

Princeton University

DEPARTMENT OF

Art ARCHAEOLOGY

Newsletter



Dear Friends and Colleagues:

At the close of the spring 2001 semester, we find ourselves in the final design phase for the Marquand Library expansion and for related renovations to McCormick Hall. The renovated building promises to be wonderful; we will have more space, more efficiently used.

We are grateful to the University for putting the project on a fast track and for moving forward with it even though all the necessary funding has not yet been raised. The patience of everyone in the building will be tested over the next two years: Marquand's books will be split between the E-Quad and Mudd Library, and the front of McCormick Hall will be enveloped by a construction site. We are grateful to the University for putting the project on a fast track and for moving forward with it even though all the necessary funding has not yet been raised.

We have been fortunate this year in having an unusually large number of visiting faculty.

In the fall term Richard Stanley-Baker, professor at Hong Kong University (and a 1979 Ph.D. graduate of our department), taught two courses on Japanese art; and since John Pinto was on sabbatical, Ingrid Steffensen (1994 University of Delaware Ph.D.) taught his introduction to the history of architecture, a course we like to offer every year. In the current term Elizabeth Pilliod, an associate professor at Oregon State

University, is teaching an undergraduate survey on Italian Renaissance painting; Laura Auricchio, a 2000 Ph.D. from Columbia, is teaching Neoclassicism through Impressionism; Robert Harrist, associate professor at Columbia (and a 1989 Princeton Ph.D.), is teaching a graduate seminar on Chinese painting; and yet another of our former students, Margaret Vendryes, a 1997 Ph.D., is teaching a course on African art. Last semester Margaret taught a course on Black photographers for the Program in African-American Studies.

The department has sponsored or co-sponsored several conferences this year, including one organized by our graduate students (the subject was "2"); one organized by the Index of Christian Art on "Objects, Images, and the Word: Art in the Service of the Liturgy"; and one entitled "Hypothesis 4," organized by graduate students of the School of Architecture. In the next academic year we anticipate no fewer than four conferences planned by faculty of the department (Carol Armstrong, Anne-Marie Bouché, Hal Foster, and Thomas DaCosta Kaufmann). We are also looking forward to the biennial Haley Lecture, which will be given by Pierre Rosenberg.

Please stay in touch with us by e-mail (artnews@princeton.edu) or snailmail (Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018). We are grateful for your continued interest and we welcome your news and suggestions.

Robert W. Bagley
Acting Chair (spring 2001)



SPRING 2001

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Faculty News

Al Acres's article on "Rogier van der Weyden's Painted Texts" appeared in *Artibus et Historiae* (2000). In September he gave a paper on "Small Physical History: The Trickle of Early Netherlandish Painting" at the International Congress of the History of Art in London. He lectured on German paintings at the Allentown Art Museum in January, and in March chaired a CAA session in Chicago on "Inferring Time," which pondered pointedly experiential dimensions of time in art ranging from late medieval sculpture through contemporary painting. His primary research continues to be toward a book on the imagery of Christ's Passion in his infancy in the fifteenth and early sixteenth centuries. Among his new course offerings this year was "Art of the Print," which draws on the collections of The Art Museum and Firestone Library both for preceptorial meetings and for a two-part exhibition in The Art Museum surveying European and American printmaking techniques from the Renaissance to the present.

Robert W. Bagley is the acting chair of the department for the spring 2001 term. His recent publications include the chapter "Shang Archaeology" in *The Cambridge History of Ancient China* (Cambridge, 1999) and "Percussion" in *Music in the Age of Confucius*, ed. J. F. So (Washington, D.C., 2000). He also continued work on a book on the bells from the Zeng Hou Yi tomb, and he has edited the catalogue of an exhibition of archaeological finds from the People's Republic of China which is now at the Seattle Art Museum and will move to the Kimbell Art Museum in Fort Worth, The Metropolitan Museum of Art, and the Royal Ontario Museum in Toronto.

Slobodan Ćurčić, with co-author Svetlana Popović, has just published *Naupara Monastery* (Belgrade, 2001), the first volume of the series *Corpus of Late Medieval Architecture of Serbia, 1355–1459*. Two of his monographs also appeared this academic year: *Some Observations and Questions Regarding Early Christian Architecture in Thessaloniki* (Thessaloniki, 2000), and *Middle Byzantine Architecture on Cyprus: Provincial or Regional?* (Nicosia, 2000), the Thirteenth Annual Lecture on the History and Archaeology of Cyprus sponsored by the Bank of Cyprus Cultural Foundation. Among his recent articles are "Late Medieval Fortified Palaces in the Balkans:

Security and Survival," *Minimo kai perivalon* 6 (2001); "Proskynetaria Icons, Saints' Tombs, and the Development of the Iconostasis," in *The Iconostasis: Origins, Evolution, Symbolism*, ed. A. Lidov (Moscow, 2000); "The Exonarthex of Hilandar: The Question of Its Function and Patronage," in *Huit siècles du monastère de Hilandar*, ed. V. Korac (Belgrade, 2000); and "Destruction of Serbian Cultural Patrimony in Kosovo: A World-Wide Precedent?" *Bulletin of British Byzantine Studies* 26 (2000). He also lectured at the University of Missouri, the University of Minnesota, the University of Georgia, and Cornell University, where he presented a paper on Balkan belfries at the conference *Con-/De-/Re-/Construction of South Slavic Architecture*.

Yoshiaki Shimizu spent his sabbatical leave in the fall of 2000 in the visiting scholar's program at the Seattle Art Museum. During his tenure at the Asian Art Museum at Volunteer Park, he examined the museum's Japanese painting collection and gave a series of public lectures. The first lecture, "Japan in American Art Museums: Which Japan?," examined how American museums have presented Japanese art in the last fifty years, and the significance of this history of public representation of Japan and Japanese art. This lecture will be published as an essay in the March 2001 issue of *The Art Bulletin*. The second lecture, entitled "Three Cases of Copying in Japanese Art: Calligraphy, Painting, and Architecture," took up the ubiquitous theme of copy and copying in Japanese art as a cultural phenomenon essential to perpetuating the "life and afterlife" of works of art. The final lecture was "Looking and Reading Together: Painting and Text in the Early Twelfth-Century *Genji Monogatari* Scroll"; it explored the theme of calligraphy as a major form of art in the earliest extant *Tale of Genji* scroll, examining how the text transcribed by artfully rendered calligraphy functions as an effective conveyer of emotion encoded in the painting. Shimizu also gave a weekly reading class to University of Washington graduate students in Japanese art, in which they studied the late sixteenth-century *Tohaku Gasettsu* (*Chats on Painting by Tohaku*), a collection of notes and commentaries on Chinese and Japanese paintings exchanged by the painter Hasegawa Tohaku and his friend, the priest Nittsu. He also made two brief research trips to Japan, where he examined Chinese, Korean, and Japanese ink



paintings that are part of his ongoing research on Korean painting and Japanese art.

John Wilmerding's latest book, *Compass and Clock: Defining Moments in American Culture*, was awarded the designation "Honor Book 2000" by the New Jersey Council of the Humanities. He is currently half way through the writing of a new project: *Signs of the Artist: Signatures and Self-Expression in American Painting*. Related to that work in progress, he has revised and refocused his American Studies seminar for next year, to be called "American Art and Autobiography." His other ongoing research projects include entries on American works in the collections of the Williams College Museum of Art and the Harvard University Art Museums. He is also collaborating with an advanced graduate student, Mark Mitchell, in the organization and curating of an exhibition for Berry-Hill Galleries, New York, devoted to nineteenth-century American marine painter Francis A. Silva. The exhibition will open in the summer of 2002.

After ten years of service, he stepped down from the board of the Wendell Gilley Museum in Maine and was named emeritus trustee. But he remained active this year on the boards or advisory committees of the Guggenheim Foundation and Museum (New York), the Northwest Harbor Library (Maine), the College of the Atlantic (Maine), the Wyeth Endowment for American Art, and the Harvard University Art Museums. He was particularly involved in the work of the Committee for the Preservation of the White House, which during the Clinton administration completed extensive renovations of all of the major ground-floor rooms of the mansion, most notably the Blue Room, and oversaw numerous important acquisitions for the collection, including significant paintings by Henry O. Tanner and Georgia O'Keeffe.

He continued to be active in lecturing around the country, speaking at Sotheby's, the Princeton Club of New York, the Kalamazoo Museum of Art, Western Michigan University, the Chapin School in Princeton, the Gilley Museum in Maine, and the Seminarists in Boston. In May he gave the Rubin lecture at The Metropolitan Museum of Art.

Emeriti Faculty

David Coffin published two articles on English gardening, "Venus in the Garden of Wilton House," in *Source*, and "Venus in the Eighteenth-Century English Garden," in *Garden History*. His book-length study of the life and activity of the sixteenth-century Italian artist and archae-

ologist Pirro Ligorio is under consideration by Pennsylvania University State Press. In March he lectured at Dumbarton Oaks in Washington, D.C., on "Portraits of English Gardeners." In February he was a member of a small committee of teachers of garden history and landscape architecture to advise the Bard College of the Decorative Arts on the establishment of a graduate program in the history of gardening and landscape architecture leading to the master's and doctoral degrees.

James Marrow returned to Princeton in September after two years of residence in Cambridge, England—the first as a visiting fellow at Corpus Christi College and the second as acting keeper of manuscripts and rare books at the Fitzwilliam Museum. He contributed an introductory essay and a number of entries to the catalogue of an exhibition that opened recently at the Philadelphia Museum of Art: *Leaves of Gold: Manuscript Illumination from Philadelphia Collections*. His article "The Pembroke Psalter-Hours" will appear in a memorial volume for Maurits Smeyers (Louvain), and he is currently writing a commentary to accompany a color facsimile of a richly illustrated Latin Prayer Book from Cologne (ca. 1485) in the collection of the Russian National Library in St. Petersburg. In April, he delivered the annual "Julius Held Birthday Lectures" at Williams College.

John Blazejewski



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



John Rupert Martin

John Rupert Martin, Frederick Marquand Professor of Art and Archaeology emeritus, died in Princeton on 26 July 2000 at the age of 83 after a long struggle with Alzheimer's disease. His wife Barbara outlived him by eight months—she died on 31 March 2001. They are survived by their daughter, Hilary, and two grandchildren. Martin was born in Hamilton, Ontario, and received his bachelor's degree in 1938 from MacMaster University in Hamilton. He earned his master of fine arts degree from Princeton in 1941 and taught art history for a year at the State University of Iowa before enlisting in the Canadian army, where he served in the Third Canadian Division and attained the rank of major. After the war, Martin returned to Princeton as a Woodrow Wilson Fellow and was awarded his Ph.D. in 1947, the year he joined the Princeton faculty as an assistant professor in the Department of Art and Archaeology, where he taught for the next forty years. In 1952 he was named a bicentennial preceptor; in 1955 he was promoted to associate professor, and then to full professor in 1961.

Martin began his career in art history as a medievalist, specializing in Byzantine art. His first monograph, based on his doctoral dissertation, was *The Illustration of the Heavenly Ladder of John Climacus*, a study of medieval manuscript illumination that was published in 1954. But only a year later he made the first of his many enduring contributions to the study of seventeenth-century art with a published lecture entitled "The Baroque from the Point of View of the Art Historian." Two decades later, that seminal article served (in the persuasive words of the commissioning publisher) as an "oil sketch" for his definitive study of that period and style, *Baroque*, which was published in 1977 and which remains the standard text in the field.

John Martin's first monograph on seventeenth-century painting, *The Portrait of John Milton at Princeton and Its Place in Milton Iconography* (1961) was followed four years later by a more monumental book on the dawn of the Baroque in Rome, the Farnese Palace frescoes of the Carracci: *The Farnese Gallery*, published by the Princeton University Press. Among the admirers and artistic beneficiaries of those ceiling frescoes was Peter Paul Rubens; so in hindsight it seems especially apropos—and perhaps even providential—that Martin's next book, suggested to him

by the dean of Rubens scholars, Julius S. Held, was on Rubens's own first commission for ceiling paintings: *The Ceiling Paintings for the Jesuit Church in Antwerp*, which was published in 1968 as the first volume of the massive *Corpus Rubenianum Ludwig Burchard*, still in progress. The next year, 1969, Martin's *Rubens: The Antwerp Altarpieces* was published in Norton's series of critical anthologies.

