled "The Moralizing Prints of Cornelius Anthonisz." Her dissertation was published by Princeton University Press in 1990. Christine held positions at Sotheby's PB 84 auction house, the Philadelphia Art Museum, where she was curator of prints, and the College of Wooster in Wooster, Ohio, where she was assistant professor in the Department of Art History. Memorial gifts may be made to the Armstrong Family Scholarship Fund in honor of Christine Armstrong at Washington and Lee University, Development Office, Lexington, Virginia 24450. For more information, please call H. M. Patterson & Son Spring Hill, in Atlanta, Georgia, at 404-876-1022.



articles in the *Zeitschrift für Kunstgeschichte*, the *Jahrbuch der Berliner Museen*, the *Journal of the Society of Architectural Historians*, and the *Burlington Magazine*. She also contributed to the catalogue of the international exhibition on papal patronage *Hochrenaissance im Vatikan: Kunst und Kultur im Rom der Päpste I, 1503–1534*, which was held at the Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn, Germany, in 1998–99. With David Wilkins of the University of Pittsburgh, she was the co-editor of and a contributor to a collection of essays entitled *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy*, which was published in 2001 by the Truman State University Press. She also has an article in *Coming About . . . A Festschrift for John Shearman* (Harvard University Art Museums, 2001), for which she served on the editorial board. In 2000 she received a research grant from the Renaissance Society of America for work on her book *The Making of a Medici Maecenas: Giulio de' Medici (Pope Clement VII) as Patron of Art*, and for the academic year 2002–2003 she was 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. With Kenneth Gouwens of the University of Connecticut, she has co-edited a two-volume collection of essays entitled *The Pontificate of Clement VII: History, Politics, Culture*, to be published by Ashgate in February of 2004. Since 1998 she has served as the field editor for early modern southern Europe for *CAA reviews* (www.caareviews.org), the online review journal published by the College Art Association, and in 2001 she joined the journal's editorial board, a position she will hold until February 2004. [ser1@cornell.edu]

Robert Russell *88 is the Addestone Professor of Architectural History in the Art History Department and the director of the Program in Historic Preservation and Community Planning at the College of Charleston, South Carolina, where he has been since 1994. His latest book, *Cornerstones of Justice: The County Courthouses of South Carolina*, is presently making its way through the University of South Carolina Press. Another book on the American county courthouse is under construction. Robert and Kathleen have four children, ranging in age from too old to too young, and he reports that they consider themselves to be fortunate beyond all deserving. [russellr@cofc.edu]

Alan Shapiro *77 is spending the spring 2003 semester as resident director of Johns Hopkins's Villa Spelman in Florence. He is the W. H. Collins Vickers Professor of Archaeology in the Department of Classics at Johns Hopkins. [ashapiro@jhu.edu]

Aaron Sheon *66 has received the Tina and David Bellet College of Arts and Sciences Teaching Excellence Award at the University of Pittsburgh. The award, which is accompanied by a \$5,000 prize, was announced in April of 2002. Aaron teaches in the History of Art and Architecture Department. [ash2+@pitt.edu]

Joel Smith *93 is in his fourth year as curator of photography and modern and contemporary art at the Frances Lehman Loeb Art Center at Vassar College. He has recently curated and written catalogue essays for the exhibitions "Summer Reading: The Recreation of Language in Twentieth-Century Art" (2001), "Modern Metropolis" (2002), and "Andreas Feininger" (2003), a retrospective featuring most of the seventy-two prints he selected as gifts from the photographer's estate. In the winter of 2002 he oversaw the exhibition "Camerawomen," shown at Princeton the preceding year and organized by the department's Carol Armstrong. At Vassar, the show was expanded and subtitled in honor of Linda Nochlin (Vassar '51). This summer, Joel's exhibition "Histories of Photography" will assemble major acquisitions of the past five years and highlight narratives and metanarratives of the medium. In the longer term, he is planning a traveling retrospective of Saul Steinberg, which is scheduled to open at Vassar in the fall of 2004. [josmith@vassar.edu]

John Stuart *87 (M.A.) is an architect who lives and works in New York City and in Miami, where he is a tenured associate professor in the School of Architecture at Florida International University. He earned his architecture degree at Columbia University in 1991 and became a registered architect in 1999. At Florida International he has developed an accredited graduate program in architecture and was appointed its director. He also helped establish and has taught in the School of Architecture's study abroad program in Rome. John has served as visiting lecturer/design critic at Cornell, Yale, Columbia, Parsons, Rhode Island School of Design, the University of Michigan, and Harvard. His design projects explore the tensions between urban landscapes and the social, political, and ecological structures that informed their communities. His historical research follows similar themes, with a focus on the early twentieth century. John's work has been funded by grants from the National Endowment for the Arts, the National Endowment for the Humanities, and the Graham Foundation for Advanced Study of the Fine Arts. He recently translated, introduced, and illustrated a piece of German Expressionist architectural fiction published in 1914, *The Gray Cloth: Paul Scheerbart's Novel on Glass Architecture* (M.I.T. Press, 2001). John's drawings and professional design work have been published in the *Journal of Architectural*