In 1972 Martin published two more books on the Flemish master: *Rubens before 1620*, a collection of articles presented at the symposium and exhibition he organized and edited at Princeton, and his second monograph for the *Corpus Rubenianum*, *The Decorations for the Pompa Introitus Ferdinandi*, for which he received the Charles Rufus Morey Award of the College Art Association, honoring "the most distinguished work of scholarship in the history of art published by an American or Canadian during 1972." By this time he was also serving as editor-in-chief of *The Art Bulletin* (1971–74) and had been elected chairman of the Department of Art and Archaeology (1973–79). The conclusion of his chairmanship was aptly marked by another major exhibition he mounted in The Art Museum: *Van Dyck as Religious Artist*, with a catalogue he co-authored with his graduate assistant Gail Feigenbaum.

Martin's eminence as a scholar was well established among his fellow members of the Comité Internationale d'Histoire de l'Art, the American Philosophical Society, the Renaissance Society, and the College Art Association, of which he served as president from 1984 to 1986. But his preeminence, above all, was as a lecturer and teacher of undergraduate as well as graduate students. By the time of his retirement in 1987, his famous course on Baroque and Rococo art regularly had enrollments of over three hundred students each term—a degree of popularity unprecedented and unmatched in that field. The undergraduates gave that course the highest rating of *all* the courses offered by Princeton University. The personal affection his students had for him was reflected in his election as an honorary member of the Ivy Club, the oldest and most distinguished of the undergraduate eating clubs.

Martin's lectures were nothing short of magical. But as the British playwright Sir Terence Rattigan observed, "What makes magic is genius, and what makes genius is an infinite

capacity for taking pains.” Anyone who had the privilege of assisting Professor Martin as a preceptor in his course saw that his special magic was matched by the infinite pains he took in preparing every lecture—from choosing and hand-cleaning each slide, to timing his presentation down to the last seconds (the last slide dimming as the bell rang out), to the preparation of his preceptors for the weekly small classes with the students. For the students themselves he

always had time, no matter how busy he was. He had a unique gift for mentoring, for encouraging, and for caring. For those who attended his memorial service in Princeton on September 28th, there was ample testimony to the legacy he left with his former students. In the words of Henry Adams, “A teacher affects eternity; he can never tell where his influence stops.”

*Charles Scribner III '73 *77*

Visiting Faculty

Laura Auricchio joined us for the spring semester as lecturer, teaching the nineteenth-century survey course Neoclassicism through Impressionism, advising students, and lecturing in Art 101. She received her B.A. summa cum laude from Harvard, and her Ph.D. with distinction from Columbia University in 2000. The forthcoming book based on her dissertation is tentatively entitled *From Scandal to Silence: The Rise and Fall of the French Woman Artist, 1780–1815*. She has published on topics in eighteenth-, nineteenth-, and twentieth-century art and culture. Her next forthcoming piece, on a contemporary artist, is scheduled to appear in the fall issue of *Art Journal* under the title “Works in Translation: Ghada Amer’s Hybrid Pleasures.” Active in gender studies, Laura has organized the Barnard Feminist Art and Art History Conference, and is currently a member of the College Art Association’s Committee on Women in the Arts. A recipient of Fulbright, Whiting, and other awards, she is currently a Whitney Teaching Fellow at the Whitney Museum of American Art.

Robert Harrist Jr. *89 was welcomed back to the department this spring to teach a seminar in Chinese painting, with special emphasis on copying, imitation, and allusion. A graduate alum of the department, he studied with Wen Fong and wrote a dissertation on the *Shan-Chuang T’u* by Li Kung-Lin. He is now associate professor in the Department of Art History and Archaeology at Columbia University. His research interests include Chinese painting, calligraphy, and gardens, and he has lectured and published on the phenomenon of copies and replicas in Chinese art. He is currently at work on two projects: a general history of Chinese calligraphy and a book titled *Reading Chinese Mountains* that will examine the role of language in shaping perceptions of landscape. He recently published *Power and Virtue: The Horse in Chinese Art*.

Elizabeth Pilliod, associate professor in the Department of Art History at Oregon State University, taught Art 210, Italian Renaissance Painting and Sculpture, during the spring semester. As part of her course she selected a representative group of Italian drawings from the permanent collection of The Art Museum, which was exhibited in the main galleries and used throughout the term as the basis for papers and preceptorials. Elizabeth is an expert on sixteenth-century Florentine art, and her book *Pontorno, Bronzino, and Allori: A Genealogy of Florentine Art* will be published by Yale University Press. She is currently working on a second book, *Melancholy and Creativity* (University of Chicago Press), that connects a Renaissance artist’s diary with his work and self-image. She will also be a co-author, with Per Bjurström and Catherine Loisel, of *Drawings in Swedish Public Collections: Italian Drawings*, with responsibility for the Florentine drawings.

Richard Stanley-Baker *79 returned to Princeton in the fall of 2000 to teach seminars on medieval Japanese gardens and Sesshu Toyo (1420–1506). A graduate of New College, Oxford, he did his graduate studies at Princeton with Shujiro Shimada, writing a dissertation on mid-Muromachi paintings of the *Eight Views of Xiaoxiang*. His publications reflect his continued interest in ink painting and art of the Muromachi period. He has also published on Bunsei, Sesshu Toyo, Sessho Toyo, medieval Japanese gardens, the lake landscape tradition, and Zen temples and their gardens, among other topics. Richard has just completed a manuscript of a book titled *Eight Views of Xiaoxiang: Response and Replay in Muromachi Ink Painting*, and is contributing to and co-editing *Readings in the Tale of the Genji*. His works in progress include a book-length study of gardens in medieval Japan. He teaches in the Department of Fine Arts of Hong Kong University, where he is associate professor and chair.

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Foster Named to Endowed Position

At their November meeting, the Board of Trustees named Hal Foster the Townsend Martin, Class of 1917, Professor of Art and Archaeology, effective September 1, 2000. Foster joined the Department of Art and Archaeology in 1997. He previously taught at Cornell University and served as the director of critical and curatorial studies for an independent study program at the Whitney Museum.

Foster is the author of three books in the field of modern art and is the editor of three others. He has also written numerous articles for both scholarly and mainstream publications, and has served as editor or on the editorial boards of several art journals, including *October*. In 1998 he received a Guggenheim Fellowship.

Grad Students Organize Conference

Graduate students in the Departments of Art and Archaeology and English organized a two-day conference, "Surviving the Photograph," focusing on the enormous variety of critical work being done under the rubric of photography studies. Faculty and graduate students from a number of departments at Princeton—including English, Art and Archaeology, German, Architecture, History, and Romance Languages—and a number of distinguished critics and photographers discussed a series of topics loosely grouped under the category of survival: the survival of the subject, of the image, of cultures, and of photography itself. The keynote speakers were Molly Nesbit of Vassar College and Allan Sekula of the California Institute of the Arts. The department's Carol Armstrong and Hal Foster and Cotsen Fellow Branden Joseph presented papers, Esther da Costa Meyer chaired one of the sessions, and Margaret Rose Vendryes *97 took part in the round-table discussion that concluded the conference. Graduate students Andrew Hershberger *01 and Marta Weiss organized an exhibition of photographs at The Art Museum to accompany the conference. Ranging from anonymous daguerreotypes to large-scale contemporary works, the images addressed issues of human survival and the survival of photography itself in an era of increasing visual saturation.

Ingrid Steffenson taught Art 102, Introduction to the History of Architecture, in the fall semester. The author of *Marble Palaces, Temples of Art: Art Museums, Architecture, and American Culture, 1890–1930* (Bucknell University Press, 1998), which was based on her 1994 University of Delaware dissertation, she currently teaches at Brookdale Community College in Monmouth County. Ingrid has also published articles on Cass Gilbert, on the issues facing women architects during the nineteenth century, and on the Milwaukee Public Library competition and its relation to the World's Columbian Exposition. She recently presented a paper at the University of Virginia on the influence of George Washington's Mount Vernon on the modern suburban vernacular, and she plans further research on that topic. She is also currently investigating the iconography of American architecture through references to and recreations of influential historic buildings. Her other ongoing research topic is the writer, architectural critic, and suffragette Mariana Griswold van Rensselaer. She will chair a session at CAA in Philadelphia next year on the American mural painting tradition.

Margaret Rose Vendryes *97 returned to campus as visiting lecturer in the department and in the Program in African American Studies. A graduate of Amherst College, with an M.A. from Tulane University, she studied with John Wilmerding at Princeton and wrote a dissertation on the Black-American figurative sculptor Richmond Barthé. She has also been a visiting member of the Black studies and fine arts faculty at Amherst College, where she designed the survey of African art and a seminar in Black-American photography. She taught both courses at Princeton this year. Margaret has particular interests in the African Diaspora, photography, and contemporary visual culture, and her publications have dealt with those fields as well as with topics as diverse as art deco and Thomas Eakins. She's currently completing her book on Barthé, which includes new research on the black body in twentieth-century American art and literature. A painter in oil on canvas as well as a sculptor of found objects, she creates works involving portraiture, feminist identities, and mixed-media assemblage. She has accepted a position as assistant professor and coordinator of the art history program at York College, City University of New York, beginning in September 2001.

Graduate Student News

Nikolas Bakirtzis's field of study is Byzantine and medieval art and archaeology, particularly late Byzantine architecture and archaeology in the Balkans. Last summer he did research in Greece, Turkey, and the former Yugoslav Republic of Macedonia, exploring the academic and practical aspects of his dissertation topic, "The Monastery of Timios Prodromos near Serres, Greece: The Architecture of the Monastery and Its Environs." He is currently in Greece doing field research in the monastery. Nikolas is participating in the preparation of an exhibition on Byzantine fortifications in northern Greece, organized by the Greek Ministry of Culture, and will contribute to the catalogue. He has also submitted an article on the architecture of the Archontariki, the reception hall of the monastery of Timios Prodromos, to a publication of the Leventis Foundation on the preservation of the eighteenth-century wall paintings of this reception space. He gave a presentation on "The Concept of House and Household in Archaeology" as a part of a course offered by the Department of Architecture at the University of Thessaly, Greece. [bakirtzis@princeton.edu]

Dora C. Y. Ching was awarded a Jane and Morgan Whitney Art History Fellowship at The Metropolitan Museum of Art. During the fall she assisted Professor Wen Fong with his forthcoming book *Between Two Cultures: Nineteenth- and Twentieth-Century Paintings from the Robert H. Ellsworth Collection at The Metropolitan Museum of Art*. She also contributed to The Art Museum's 1999 catalogue *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*, by Robert E. Harrist Jr. *89 and Wen C. Fong, with contributions by Qianshen Bai, Dora C. Y. Ching, Chuan-hsing Ho, Cary Y. Liu *97, Amy McNair, Zhixin Sun *96, and Jay Xu *93. With Cary Y. Liu and Judith G. Smith, she was the co-editor of *Character and Context in Chinese Calligraphy*, a symposium volume which was awarded second prize for books in the American Association of Museums museum publications design competition. Dora was also the co-editor, with Cary Liu, of *Arts of the Sung and Yuan: Ritual, Ethnicity, and Style in Painting*, a volume of papers from a symposium held in Princeton in 1996. Currently she is working on her dissertation, "The Changing Image of Rulership: Chinese Imperial Portraiture

of the Ming Dynasty (1368–1644).”
[dcching@Princeton.edu]

Elena Filipovic is completing her dissertation “The Museum Laid Bare/Marcel Duchamp,” a study of the connections between Marcel Duchamp’s exhibition installations for the Surrealist movement and the artist’s larger oeuvre as seen through his sustained interest in questioning the role of the museum and the institutions of art. Her study is based on more than two years of research in Paris supported by a French Chateaubriand grant and a Dedalus Fellowship for Modern Art. Elena drew on this research for a recent exhibition at the Zabriskie Gallery in New York, *Marcel Duchamp on Display*, which was accompanied by a catalogue. She has also completed an article which will appear in *Revolution by Night: Encounters between Surrealism, Politics, and Culture*.