Education, Architecture, A+U, and exhibited at The Drawing Center, the Van Alen Institute, Art Basel, the Grammercy Art Fair, and the Henry Urbach Architecture Gallery in New York. He is currently co-editing a book of essays to be published by the University Press of Florida on art and design projects in South Florida sponsored by New Deal agencies in the 1930s. Next year he will complete a coauthored book, under contract with W. W. Norton, on the life and work of the prolific early-twentieth-century New York architect Ely Jacques Kahn. [stuartj@fiu.edu]

Ulrike Meyer Stump *96 (M.A.) gave birth to her second son, Adrian Akio, in January of 2003. She continues to work on her dissertation on Karl Blossfeldt while teaching the history of photography at the University of Art and Design in Zürich and the University of Zürich. Her article "Models of a Hidden Geometry of Nature: Karl Blossfeldt's 'Meurer Bronzes'" appeared in *Herzog & De Meuron: Natural History*, edited by Philip Ursprung (Montreal, CCA and Lars Müller Publishers, 2002). [umeyerstump@dplanet.ch]

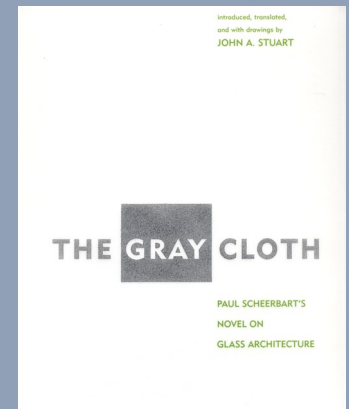
Harry Titus *84 returned to Auxerre Cathedral in June of 2002, where he and his French colleagues made test excavations in the nave and crypt. They located the cathedral's pre-Gothic west facade foundations in precisely the location predicted by their earlier electrostatic surveys. In the crypt, the "stairway" elements turned out to be more problematic than they had seemed, so the team will investigate the medieval entrances to the crypt this June. Thanks to a Kress Foundation grant, the Progeo surveying firm, based in Avallon, has made a photogrammetric map of the cathedral vaults' interior surfaces. This project, which Harry's team will refine this year, is a direct result of Robert Mark's influence at Princeton. Harry teaches in the art department at Wake Forest University. [titus@wfu.edu]

Gary Walters '64 (romance languages) *75 has for some time been making art rather than art history, most recently in Hastings, Ontario. His work is now largely digital. Gary welcomes communication from colleagues and old friends. [gary.walters@sympatico.ca]

Robert Weir *98 and **Mary Grace Weir** *96 (M.A.) both gave papers at the Classical Association of Canada's annual meeting in Vancouver in May 2002 and spent the summer of 2002 at their respective excavations in Greece and Cyprus, accompanied by daughter Elissa, who was two and a half at the time. In the fall of 2002, Robert took up a tenure-track position in the Department of Classical and Modern Languages, Literatures,

and Cultures at the University of Windsor. This entailed yet another long-distance move, their fifth in five years. Robert and Mary Grace continue to coordinate their research with work commitments and trips to the Detroit Zoo. Robert will again give a paper at the Classical Association of Canada in May of this year and is involved in the organization of a conference on the Olympics, ancient and modern, to be held at Wilfrid Laurier University in October of 2003. Robert will certainly work in the Mediterranean again this summer, and Mary Grace hopes to as well. [rweir@uwindsor.ca, MaryGWeir@aol.com]

Justin Wolff *99 lives with his wife in Cambridge and teaches courses on visual culture in the Expository Writing Program at Harvard University. His first book, *Richard Caton Woodville: American Painter, Artful Dodger*, was published last fall by Princeton University Press. He is currently doing research for two projects — one on Thomas Cole, the other on Thomas Hart Benton. [jwolff@fas.harvard.edu]



Fine Art, a digital work by Gary Walters '64 *75



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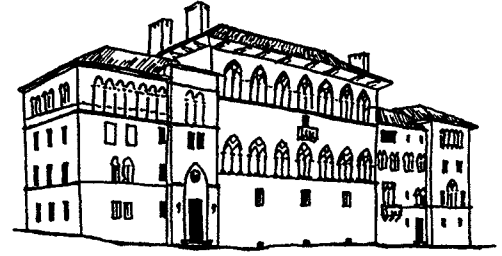
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Comments and news or information from our readers on recent activities are always welcome, as are inquiries regarding the program. Please submit news items for the next issue to Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton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



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