Ludovico Geymonat used Princeton funding to undertake a number of field trips around Greece and Italy last summer and to conduct research in Rome, where he is living at the moment. His dissertation research focuses on the pictorial program of the baptistery at Parma, Italy. In the fall he attended a three-day conference on medieval art organized by the Department of Art History at the University of Parma, and published an article, “Un apocrifo bizantino nei dipinti duecenteschi del Battistero di Parma,” in *Archivio Storico per le Province Parmensi* 51 (2000). It explains the unusual iconography of one specific scene in the Parma paintings as an appropriation of a Byzantine model originating in the Holy Land. He plans to do field research in Israel this summer and to come back to Princeton in September. Ludovico recently prepared for publication two entries on works in The Art Museum which will be published in a forthcoming issue of the *Record*. He’s now researching the decoration of medieval monumental baptisteries and the historical context in which the decorative program of the Parma Baptistery was carried out.

Andrew Hershberger completed and defended his dissertation, “Cinema of Stills: Minor White’s Theory of Sequential Photography” and will receive his degree in June 2001. While writing his dissertation, he published a feature article in *Arts of Asia* (March/April 2000) entitled “Felice Beato in Macao? Notes on a Panoramic Photograph at Princeton.” He also co-curated, with Marta Weiss, The Art Museum exhibition *Surviving the Photograph*, in conjunction with the conference held in Princeton in October 2000. During the past academic year Andrew taught as the Senior Thesis Writers’ Group leader. He also made a research trip to Modena, Italy, sponsored

by a Spears grant, to view the Minor White retrospective. He is collaborating with Prof. Thomas Leisten and curator of research photographs Shari Kenfield on an exhibition of photographs from the collection of Ananda Coomaraswamy. Andrew has accepted a tenure-track assistant professorship in contemporary art at Bowling Green State University in Ohio.

Margaret Laird returned to Princeton after a two-year Rome Prize Fellowship at the American Academy in Rome. While in Italy, she researched the monuments of the *seviri Augustales*, mid-level magistrates in the towns of the Roman empire, the topic of her dissertation. She presented a portion of her research at the annual meeting of the Archeological Institute of America in San Diego in January, and her article on the “Seat of the Augustales” at Ostia Antica will be published this winter in the *Memoires of the American Academy in Rome*. In addition, she is collaborating with a team of Italian and American archaeologists and architectural historians who are studying the architectural and topographical development of the Abbey of San Sebastiano near Alatri, outside of Rome. Along with Elizabeth Fentress, past Mellon Professor at the American Academy, she presented the preliminary findings of the project at the University of Pennsylvania in February, and plans to return to Italy this summer to excavate at the abbey. She represented the department at the Frick Symposium in New York in March, where she spoke on the *augustales* at Herculaneum. In her spare time, she is precepting for Professor Hugo Meyer’s Roman art class and finishing her dissertation.

Yukio Lippit is a sixth-year graduate student studying Japanese art under Yoshiaki Shimizu. Last month he was awarded an Andrew W. Mellon Fellowship from the Center for the Advanced Study of the Visual Arts (CASVA) at the National Gallery, which will be effective for two years, from 2001 through 2003.
[Ymlippit@aol.com]

Tine L. Meganck is working on a dissertation on artists and antiquarians in the circle of Abraham Ortelius (1520–1598). In the fall of 1999 she was a Frances A. Yates Fellow at the Warburg Institute in London, as well as being a recipient of a Donald and Mary Hyde Fellowship for the academic year 1999–2000. She has given several talks on topics related to her research at international forums including the Sixteenth-Century Studies Conference, the CAA Conference, the “Thesaurus Brandenburgicus” Colloquium organized by the Humboldt University of Berlin, and the “Eendracht en Tweespalt” Conference

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In Memoriam

Sandy Kalajian

The Department of Art and Archaeology received the sad news that Sandra Kalajian passed away on July 24, 2000. Sandy was art cataloger and then senior art cataloger in Slides and Photographs from 1970 to 1998. That she had become an institution is a fact she would have modestly disdained, but it was true all the same. She went about her work with a selfless, tireless attitude that helped sustain those around her. Anyone who has been in the department for more than a few years can attest to this: her depth of knowledge of the collections, her good, common sense, and her dry sense of humor made each of our lives a little easier. If there is such a thing as a spirit of the place, she was it; we feel a profound loss.

Ben Kessler
Director, Slides and
Photographs



Vertumnus and Pomona by an anonymous Flemish master, ca. 1630s, one of the paintings that will be restored and shown in an exhibition at the National Gallery in Sofia curated by Todor Petev

held at the Catholic University of Louvain, Belgium. Tine divides her time between the U.S. and Belgium, where she currently holds a grant from the Fund for Scientific Research, Flanders.

Todor Petev returned to Princeton in February 2001 after nearly two years of research in manuscript collections in Belgium and other European countries. He is currently writing his dissertation, "A Middle Dutch Prayer Book on the Life and Passion of Christ (Kortrijk, S.B. Ms. 26): A Study of the Transition from Hand-Produced to Printed Images in the Late Middle Ages," under the supervision of James Marrow. Todor is also the guest curator of the exhibition *Discover-*

ing the Low Countries: Dutch and Flemish Art from the Collections of the National Gallery for Foreign Art, which will run from 3 October through 8 November 2001 at the National Gallery in Sofia. This exhibition, the first of its kind in Bulgaria, will present the results of new research on the national collection and will include a number of recently restored works. [todor7@hotmail.com]

Glenda Middleton Swan, a graduate student in ancient art and archaeology, gave a series of lectures at The Art Museum at Princeton University in October, 2000. These presentations were designed to introduce a newly acquired Roman fresco fragment to both the general public and the docents. The fragment, which depicts an idyllic outdoor sanctuary, was discussed primarily in terms of how the depiction would have been interpreted in its original role as decoration on the wall of an ancient Roman home. She is completing her dissertation, "Meaning in Context: Continuous Narrative in Roman Painted Panels," under the direction of William Childs.

Jelena Trkulja spent the summer of 2000 doing field research in Greece, the former Yugoslav Republic of Macedonia, Yugoslavia, and Italy, and is now writing her dissertation: "Articulation and Decoration of Late Byzantine Church Facades: The Case of the 'Morava Style.'" Next summer and fall she will continue her field work and archival research in Europe. She is also involved in organizing the exhibition of late Byzantine art, *Byzantium: Faith and Power*, scheduled for 2004 at the Metropolitan Museum of Art in New York.

Helen Deborah Walberg is currently wrapping up a ten-month Gladys Kriebel Delmas research grant for study in Venice, Italy. She is finishing

the research for her dissertation, which examines paintings of miracles of the Virgin in Venice and Padua in the late Counter-Reformation. She also taught the art history sector for the University of Warwick (Coventry, U.K.) Venice Programme last autumn, comprised of ten weeks of intensive lectures, seminars, and rollicking site visits throughout the Veneto. She expects to complete her degree in 2002.

Dissertations of Currently Enrolled Students

Nadja Aksamija

"The Villa in the Life of the Sixteenth-Century Ragusan Patriciate" (Patricia Fortini Brown)

Nikolas Bakirtzis

"The Monastery of Timios Prodromos near Serres: The Architecture of the Monastery and Its Environs" (Slobodan Ćurčić)

Peter Barberie

"Charles Marville's Photographs of the Bois de Boulogne" (Peter Bunnell)

Kimberly Bowes

"Christianity in the Private Sphere: Private Chapels, Villa-Churches, and Domestic Piety in Late Antiquity" (Slobodan Ćurčić)

Kevin Gray Carr

"Ritual Narrative Art in the Medieval Cult of Prince Shotoku" (Yoshiaki Shimizu)

Elena Filipovic

"Unbuilding: Towards a Surrealist Architecture" (Hal Foster)

Mary Frank

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

Ludovico Geymonat

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

Carolyn Guile

"The Ambulant Life: Art and Theory at Lazienki Park in Warsaw, 1683–1795" (Thomas DaCosta Kaufmann)

Eva Havlicova

"The Development of the Ink Painting Tradition in the Kamakura Center of Eastern Japan during the Later Muromachi Period" (Yoshiaki Shimizu)

Gordon Hughes

"Robert Delaunay's Sensory Abstraction" (Hal Foster)

Lori Johnson

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

Kyriaki Karoglou

"Early Greek Votive Offerings: The Terracotta Plaques" (William Childs)

Yukio Lippit

"The Birth of Japanese Painting History: Authentication and Inscription in the Seventeenth Century" (Yoshiaki Shimizu)

Hui-wen Lu

"Calligraphy of Stone Engravings in Northern Wei Luoyang: The Development of Regular Script from the Fifth to Sixth Century" (Wen Fong)

Heather Minor

"Alessandro Galilei and Ferdinando Fuga: Architecture in the Roman Republic of Letters" (John Pinto)

Mark Mitchell

"The Artist-Makers: Professional Art Education in New York City during the Mid-Nineteenth Century" (John Wilmerding)

Kevin Moore

"Jacques-Henri Lartigue: Invention of an Artist for the History of Photography" (Peter Bunnell)

John N. Napoli

"The Certosa di San Martino in Naples: Collaboration, Decoration, and Illusion" (John Pinto)

Todor Peteu

"A Middle Dutch Prayer Book on the Life and Passion of Christ (Kortrijk, S.B. Ms. 26): A Study of the Transition from Hand-Produced to Printed Images in the Late Middle Ages" (James Marrow)

Christina Stacy

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

Christine Tan

"Illustrated Editions of 'The Peony Pavilion': Issues of Narrative Illustration in the Late Ming/Early Qing" (Wen Fong)

Hans Thomsen

"Ito Jakuchu and the Rokuonji Temple Ensemble of 1759" (Yoshiaki Shimizu)

Francesca Toffolo

"Art and the Conventual Life in Renaissance Venice: The Monastery Church of Santa Caterina de' Sacchi" (Patricia Fortini Brown)

Jelena Trkulja

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

Joshua Waterman

"The Visual Arts and Poetry in Seventeenth-Century Silesia" (Thomas DaCosta Kaufmann)

Dissertations Recently Completed

April 2000

Andrew Sherwood

"Roman Architectural Influence in *Provincia Asia*: Augustus to Severus Alexander"

May 2000

Melissa McCormick

"Tosa Mitsunobu's *Ko-E*: Forms and Functions of Small-Format Handscrolls in the Muromachi Period (1333–1573)"

Madeleine Viljoen

"Raphael into Print: The Movement of Ideas About the Antique in Engravings by Marcantonio Raimondi and His Shop"

June 2000

Jennifer Hardin

"The Nude in the Era of the New Movement in American Art: Thomas Eakins, Kenyon Cox, and Augustus Saint-Gaudens"

October 2000

Mimi Hellman

"The Hôtel de Soubise and the Rohan-Soubise Family: Architecture, Interior Decoration, and the Art of Ambition in Eighteenth-Century France"

January 2001

Joel Smith

"New York Modernism and the Cityscapes of Alfred Stieglitz, 1927–1937"

April 2001

Nicole Fabricand-Person

"Filling the Void: The *Fugen Jārasetsunyo* Iconography in Japanese Art"

Andrew Hershberger

"Cinema of Stills: Minor White's Theory of Sequential Photography"

Paul Paret

"The Crisis of Sculpture in Weimar Germany: Rudolph Belling, the Bauhaus, Naum Gabo"

Janet Temos

"Augusta's Glittering Spires: Thomas Archer and the Queen Anne Churches, 1711–1738"

June 2001

Anthony Barbieri-Low

"The Organization of Imperial Workshops during the Han Dynasty"

Fellowships and Jobs for 2000–01

Anthony Barbieri-Low: Hyde Summer Fellowship

Kimberly Bowes: Princeton University Honorific Fellowship

Michael Cole: University of North Carolina

Andrew Hershberger: Bowling Green State University

Randon Jerris: United States Golf Association

Asen Kirin: University of Georgia

Hui-wen Lu: Chiang Ching-kuo Foundation Fellowship

Shane McCausland: University of London

Melissa McCormick: Columbia University

Mark Mitchell: CASVA Summer Fellowship and Winterthur Fellowship

Kevin Moore: Whiting Fellowship

Andrew Sherwood: University of Toronto

Francesca Toffolo: Gladys

Kriebel Delmas Fellowship

Helen Deborah Walberg:

Gladys Kriebel Delmas Fellowship

Joshua Waterman: Kress Travel

Fellowship and Dr. Günther Findel-Stiftung zur Förderung der Wissenschaften

Fellowships for 2001–02

Nadja Aksamija: Hyde Fellowship

Kimberly Bowes: Charlotte W. Newcome Fellowship

Carolyn Guile: Fulbright Scholarship and ACLS Fellowship

Gordon Hughes: Whiting Scholarship

Kyriaki Karoglou: Homer A. and Dorothy B. Thompson

Fellowship, American School of Classical Studies in Athens

Yukio Lippit: CASVA and

Andrew Mellon Fellowships

Christina Stacy: Gladys Kriebel Delmas Fellowship

Hans Thomsen: Fulbright Scholarship

Joshua Waterman: Fulbright Scholarship

Excavations

Excavations at Polis Chrysochous, Cyprus

A large crew of Princetonians and others returned to the village of Polis Chrysochous on the northwest coast of Cyprus in the summer of 2000 to continue the excavations sponsored by the department and directed by William Childs. Since 1983 the Princeton team has worked to excavate and document the remains of the city that was the source of scores of wealthy tombs found in the area. According to the literary sources, the city called Marion, which was the seat of an Archaic kingdom, was destroyed in 312 B.C. and was succeeded by Arsinoe, the town founded by Ptolemy II Philadelphos in the 270s.

A major part of this season's digging was done in the area next to the excavation house on the northern edge of the village. Trenches opened here in previous years had revealed a

Lusignan complex of the fourteenth and fifteenth centuries lying above a Byzantine chapel and a large Roman building, probably a villa, with a paved courtyard and elaborately painted Ionic columns. Further digging this year uncovered a mosaic floor of the fourth century A.D. and revealed more of the Byzantine church. Numerous pieces of painted wall plaster were recovered from the area of the church, and preliminary analysis suggests that some of them may be the earliest Byzantine wall paintings known on Cyprus. The excavators also uncovered two rows of charnel pits that contained lamps and metal belt buckles dating to the sixth century A.D. The buckles are a type particularly associated with the Byzantine army and may be related to the bronze spear points and arrowheads that were found to the east of

the church. Remains of rubble walling show that a defensive system was thrown up around the church and over the Roman villa. In the northwest corner of this area, large ashlar walls with rubble filling and some mud brick were found. These may belong to the fourth-century B.C. city defenses, possibly to one of the city gates.

Excavations also continued in the trench closest to the center of the village, where a basilica of the sixth century A.D. has been unearthed. Here

the Princeton team uncovered imported Attic pottery of the fifth and fourth centuries B.C. and a bronze jewelry mold, but, curiously, no Hellenistic strata. The discovery of a large Roman drain built with ashlar blocks helps to explain the disrupted stratigraphy: the entire area was churned up by the Roman builders.

The remains of an Archaic ashlar building of immense size were discovered in a field beyond the northeastern edge of the village in 1999. The pottery found there has now been studied, and much of it dates to the first half of the sixth century B.C., giving some support to the idea that this might have been the "palace" of the Archaic city. This year a magnetometer survey of the field adjacent to this structure was done by Helmut Becker of the Bayerisches Landesamt für Denkmalpflege. Becker's survey revealed that a rectangular grid of streets lies beneath the entire expanse of the field, and that the southernmost road leads directly to the ashlar "palace." Further excavation may help to identify the nature and function of this intriguing building.

Excavations at Bālis, Syria

The fifth season of excavations sponsored by the department at the Islamic site of Bālis, Syria, took place in June and July 2000. Director Thomas Leisten assembled a roster of participants that included fifteen archaeologists and technicians from Syria, the U.S., and Germany. The permanent staff was also joined this year by undergraduates Hillary Allard '03 and Dana Brintz '03, both veterans of Leisten's courses on Islamic art.

The work in Bālis this year focused once again on a large, square building, measuring about 200 feet on each side, with towers, gates, and a bath. This structure sits on the ridge of the plateau of the Arabian desert overlooking the Euphrates valley. Architectural characteristics, as well as ceramics, glass objects, fragments of carved stucco decoration, and traces of glass mosaics discovered in previous years indicated an early Islamic date for this building, around the late seventh or early eighth century A.D. This date was confirmed by finds made during the last season, including an inscription and datable coins.

This building belongs to a group of structures identified as the "desert palaces" of the Umayyad dynasty. These so-called palaces served the caliphs and relatives of their families as pleasure domes, hunting lodges, and pieds-à-terre in tribal areas that cover modern Syria, Jordan,

Nassos Papalexandrou *98 excavating one of the charnel pits discovered during last summer's excavations at Polis Chrysochous, Cyprus



Lebanon, and Palestine. They also probably functioned as the administrative centers of vast agricultural domains. Excavations of other Umayyad palaces of this period have produced scant evidence to support the idea that the caliphs of this era, rulers of a world empire, were also farmers and horse breeders. The Princeton team discovered twenty rooms within the mansion at Bālis that were clearly used for some kind of production that required the use of large amounts of water, providing undeniable substantiation of this theory. Ten of these rooms were built on an elevated level and had concrete floors and splash-proof walls. Drains from these rooms evacuated waste water into underground channels cut into the conglomerate rock outside the building.

Leisten's team was able to clear this channel system for a length of more than ninety feet, when the work was stopped for reasons of safety. Since these drains were used as waste dumps by the inhabitants of the palace, the large amounts of bone and plant material recovered will help us reconstruct the diet of these royal farmers.

Excavations atop the city wall of Bālis, showing some of the houses that were built there, rendering the city defenseless before the Mongol invaders who arrived in 1263



The Nolli Database

For many years Professor John Pinto had seen the frustrations of students attempting to come to grips with the urban context of buildings, which are so often presented in slides as isolated monuments. How does one building or set of buildings relate to others? How did natives, pilgrims, and tourists of the eighteenth century move through the city of Rome and experience it? New digital technologies seemed to offer the means to explore these and other questions. Six years ago, Pinto received support from the 250th Anniversary Fund to apply new digital technologies to his courses in the history of architecture and urbanism. At the time he never imagined how involved he would become with this project or the degree to which it would change the way his students study.

Working with Kirk Alexander and the staff of the Educational Technologies Center, as well as with Ben Kessler of Slides and Photographs, Pinto has developed an interactive database of texts and images relating to the city of Rome as an artistic center. Giovanni Battista Nolli's eighteenth-century plan functions as the front end of the database (www.princeton.edu/almagest/nollimap.html). The user clicks on buildings and urban spaces on the map to gain access to a rich collection of data, including over 1,500 digitized slides as well as thumbnail building histories, literary quotations, and bibliographical references. The Nolli database is sophisticated and flexible enough to support a variety of applications. These have included a freshman seminar, two undergraduate lecture courses, and an on-line course which integrates multimedia and

has an enrollment of nearly 1,000 alumni (www.princeton.edu/almagest/princeton_rome). The digital technology allows students and teachers to approach instruction and learning in new ways that emphasize the emphatically contextual nature of architecture and urban form.

Students can virtually walk along an eighteenth-century street: by clicking right and left on monuments they can pull up images showing the buildings as they appear today and—emphasizing printed views by Nolli's contemporaries Piranesi and Vasi—as they appeared in the past. Or, to cite another example, they can display all of the sites mentioned in Nathaniel Hawthorne's novel *The Marble Faun*, experiencing the city through a literary lens. The on-line version of Nolli's plan not only lends itself to exploring the horizontal dimension of urban form—linked sequences of streets and squares—but also vertically layered sites such as San Clemente and St. Peter's.

Students can now engage with architecture and its urban setting in new and exciting ways. One interested in papal patronage, for example, can call up all of the buildings erected under Julius II or Alexander VII. Others can search by architects and building types: fountains,

John Pinto (center) discusses the Nolli database project with Kirk Alexander, director of the Educational Technologies Center, and instructional designer Janet Temos *2001 (Art and Archaeology)



Jon Roemer

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churches, and villas, for example. It is also possible to trace and partially reconstruct important processional routes, such as the Papal Way. By highlighting street systems and groups of buildings experienced sequentially on the Nolli plan, students can escape the tyranny of the traditional art-historical emphasis on individual monuments and establish a more contextual approach that emphasizes the city as an organic totality. Presented in this way, the city starts to come alive; students begin to explore Rome on their own, asking and answering questions as they move through it.

Over several years, Pinto has observed many ways in which the new technology permits a far

greater degree of involvement on the part of students with the urban structure in which historical buildings are embedded. This occurs at multiple levels, ranging from formal lecture presentations to preceptorial discussions, to the process of on-line review and problem solving. He has found that the database also facilitates a more interactive kind of teaching, one which moves away from the passive reception of knowledge by the students to the more active give-and-take of discussions and collaborative projects. Finally, it allows him to ask more challenging questions, and the students to take on more ambitious assignments.

Marquand Library News

Librarian Janice Powell reports that for the last eleven years department faculty and the staff of the Marquand Library have been planning toward the renovation and limited expansion of the current building. Several plans were put forth over the years, but the final master plan, worked on by the Boston firm Shepley, Bulfinch, Richardson, and Abbot (SBRA), was unanimously adopted by the faculty and subsequently by the department's advisory council last spring. Fund-raising began immediately thereafter, and the kickoff meeting for the design phase was held in February. SBRA was awarded the contract for the renovation; ground-breaking is planned for the spring of 2002.

The expansion will include an underground wing beneath the current McCormick entrance courtyard, approximately doubling the size of the A floor, and a third story will be added to the roof. Study space will be expanded and greatly enhanced, the collections will be reorganized in new sequences, and a state-of-the-art facility for reproducing text and images will be added. Less visible improvements will include the removal of asbestos and the upgrading of all of the air-handling, electrical, and cabling systems. Simultaneously, the University's planning office will undertake further renovations to other parts of McCormick Hall and The Art Museum. The final phase of the project will include improvements to the landscaping around McCormick. As early as this summer, Marquand's collections will be moved to two other campus

libraries—Engineering and Mudd. All of the collections should remain accessible to users during the renovation, except during the actual moving process of one to two weeks. Planning for the complex moving process is well underway, as is the design for the new library. Janice Powell is coordinating the move and is actively involved in the design phase.

The University Library has introduced a new integrated computer system, Voyager (<http://libweb.princeton.edu>), that allows users to view the on-line catalogue as well as items that have been recently acquired but not yet catalogued. Nearly all of the records for material catalogued before 1980 have also been converted and are included in the new catalogue. This integrated catalogue joins the many electronic databases now available to researchers using Marquand, radically changing the way in which art-historical research is conducted.

The library continues to buy extensively in all of the traditional fields of Western art and architectural history, as well as classical, medieval, Islamic, pre-Columbian, and Far Eastern art and archaeology. In the last several years special emphasis has been given to a significant expansion of the modern collections, including photography. The number of Web resources for locating articles and images has also increased. Marquand continues to acquire facsimiles and rare materials. Last year the library acquired facsimile editions of the Lorsch Gospels, *Das Lorsch Evangeliar* (Lucerne and Vatican City, 2000); the Morgan Crusader Bible, *Das Kreuzritterbibel* (Lucerne and New York, 1998); and Melchior Lorich's 1559 pan-

The frontispiece of volume three of Jonathon Friedrich Penther's *Erster Theil einer ausführlichen Anleitung zur bürgerlichen Bau-Kunst* (Augsburg, 1746), one of the rare books acquired by the Marquand Library this year



orama of Istanbul (Istanbul, 1999). We were also fortunate to be able to purchase original first editions of Karl Robert Schindelmayer's three-volume *Description des principaux parcs et jardins de l'Europe* (Vienna, 1812), Alain Bosquet's *Les Américains*, with photographs by Robert Frank (Paris, 1958), Jonathon Friedrich Penther's four-volume *Erster Theil einer ausführlichen Anleitung zur bürgerlichen Bau-Kunst* (Augsburg, 1744–48), and Johann Jacob Schübler's five-volume *Synopsis*

Architecturae Civilis Eclecticae (Nürnberg, 1732–35).

Marquand has also acquired a scanner, and students can now scan and e-mail images to themselves. Three staff members joined the library this year: Steven Brown, Robert Gross, and Yili Fan, replacing Pat Vizzoni, Carrie Swanson, and Guangmei Li. Photocopying hours during the academic term have been extended, so that photocopying is now possible whenever the library is open.

Slides & Photographs

It is not an exaggeration to say that the slide and photograph collections form the life blood of the department. Departmental curriculum and research are now supported by some 330,000 slides and countless photographs. In recent years, 17,000 digitized images have been added to these materials. Production of these resources depends on photographic skill, and access to them depends on accurate cataloging and classification. A database that keeps track of artists, places, works of art and architecture, and bibliographical sources has now accumulated records pertaining to 100,000 slides.

None of this would be possible without the wide-ranging skills and knowledge of an able and dedicated staff, directed by Ben Kessler:

Shari Kenfield, curator of research photographs, marked her thirtieth year at Princeton this spring. Holder of an M.A. in art history from Rutgers, Shari has maintained and preserved a photographic archive that includes the results of over one hundred years of Princeton's archaeological activity. Much of this material is unique and serves researchers from around the world. This past year, Shari helped organize and mount an exhibition of rare photographs of the early Islamic palace at Mshatta in Jordan.

David Connelly, photographer, came to Princeton in 1973. He studied photography at the Rochester Institute of Technology. Few art history departments have a photographer with David's level of skill and professionalism. In recent years, David has made a leap of interest from the analog to the digital world, and he has become an enthusiastic participant in our digital projects. He also periodically provides instructional workshops on photographic methods to graduate students.



Marilyn Gazzillo, media specialist/art cataloger, received a B.A. in studio art/art history at Millersville University and is in her nineteenth year in Slides and Photographs. Marilyn is responsible for projecting slides in department classes that are taught in McCormick Hall—approximately 8,200 classes as of this spring. As audio-visual technology has become more complex, she has taken on a greater range of video and digital applications in her capacity as projectionist. Marilyn has also contributed to the slide cataloging effort, working primarily on Islamic decorative arts and architecture.

JoAnn Boscarino, imaging specialist/art cataloger, joined the Slides and Photographs staff in 1992 and holds a B.A. in studio art from Drew University. She has applied her versatile skills to both the research photograph and the slide collections. For research photos she has helped develop automated finding aids to specialized holdings. In the slide collection she has cataloged

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Slides and Photographs staff: (left to right) Shari Kenfield, Marilyn Gazzillo, JoAnn Boscarino, Lisa Troy, Virginia French, Xia Wei (not pictured: David Connelly)

John Blazewski

Department to Exhibit Coomaraswamy Photographs

Ananda Kentish Coomaraswamy (1877–1947), the pioneer historian of Indian art and one of the leading interpreters of Indian culture to the West, was also a great collector of photographs documenting the culture and peoples of southeast Asia. His archive of black-and-white prints—which is particularly rich in images of dance drama in Thailand, Sri Lanka, Cambodia, Indonesia, and China—came to the department in the 1970s and is now part of the research photographs collection. Curator of research photographs Shari Kenfield and graduate student Andrew Hershberger *01 have selected thirty-four photographs from this fascinating collection, which has never before been exhibited, for the exhibition “Glimpses of the East: Photographs from the Ananda Coomaraswamy Collection.” Most of these photographs date from the late nineteenth and early twentieth centuries, and many of them document the elaborate costumes and highly ritualized performances of southeast Asian dance drama. The exhibition also includes striking portraits and atmospheric genre scenes. The value of these images is more than just documentary—they also provide a vivid illustration of Coomaraswamy’s appreciation of the aesthetics of photography. The exhibition, which will include a biographical sketch of Coomaraswamy by Professor Thomas Leisten, will be on display in McCormick Hall from June through December 2001.

material ranging from Islamic architecture to twentieth-century photography. JoAnn serves a special function as a digitized imaging specialist, handling the scanning of slides and the post-processing of photo-CD images. JoAnn has also contributed her photographic and design skills to a number of projects.

Xia Wei, curator of Far Eastern slides and photographs, came to the Department of Art and Archaeology in 1993. A graduate of Beijing University, Xia Wei has a broad knowledge of Chinese art and has gained a strong understanding of Japanese art. Her extensive knowledge of both Eastern and Western languages provides Princeton with a rare talent, and allows her to oversee her portion of the collections in an autonomous way. She has independently developed a slide cataloging database that helps provide access to a complex classification system.

Virginia French, in her third year at Princeton, was recently promoted to assistant to the director of Slides and Photographs. She received an M.A. in European history from Columbia and as an undergraduate studied classical archaeology at Hunter College. As a slide cataloger, Virginia is responsible for works from the ancient world, an often recondite area that she has negotiated well. As assistant to the director, she manages the daily work-flow of slide production; she has improved efficiency by instituting a number of work-saving procedures in our operation.

Lisa Troy, art cataloger, joined the Slides and Photographs staff in 1999. She earned an M.A. in art history from the University of Pittsburgh, specializing in Renaissance and Baroque art. Lisa is responsible for cataloging a wide range of slides, from the Renaissance to the modern period, and has contributed her knowledge in particular areas such as frescoes and old master prints.

Index of Christian Art

The **Index of Christian Art** continues to expand and develop under the direction of Colum Hourihane. The Index recently completed the first year of a long-term project to catalogue the Morgan Library’s entire collection of Western manuscripts. Full-color images, most of which have never before been published, and accompanying iconographical analysis are posted on the Index’s World Wide Web site as soon as the manuscripts are catalogued. Over one hundred Morgan manuscripts are already accessible via the Internet, and the project is being praised as a model of collaboration within the library and art world.

The Internet database of the Index, which is now available from Israel to Los Angeles, has also attracted considerable attention. It is the largest database available to the medieval iconographer via the Internet, with records for over twenty thousand works of art and some forty thousand images. The Index is also making its resources available in more traditional forms: last summer saw the release of the first extract from the Index files to be published in book format. Focusing on the personifications of virtue and vice in the Index, this volume is expected to be the first of many such extracts.

This summer the Index of Christian Art received a grant to explore the development of a prototype Index of Islamic art. In the 1960s the

Index provided the model and inspiration for the creation of the Index of Jewish Art, which is based at the Hebrew University of Jerusalem. With the current interest in Islamic art at Princeton, it is hoped that an index of Islamic art will be undertaken in the near future, filling the vacuum that exists for the study of images relating to this third major world religion. In the meantime, with the assistance of Mika Nativ, a doctoral student at New York University, and Oleg Grabar of the Institute for Advanced Study, a start was made in the Index of Christian Art during the summer months. Over four hundred works of art representing Christian motifs in Islamic art were catalogued and entered into the database; they are currently available on the Index’s Web site. Some of these motifs, such as Mohammad, are subjects which were not previously represented in the Index, while others, such as Christ’s death, broaden pre-existing subjects: in Islamic art Christ is never shown crucified. This project continues on a limited basis as part of the Index of Christian Art, but we hope that it will soon develop a life of its own.

Work on converting the Index’s sculpture records to an electronic format was given a considerable boost this year when it received permission to digitize the entire photographic archives of James Austin, fine arts photographer of Cambridge, England. Austin is recognized as one of the



Saint Nicasius and Saint Eutropia on the north transept portal of Reims cathedral, one of the photos from the James Austin archive that is being added to the Index of Christian Art's database

world's finest photographers of medieval sculpture and architecture, and a copy of his archive is housed in the Slides and Photographs collection in the department. Digitization of Austin's archive has already begun, and several hundred black-and-white images of Moissac, Arles, Chartres, and Auxerre, among other sites, are now available on the Index's Internet site. The focus of the collection is mainly French Romanesque and Gothic sculpture and architecture, and its quality and coverage are unparalleled.

As part of its ongoing program of conferences and lectures, the Index worked closely with the Program in Medieval Studies during the last year to organize a number of public lectures. Among the speakers were Katrin Kogman Appel of Ben-Gurion University of the Negev, who spoke on Jewish iconography, and Mat Immerzal and Karel Innemée, both from the Netherlands Institute for Near Eastern Studies in Leiden, who brought us up to date on recent discoveries of Coptic wall painting. The focus of the most recent Index conference, which attracted a near-

capacity audience, was the close relationship between art and the liturgy. Entitled "Objects, Images, and the Word: Art in the Service of the Liturgy," it brought together a number of speakers from the U.S. and abroad to present their research on this subject.

Leslie Bussis Tait left the Index to join the National Museum of Catholic Art and History, which is soon to open in New York. Leslie takes up the post of curator at the museum, and we wish her well in her new position. Her replacement, Aharon (Rick) Wright, is a graduate of Princeton who completed his doctoral studies under Michael Curschmann.

It is with sadness that we report the death of Elizabeth Beatson. Elizabeth was one of those rare characters who, once met, would never be forgotten. She worked in the Index for a number of years and maintained a parental interest in its development right up to the moment of her death. She will be sorely missed by all of her colleagues and many friends in Princeton.

In Memoriam: Elizabeth Beatson

When I first arrived in Princeton in 1981, one of the first people I met was Elizabeth Beatson, who shared my interest in Italian trecento painting. We spent many hours in animated discussions of various aspects of early Italian painting and other topics. Highly intelligent, she was critical of any new idea for analyzing paintings. Lectures by prominent scholars came under her withering analysis if their ideas were illogical or not well presented. She did not suffer fools gladly, though it was beneath her to humiliate anyone in public.

For a long time I tried to convince Elizabeth that punch tool analysis could tell us much more about the interactions of workshops than stylistic analysis alone. We argued at length about this, she criticizing the validity of the entire methodology, while I tried to show how it could be used properly. She could be exasperating at times, and I am not sure that she ever accepted my ideas on the matter.

Lacking a formal degree in art history, she seemed reluctant to step out on her own, even though her knowledge of languages, iconography, and the history of early Italian painting was outstanding. She felt more comfortable working with



Elizabeth Beatson

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Janet Strohl

or for others, and for many years she was Millard Meiss's primary researcher.

My fondest memory of Elizabeth was working with her on the Saint Victor altarpiece in Siena cathedral. Henk van Os had suggested that the center panel of this long-missing painting was in the Fogg Museum, and that the two side panels were in Copenhagen. I approached the problem from a technical point of view, while Elizabeth, a researcher par excellence, focused on the history of the altarpiece and the cathedral. Judith Steinhoff '90, then a graduate student in the department, fortuitously located a sixteenth-century cathedral inventory which mentioned the altarpiece, its subject, and the artist, Bartolomeo Bulgarini, whose works had not yet been firmly identified. The three of us published our findings in *The Art Bulletin* in 1986. It was a wonderful collaborative effort, made possible by Elizabeth's creative and exciting leadership.

I can still see Elizabeth—tall, slim, elegantly dressed, often wearing a stylish hat and looking somewhat like Virginia Woolf—striding purposefully to a date with one of her numerous friends. She would sometimes disappear for weeks or months on end, only to reappear suddenly to regale me with stories about caring for a friend

in Italy. She was always caring for others, rarely for herself. And then one day she was gone, never to return.

Norman E. Muller
Conservator, The Art Museum

Janet Strohl

The computerization of the Index of Christian Art has made many demands on the skills and expertise of its staff since it was first begun in the early 1990s. The database is now used on a daily basis and has in many ways replaced the traditional paper files for which the Index was renowned. The photographic files continue to be maintained, but in the last few years the text files have been entered only in electronic format. With this transfer have come many advantages and, understandably, many problems! Only a calm and cool person could take responsibility for the Index's database, and we are fortunate in having had Janet Strohl assume these duties for the past two years. A native of Princeton, Janet has over ten years' experience in computer training and customer support skills, and came to us from the commercial world, where she developed particular expertise as an analyst. With a far-reaching background in database structures, as well as a degree in computer science from Rutgers University, she has been a valuable asset in this period of change in the Index. Answering queries and solving problems for students and staff alike, she undertakes all of her duties in a particularly capable and efficient manner.

Publications

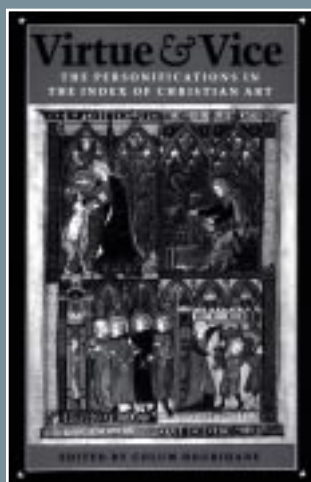
The highlight of the department's publications program this year was the inauguration of a new series from the Index of Christian Art, *Index of Christian Art Resources*, which will make selected subjects of the Index's vast catalogue of Christian iconography available to a much broader audience.

The first volume in this series, *Virtue and Vice: The Personifications in the Index of Christian Art* (Princeton, 2000), publishes the Index's holdings of 227 Virtues and Vices. Ranging from Abstinence to Wisdom and from Ambition to Wrath, and including depictions of the Tree of Virtues, the Tree of Vices, and the Conflict of Virtues and Vices, this is the most comprehensive list of such personifications in existence. The catalogue documents the occurrence of these

Virtues and Vices in nearly a thousand of works of art produced between the fifth and the fifteenth centuries. The entries include objects in twelve different media and give detailed information on their current location, date, and subject.

Accompanying the catalogue are six essays devoted to the theme of virtue and vice. They investigate topics such as the didactic function of the bestiaries and the *Physiologus*, female personifications in the *Psychomachia* of Prudentius, the Virtues in the Floreffe Bible frontispiece, and good and evil in the architectural sculpture of German sacramentary houses. Colum Hourihane, director of the Index of Christian Art, edited the volume and contributed one of the essays.

The department also published *From Ireland Coming: Irish Art from the Early Christian to the*

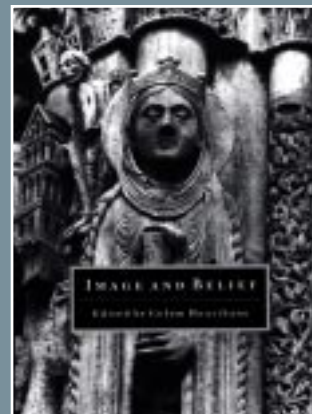


Late Gothic Period and Its European Context, the proceedings of a conference sponsored by the Index of Christian Art and edited by Colum Hourihane. Focusing on Irish art from the eighth century A.D. to the end of the Norman period, this volume challenges the idea that the best-known Irish monuments of that period—the high crosses, the Book of Kells, the Tara Brooch, the round towers—reflect isolated Insular traditions. Seventeen scholars examine the iconography, history, and structure of these familiar works and a number of previously unpublished pieces, demonstrating that they do have a place in the main currents of contemporary European art. Its emphasis on later monuments makes this one of the first volumes to deal extensively with Irish art after the Norman invasion.

Other recent department publications include *Medieval Cyprus: Studies in Art, Architecture, and History in Memory of Doula Mouriki* [*70], edited by Nancy Patterson Ševčenko and

Christopher Moss, a tribute to the well-known Byzantine scholar, the first woman to earn a Ph.D. in the department; and *The Byzantine Octateuchs*, by Kurt Weitzmann and Massimo Bernabò, the long-awaited corpus of Byzantine manuscript illuminations. *Image and Belief: Studies in Celebration of the Eightieth Anniversary of the Index of Christian Art*, which the department published in 1999, received the Franklin Award for educational books in the Neographics 2000 competition.

Current projects include the second volume of *Index of Christian Art Resources*, this one on representations of King David. The department's publications program is directed by Editor of Publications Christopher Moss *88. All of our books are distributed by Princeton University Press (<http://pup.princeton.edu>, select Browse by Series, then Publications of the Department of Art and Archaeology, Princeton University).



Alumni News

Undergraduates

Alison Sharpe Avram '91 married another Princeton alum, Mathew Avram '89, in 1993. She then attended medical school at Thomas Jefferson University Hospital in Philadelphia, graduating in 1996. She completed her residency in dermatology at the Hospital of the University of Pennsylvania in June 2000, approximately three weeks after she had her first child, daughter Rachel. She is currently practicing dermatology in New York, but in June 2001 will move to Boston, where her husband will complete his dermatology training at Massachusetts General Hospital. [ASADerm@aol.com]

Jessica Ahnert '00, who wrote her thesis on modern domestic architecture and urban design, is now working at the production office of the television series *Bob Vila's Home Again* in Cambridge, Massachusetts. As a research assistant she helps develop ideas for the show, including design concepts, products, locations, architects, builders, and developers. Jessica recently attended the National Association of Home Builders Trade Show in Atlanta, where she met Andres Duany and Sarah Susanka, both of whose work provided valuable information for her thesis. In the coming year, along with her research at *Bob Vila's Home Again*, she will be helping Sarah Susanka with a PBS series about her books *The*

Not So Big House and *Creating The Not So Big House*. She is interested in hearing about new products or ideas related to this field. [jdahnert@alumni.princeton.edu]

Kirsten Kessler Beronio '90 earned a master's degree in art history at Northwestern University, then attended law school at Georgetown University in Washington, D.C. She and college sweetheart George Beronio '90 (School of Engineering) were married in the Princeton Chapel in June of 1996. They still live in Washington, where she spent several years working as a legislative aide in the U.S. Senate. Kirsten is currently doing advocacy work on Capitol Hill for the National Mental Health Association, working to improve awareness, prevention, and treatment of mental illness. [kberonio@nmha.org]

Marina Birch '98 is living in Chicago, where she is working on a degree in interior design. She has also started her own interior design company, Birch Design Studio, Ltd., and is involved in several projects at the moment. Most of her clients also have an interest in art, so she intends to add art consultation to her services. She and her boyfriend, a fellow Tiger from the economics department, recently acquired a house in Chicago, but they hope to return to New York in about two years, after she graduates. [Mabstudio@aol.com]

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Alyson Goodner '00 at graduation 2000

Natasha Bult '91, after studying with Emmet Gowin in the Visual Arts Department, worked with photographer Frederick Sommer and then founded The School of Black and White Photography, based on her studies with Emmet at Princeton. The school is now accredited and has wonderful premises in London's center. It also offers photographic trips to Paris, London, and New York. [Natbult@aol.com]

Katherine Healy Burrows '90 danced as a principal ballerina with Les Ballets de Monte Carlo for a full season, and then with the Vienna State Opera Ballet for six years, also as principal ballerina. She also guested with different companies throughout Europe and in various gala performances. In late 1997 she returned to the United States and to professional figure skating. Katherine has skated in several television specials, does exhibitions, and is coaching and choreographing eligible-track competitive figure skaters. In January she went to the United States National Figure Skating Championships in Boston, this time as a coach. She was married in September 1997. She and her husband live on Long Island, where they run two figure skating schools, and a third at Monsey, New York, which is a high-level training center. [pomrenoir@email.msn.com]

Sara Bush '94 is working as the development coordinator for the Timken Museum of Art in San Diego. She completed her law degree at the University of San Diego in May. [sarabush@cts.com]

Isabella Califano '95 lives in San Francisco, where she has started a company, Chickabiddy, with her former advertising boss. Chickabiddy manufactures women's surf and snowboard clothing, selling wholesale to about 90 stores—surf/snow shops and high-end Palm Beach boutiques—as well as through their Web site at www.chickabiddy.com. This June she and Tim Ehrlich '95 (Classics) will be married. [izzy@chickabiddy.com]

Brooke Collier '99 continues to enjoy covering beautiful works of art, gorgeous gardens, and fabulous homes—not as a student, but as an editorial assistant at *House and Garden* magazine. She also writes for *Cooking Light* magazine and lives in New York City with two fellow classmates. [Brooke_Collier@condenast.com]

Jamie Crapanzano '00 is currently working as an analyst in the Technology Group of BlackRock Financial Management, a portfolio management

and risk assessment company located in midtown Manhattan. [Jamie.Crapanzano@blackrock.com]

Rowena Houghton Dasch '97 is in the second year of the master's program in art history at the University of Texas at Austin; she plans to graduate in December of 2001. Last fall she married a fellow Princetonian, Kevin Dasch '97. [houghton@mail.utexas.edu]

Jessica Dheere '93 interned at The Art Museum in Princeton after graduation, then moved back to her hometown, Memphis, where she did some graduate work in art history. She wrote art reviews for Memphis's alternative weekly, the *Memphis Flyer*, and in 1997, building on the architectural history she studied at Princeton, began working in the communications department of the American Institute of Architects in Washington, D.C. Her job involved writing and editing for the Institute's monthly newspaper and for their Web site. In April 1999 Jessica moved to New York, where she took a position with *Architectural Record*. She's now the managing editor of *ARTnews* magazine, which covers the art world from a journalistic perspective. Under her direction, *ARTnews* does investigative features (for example, on disputes surrounding artist's estates), profiles contemporary artists moving into the public eye, identifies trends and reports on developments in scholarly research, and, as the name suggests, focuses on what's news in the art world. [jdheere@artnewsonline.com]

Todd Felix '00 traveled with Professor Thomas Leisten to the Middle East to work on Princeton's archaeological excavation of Kharab Sayaar. After returning to the U.S. he worked as a "professional pet-care technician," then as a ski instructor in Colorado, later travelling in New Zealand (with Abi Ochs), Australia, and southeast Asia. Todd currently lives in Los Angeles, where he is actively pursuing an acting career in film and television. He is very busy as a caterer and with restaurant work, but has signed with agencies and a manager and booked a few small roles on television. He also works as a freelance writer. [toddfelix@hotmail.com]

Emily Finkelstein '96 graduated from medical school at Yale this May, and has applied for residency in internal medicine. She's enjoyed spending much of her free time during the last four years in New York City visiting museums and art galleries.

Blair Fowlkes '98 is currently a second-year student pursuing a Ph.D. in classical archaeology at New York University's Institute of Fine Arts. [ibf201@nyu.edu]

Carrington Nelson Fox '93 returned to Nashville after working in London and Prague after graduation. She worked as a business reporter for *The Tennessean* newspaper for two years and received her M.B.A. this spring from Vanderbilt University's Owen Graduate School of Management. She writes a monthly food column for a local magazine and has worked as a field reporter in South Africa for the International Red Cross. In November, she married David Fox (University of Virginia '83).
[Carrington.Nelson@owen2001.vanderbilt.edu]

Lucia Cudemo Franke '99 is teaching U.S. history and world history to seventh- and eighth-grade students at Earl Warren Middle School in Solana Beach, California. She plans to begin a masters' program in education this summer in the San Diego area. [lfranke@sduhsd.k12.ca.us]

Susie Gelbron '95 has started a design and letterpress business, Carrot & Stick Press, with business partner Julie Walker, whom she met in the graduate program at the California College of Arts and Crafts. Their business is located in Oakland, California, but they work with clients nationally as well as locally. Carrot & Stick specializes in custom-designed wedding invitations and business and social stationery. Their Web site is www.carrotandstickpress.com. [susie@carrotandstickpress.com]

Margaret (Megan) Wellford Grinder '95 has been married for four years to Brett Grinder (Georgia Tech '95). They live in Memphis, Tennessee, which is their hometown. Their first child, daughter Anne Stewart Grinder, was born in October 2000. Megan spends most of her time raising her daughter, but also paints oil portraits, mostly of children. [mgrinder@midsouth.rr.com]

Christiane Gruber '98 is in the Ph.D. program in Islamic art history at the University of Pennsylvania in Philadelphia. She also works on a regular basis at the Philadelphia Museum of Art, where she researches objects in the Islamic art collections, gives public tours, and has taught a course entitled "An Introduction to Islamic Art." Last fall she was in Iran on an American Institute for Iranian Studies fellowship, taking advanced Persian language classes at the University of Tehran, as well as doing research in museums and traveling around the country. Christiane plans to write a dissertation on the depictions of saints and martyrs in medieval Islamic manuscripts, particularly in cycles which represent the "mi'raj" (or Muhammad's mythical ascension to heaven), and how medieval and modern theories

of martyrdom and representation are visualized, codified, and revised. She is working on a broad range of related topics, including the depiction of martyrs and the establishing of martyrs' museums and monuments after the Iran-Iraq War (1980–88). She currently has three articles in press. [cjgruber@sas.upenn.edu]

Jacqui Hall '95 is working as an interior design intern at the Hillier Group in New York and studying interior design at the Parsons School of Design. [JHall@hillier.com]

Gregory Harlan '95 recently graduated from the University of Southern California School of Medicine. While in medical school he spent eight months working on an infant growth research project in Guatemala, and he's now a pediatric resident at the University of California, San Francisco. He is recently engaged. [gharlan@itsa.ucsf.edu]

Cynthia Harris '90 is living in New York City and has a career in graphic design. She is currently associate design director of *MORE* magazine, a national women's fashion and beauty magazine targeting women over forty, where she has worked since the magazine was launched two and a half years ago. [charris@mdp.com]

Alex Heilner '93 has been living in New York since 1996. He received his M.F.A. in photography and related media from the School of Visual Arts in 1998 and has been teaching photography, digital imaging, and video production since. He's currently teaching in the Department of Photography and Imaging at NYU's Tisch School of the Arts. Since leaving Princeton, Alex has shown his work in galleries, museums, and at video festivals. His work continues to build upon themes developed in his undergraduate thesis: investigations into the nature of "natural" and "human-made" environments in the landscape, as well as the societal constructs of our world. Recently he has been collaborating with directors and performers to create original multimedia theater. "47 FRAMES," a show developed as part of the Cypher Collective, premiered in Amherst, Massachusetts, in July 2000. [ajh5@nyu.edu]

Frederick Ilchman '90 is finishing his Columbia University Ph.D. on Venetian painting (specifically Tintoretto), a field he first explored with Patricia Fortini Brown in 1987. He lived in Venice for more than four years, enjoying the support of a Fulbright and two grants from the Metropolitan Museum. He has also worked for Save Venice Inc., the largest non-profit organization dedicated to preserving the artistic patrimony of the Serenissima. His recent publications

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Art Museum News

New Curator of Prints and Drawings

Laura M. Giles has joined The Art Museum as associate curator of prints and drawings, succeeding Barbara Ross, who retired in 1999. Laura comes to Princeton from The Art Institute of Chicago, where she was research curator for Italian drawings. She has also held positions at the Spencer Museum of Art at the University of Kansas at Lawrence, the Musée du Louvre, and the Fogg Art Museum at Harvard. While at The Art Institute, Laura co-authored, with Suzanne Folds McCullagh, *Italian Drawings before 1600 in the Art Institute of Chicago* (Princeton University Press, 1997). She also coordinated a major documentation project, researched and recommended drawings for purchase, and worked on publications. Laura received her B.A. degree from Swarthmore College, her M.A. from Williams College, and her Ph.D. in art history from Harvard.

Art Museum News

Le Corbusier Exhibition

When French modernist architect Le Corbusier came to America for the first time in 1935 he gave a series of three lectures in Princeton. As he discussed his theories of architecture and urban planning, he drew with colored chalk on long sheets of paper tacked to the wall. Two vibrant drawings, each approximately sixteen feet long, survived from those lectures. Rarely seen and never exhibited, these drawings were the centerpiece of an exhibition organized by The Art Museum and the School of Architecture. The installation by Jesse A. Reiser, a partner at RUR Architecture PC, reflected the *esprit nouveau* of Le Corbusier's lectures. Models and photographs of the projects represented in the drawings were also on display, along with the film *L'architecture aujourd'hui*, made by the architect in 1931. The Museum also organized a series of lectures and gallery talks that examined Le Corbusier's impact and the reception of modernism in America.

include an article on Venetian painting for the *Time Out Venice* guidebook and an article on Titian for *Rembrandt and the Venetian Influence* (Salander-O'Reilly Galleries, New York, 2000). He stays in touch with a number of faculty and concentrators from his Princeton years and is close friends with a number of Princeton graduate students now working on Venetian topics. [Ilchman@aol.com]

Jamye Fe Michele Jamison '96 spent three and a half years as an assistant in the Department of Modern and Contemporary Art at the Philadelphia Museum of Art. Last fall she returned to school and is currently at the University of Texas at Austin working on her master's degree in the Preservation and Conservation Studies Program. She expects to graduate in 2003 with a specialization in book and paper conservation. [jamyejamison@yahoo.com]

Tim Johnston '97 is currently clerking for a federal judge in Worcester, Massachusetts. Next fall, he'll join the law firm Nutter, McClenen and Fish, LLP, in Boston. [Timothy_Johnston@mad.uscourts.gov]

Mark Jones '94 graduated from Stanford Law School in 1999 and has since been living in New York, where he practices tax and securities law. He continues to be involved with Princeton Project 55 and is helping to plan a public service program to celebrate the tenth anniversary of the New York City Project 55 program. [mjones@pillsburywinthrop.com]

Jacob Lauinger '99 will receive his M.A. in Mesopotamian history from the University of Chicago's Department of Near Eastern Languages and Civilizations this summer. He plans to continue his studies toward a Ph.D. in Assyriology. [jlauinge@midway.uchicago.edu]

Sarah Hermanson Meister '94 is currently working as an assistant curator in the Department of Photography at The Museum of Modern Art in New York. In addition to her collection and acquisition responsibilities, she recently organized a small exhibition of Henri Cartier-Bresson's work after World War II as part of the end-of-century MoMA2000 program. She's now working with German photographer Michael Wesely on a project documenting the new building and expansion. [Sarah_Hermanson@moma.org]

Alison Poe '94 is writing her dissertation in the Department of Art History at Rutgers. She spent 1999–2000 in Rome on a Fulbright grant doing research for her dissertation on a third-century

tomb. This year she has been teaching survey classes at Rutgers and in the Paul McGhee Division of N.Y.U. [alisonpoe@hotmail.com]

Matthew Robb '94 completed a one-year appointment as assistant curator of pre-Columbian art at The Art Museum in Princeton and has taken a position as visiting assistant curator of ancient American art at the Walters Art Museum in Baltimore. He will begin course work on his Ph.D. at Yale University in the fall of 2001, studying with Mary Miller '75. He also serves as a researcher for the Metropolitan Museum of Art's "Timeline of Art History" Web site. [mhrobb@tollan.net]

Clare Rogan '90 is living in Boston and writing a Ph.D. dissertation at Brown University in the history of art. The title is "Desiring Women: Constructing the Lesbian in German Art and Visual Culture, 1900–1933." [clarerogan@earthlink.net]

Tara Weiscarger Seidel '94 graduated from Duke Law School in May of 2000. Last August she and her husband Peter Seidel '94 moved to North Carolina, where she works as a health care attorney at Womble Carlyle Sandridge & Rice LLC in Research Triangle Park. [twseidel@alumni.princeton.edu]

Darcey Shaiman '97 lives in Jerusalem with her husband Shani and their nine-month-old son Shmuel Yovel. She continues to paint, both her own works and on commission. Most recently, she and her husband started an artists' printing business, Giclee Images. The company specializes in low-cost printing for artists working in Israel, and the response has been very good. Darcey's (not very up-to-date) Web site is at www.ajp.com, then choose "Sheva Chaya Shaiman" in the list of artists. [sheva18@actcom.co.il]

Cecilia Silver '00 is a candidate for an M.St. degree in the history of art and visual culture at Oxford University and is enjoying both England and the program, which she finds particularly exciting. She is currently focusing on the history of collecting in Europe, with an emphasis on cultural property, and is pleased to report that her assigned readings have included several authored by current Princeton faculty members. [cecilia.silver@linacre.oxford.ac.uk]

Nicole Silver '96 is completing her first year at Vanderbilt Law School. Prior to beginning law school she worked in the legal department of Sotheby's in New York and London for three years. This summer she will intern in the legal department of the Smithsonian. [silver_nicole@hotmail.com]

Elliott Smith '99 worked for curator Debra Singer at the Whitney Museum, then for Italian artist Vanessa Beecroft, coordinating VB-42, a live performance involving the U.S. Navy on board the USS Intrepid as part of the 2000 biennial. He is currently working at the Architecture Research Office (ARO), an architecture firm in New York City that specializes in research on process and material use. Elliott plans to attend architecture graduate school in the fall of 2002. [ze29c6b@verizon.net]

Suzy Tompkins '96 was the executive director of Habitat for Humanity in her home town of Laurinburg, North Carolina. During her tenure Habitat acquired a significant private donation of land and received a grant from the state of North Carolina to build a subdivision with more than thirty homes and a community park. She is currently assistant to the president at the San Francisco Art Institute, a fine arts college that offers B.F.A. and M.F.A. degrees. The Institute has two galleries and is the first fine arts college to offer a major in digital studies. It has mounted its own cutting-edge digital exhibitions and contributed to digital exhibitions elsewhere, including *010101* at the San Francisco Museum of Modern Art and *BitStreams* at the Whitney Museum of American Art. Suzy is currently training for the San Francisco Marathon in July, where she'll run to support the Leukemia and Lymphoma Society in their fight against blood-related cancers. [suzytompkins@yahoo.com]

Meilin Brigitte Yeh '91 is presently researching and training in Asian painting conservation at the Usami Shokakudo Studio and the Kyoto National Museum's Conservation Center in Kyoto, Japan. She has just been awarded a Research Fulbright grant to continue her studies. Located inside the Kyoto National Museum, the Usami studio is one of only three sanctioned to work on artwork designated as National Treasures and Important Cultural Properties. As a member of this studio, she has been observing and participating in the conservation of significant pieces of Asian art. She will also be collaborating with Chinese conservators as a result of a recently inaugurated exchange program with the Beijing Palace Museum. She intends to specialize in Japanese scroll mounting. [mbyeh@onebox.com]

Graduates

Linda Aleci *91 is chair of the Art Department at Franklin and Marshall College in Lancaster, Pennsylvania, where she is associate professor of art history. She's recently contributed to *Cultural Centers of the Renaissance: Milan and Lombardy*

(Cambridge University Press, forthcoming) and is working on a book on the relationship between portraiture and historical discourse. Her "Images of Identity: Italian Portrait Collections of the Fifteenth and Sixteenth Centuries" was published in *The Image of the Individual: Portraits in the Renaissance* (British Museum Press, 1998), and her article "Portraits and Historians" will appear shortly in a festschrift for John Shearman (Harvard University Art Museum). Linda is also active in regional planning initiatives and has given papers at national and international conferences on the role of historians in urban development and land-use planning. For several years she has been a historical consultant to the Planning Commission of Lancaster County and was recently part of a team that created a cultural resources management plan for the Lancaster-York Heritage Region. At the request of the Library of Congress, she undertook documentation of Lancaster's Central Market, the nation's oldest operating public market; her colleague Richard Kent *94 assisted with the photographic work. In May 2000 their work was officially presented to the Archives of American Folklife of the Library of Congress, where it is now part of the permanent collection. [l_aleci@fandm.edu]

Carla Antonaccio *87 has taught classical archaeology at Wesleyan University since 1988. In January of this year she began a three-year term as dean of arts and humanities at Wesleyan [cantonaccio@mail.wesleyan.edu]

Andrea Bayer *91 is an assistant curator in the Department of European Paintings at the Metropolitan Museum of Art, working on Italian Renaissance and Baroque painting. She was the curator of the exhibition *The Still Lives of Evaristo Baschenis: The Music of Silence*, which was shown in the Lehman wing from November 2000 through March 2001, and was one of the principal authors of the accompanying catalogue. [Andrea.Bayer@metmuseum.org]

Marina Belović-Hodge *96 gave a lecture sponsored by the Njegosh Endowment at Columbia University on the pictorial heritage of medieval *Serbia Sacra* and its destruction. She also presented a paper on the destruction of Serbia's artistic heritage in Kosovo at the annual meeting of the American Association for the Advancement of Slavic Studies held in Boulder, Colorado. The Yugoslav Ministries of Culture and Science recently announced that her book on the history and painting of Ravanica monastery, published in Belgrade in 1999, has been named as one of

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Art Museum News

New African Gallery

In October The Art Museum celebrated the opening of the newly installed gallery of African art. The new installation allows the Museum to exhibit several important works for the first time. Now on view is a rare Ngbe-society emblem which served as a screen for an area where important ritual paraphernalia was stored. Many objects from the bequest of John B. Elliott *51 are also on view, including a group of shields from central and eastern Africa, gold pieces from the Akan peoples of Ghana, and virtuoso examples of headrests, metalwork, and baskets. The new installation, which included the conservation of objects, the gallery design, and remounting the entire collection, was supported by a grant from the Andrew W. Mellon Foundation. The newly displayed objects were the focus of a gallery talk, "Dressing Up/Bedding Down: Personal Artifacts from Sub-Saharan Africa," by Margaret Rose Vendryes *97, a visiting professor in the department.

the ten most significant new contributions to the study of the culture and art of Serbia.

Virginia Bower *77 taught three courses in Asian art at Franklin and Marshall College in Lancaster, Pennsylvania, filling in for another department alum, Richard Kent *94, who was on leave. The chair of the art department at the college is Linda Klinger Aleci *91, another Department of Art and Archaeology graduate alum. [viriniabower@hotmail.com]

Neil A. Chassman *71 is currently engaged in the development of an institute for arts and ideas in Charlottesville, Virginia, where he has been lecturing and writing about his endeavor. The institute is conceived as a venue for the bringing together of enterprising thinking in the arts, individually or collectively. Theory of the arts will be the underpinning for publications, exhibitions, and colloquia, with an emphasis on the experimental. He has also been studying childhood thoughts, experiences, and perceptions, partially due to his continued absorption with Proust, Fitzgerald, and Hemingway. Neil is also re-examining the thinking about the arts and the interaction of personalities in Paris between the wars. He lives in the Blue Ridge Mountains with his wife Lana and the youngest of their three daughters, Molly.

Gregory Clark *88 published a commentary on the Hours of Isabel la Católica, a luxuriously illustrated manuscript painted by Willem Vrelant in Bruges, Belgium, around 1455; the German edition appeared in 1997 and the English version was published in 1999 by Bibliotheca Rara of Münster, Germany. His comprehensive monograph on another fifteenth-century Flemish manuscript illuminator, the Master of the Ghent Privileges, was published by Brepols of Turnhout, Belgium, in the spring of 2000. He is currently writing a commentary on the Spitz Hours, a Parisian codex of about 1420, for the *Getty Museum Studies on Art* series. [gclark@sewanee.edu]

Michael Cole *99 is assistant professor at the University of North Carolina at Chapel Hill. At the 2000 CAA meeting, his 1999 article "Cellini's Blood" was awarded the Arthur Kingsley Porter Prize for the best article published in *The Art Bulletin* by a young scholar; the article was also reviewed in March 2000 in the *Frankfurter Allgemeine Zeitung*. He presented papers at the 2000 Renaissance Society of America conference in Florence, at the Bard Center for Graduate Studies in the Decorative Arts in New York, at the Johann Wolfgang Goethe-Universität in Frankfurt, and at the University of Georgia. Among Michael's forth-

coming articles are pieces in *Art History*, the *Mitteilungen des kunsthistorischen Institutes in Florenz*, and *Studies in the History of Art*; his first book, *Cellini and Principles of Sculpture*, is forthcoming from Cambridge University Press. Next year he will be the Donald and Maria Cox Post-Doctoral Rome Prize Fellow at the American Academy in Rome. [mwcole@email.unc.edu]

Laura Coyle *92 became curator of European art at the Corcoran Gallery of Art in January. She already has two publications at the Corcoran: "Double Entendre: David Reed's Project for the Salon Doré," which was published on the Corcoran's Web site (www.corcoran.org) in conjunction with *Medial/Metaphor*, the Corcoran's forty-sixth biennial exhibition; and "Connecting Worlds: A Selection of Contemporary European Sculpture," which appears in the catalogue of an exhibition of sculptures and projects by artists from the European Union. The exhibition opened on 3 April 2001 on the Kennedy Center Terrace in Washington, D.C. Laura is also organizing two exhibitions: *Turning Copper into Gold: The Seventy-fifth Anniversary of the William A. Clark Collection*, which opens in October 2001; and, with William Jeffett, *The Shape of Color: Joan Miró's Painted Sculpture*, opening in September 2002. She is also supervising a project which will culminate in a scholarly catalogue of seventy-five of the most important European paintings in the Clark Collection at the Corcoran Gallery. [lcoyle@corcoran.org]

Margaret D'Evelyn *94 spent most of this year and last studying in Cambridge, England, as an associate at Clare Hall, completing her book *Venice and Vitruvius: A Prehistory of Daniele Barbaro's Commentaries*, a revision of her Ph.D. dissertation. A grant from the Gladys Krieble Delmas Foundation provided the means for three weeks' work in Venice in July. Her article "Varietà and the Caryatid Portico in Daniele Barbaro's Commentaries" appeared in the 1998–99 volume of the *Annali di Architettura*. During the fall term she supervised (TA-ed) for Deborah Howard's new lecture course on medieval and Renaissance architecture in Venice, 1300–1600; and this winter she attended Patricia Fortini Brown's lively and innovative Slade Lectures on Venice. [MMDevelyn@cs.com]

Sabine Eiche *83 since 1988 has been a senior research associate at CASVA, National Gallery of Art, but is based in Florence, working part-time on the Center's architectural drawings project. She continues to research and publish in her two main areas of interest: the art and architecture of the dukes of Urbino, and Italian Renaissance and

Baroque architectural drawings. Among her recent publications is an essay in *Ordine et officij de casa de lo illustrissimo signor duca de Urbino* (Urbino, 1999), the transcription of a Renaissance court manual which was formerly in the library of the dukes of Urbino. In *Apollo* for November 1998 she published the long-lost project plan by Costantino de' Servi for Henry the Prince of Wales's palace and garden at Richmond, Surrey, which she identified in the State Archives of Florence. Most recently, she published an unknown drawing by Andrea Palladio, which she discovered in Westminster Abbey Library (*Apollo*, June 2000). Sabine is also very involved with the activities of the Accademia Raffaello in Urbino and of the Biblioteca Civica of Urbina. She helped to organize the international conference on the Della Rovere dukes of Urbino held in Urbina in September 1999; the proceedings of the conference are in press. [eichesabine@hotmail.com]

J. David Farmer *81 has been director of the Dahesh Museum of Art in New York since 1993. The Dahesh is the only museum in the U.S. devoted to nineteenth-century European academic art, with a permanent collection of about 2500 works of art (<http://daheshmuseum.org>). The museum presents three major exhibitions each year, one based on its own holdings and two loan exhibitions. David originally worked in northern Renaissance, which he still enjoys, but now specializes in art of the nineteenth century. He recently organized the exhibition *A Victorian Salon: Paintings from the Russell-Cotes Art Gallery and Museum, Bournemouth, England*; it was shown at the Dahesh Museum and later traveled to Pittsburgh and Helsinki, Finland. Another of his recent projects was the international loan exhibition *Overcoming All Obstacles: The Women of the Académie Julian*, which was accompanied by a fully illustrated catalogue. He's currently putting together loan exhibitions focusing on Gérôme and Goupil (collaborating with Gerald Ackermann *60), P.-A.-J. Dagnan-Bouveret, J.-J.-A. Lecomte de Nouy, and the students of Charles Gleyre, as well as a survey of European Orientalism. David is on the adjunct faculty of the Pratt Institute and New York University's museum studies program and sits on the advisory boards of the journal *Nineteenth-Century Art Worldwide* and Christie's M.A. program in connoisseurship and the art market. He has also been involved in the Dahesh's campaign to save and acquire 2 Columbus Circle, the Edward Durrell Stone building that formerly housed the Huntington Hartford art gallery.

Marcy B. Freedman *81 exhibited seven examples of her work at the Denise Bibro Gallery in Chelsea. This year she will exhibit in Los Angeles and Sacramento, California.

Ruth Gais *74 taught courses on the ancient world at a variety of institutions, then changed careers and is now a rabbi. She is the director of the New York Kollel, The Center for Adult Jewish Study at Hebrew Union College-Jewish Institute of Religion in New York City. Her husband, Paul Needham, is curator of the Scheide Library at Princeton. They have three children. [rgais@huc.edu]



Rand Jerris *99, Madeleine Viljoen *00, and Michael Cole *99 at graduation 2000

R. R. Holloway *60 continues to publish actively in the fields of archaeology and numismatics. His recent works include "The Mutilation of Statuary in Classical Greece," in *Miscellanea Mediterranea*, *Archaeologia Transatlantica* 18, ed. R. R. Holloway (Providence, 2000); "The Parthenon Frieze Again," *Quaderni Ticinesi di Numismatica e Antichità Classiche* 29 (2000), 1–20; "A Group of Argive Coins at Brown University," in *Pour Denyse: Divertissements Numismatiques*, ed. S. Herter and C. Arnold-Biucchi (Bern, 2000); "Remarks on the Taranto Hoard of 1911," *Revue belge de numismatique* 146 (2000); "The Classical Mediterranean, Its Prehistoric Past and the Formation of Europe," at www.brown.edu/Departments/Old_World_Archaeology_and_Art/Publications (February 2000); and "Ustica: Preliminary Report on the Excavations of the Bronze Age Site of Faraglioni, 1999," with Susan S. Lukesh, at www.brown.edu/Departments/Old_World_Archaeology_and_Art/Publications (February 2000). [R_Holloway@Brown.edu]

Chu Hui-liang *90 worked at the National Palace Museum and lectured at National Taiwan University in the years following her graduation. Since 1995 she has been a member of the legislative Yuan of Taiwan. She is the first art historian to serve as a legislator, the equivalent to a senator in the U.S. In the new millennium she ran an election campaign for the vice president of Taiwan. In her role as legislator she has worked persistently on behalf of human rights and to improve the educational and cultural environment in Taiwan. She has revised and proposed the Art Education Law, the Cultural Heritage Act, the Cinema Law, and the Museum Law, among others. [lym018a@ly.gov.tw]

continued on next page

Department Lecture Series

Fall Term

September 27, 2000

Emilio Marin

Archaeological Museum, Split,
and University of Split
*Early Christian Salona and
Narona: Recent Research, Excava-
tions, and Discoveries in Roman
Dalmatia*

October 2, 2000

David Frisby

University of Glasgow
*Old Vienna—New Vienna: Param-
eters of Resistance to Modernity*

October 16, 2000

Richard J. Powell

Duke University
Sartor Africanus

October 25, 2000

Kostas Kotsakis

Aristotle University, Thessaloniki
*Away From Mycenae: Bronze Age
Societies in the Periphery of the
Mycenaean World*

November 9, 2000

Svetlana Alpers

University of California-Berkeley,
Emerita, and Visiting Research
Professor, Department of Fine
Arts, NYU
*The Painter's Museum: Velázquez
and The Spinners*

November 29, 2000

Cecil Lee Striker

University of Pennsylvania
*Recovering Byzantium: Explora-
tions at Kalenderhane in Istanbul*

January 11, 2001

Elena Pischikova

Metropolitan Museum of Art
*Reliefs from the Tomb of the Vizier
Nespakashut in American Museums*

Robert J. H. Janson-La Palme *60 *76, retired chairman of art at Washington College in Chestertown, Maryland, did most of his research and writing on locally-relevant eighteenth-century American art. Lately, after many trips to Florence, he has returned to his first love: art of the Italian Renaissance. He acted as a session chair at last year's meeting of the Renaissance Society, held in Florence. He is also writing for the society's *Quarterly*, including a forthcoming review essay, "Painting and Sculpture for the Tuscan Household." Long active in Princeton alumni affairs, Robert has served on the alumni council of the University and is presently a member of the department's advisory council.

Vojtech Jirat-Wasiutynski *75, who teaches in the Department of Art at Queen's University in Kingston, Ontario, recently published, with co-author H. Travers Newton Jr., *Technique and Meaning in the Paintings of Paul Gauguin* (Cambridge University Press, 2000).
[vj@post.queensu.ca]

Martin Kramer *96 exhibited and presented a computer installation entitled "Automatic Collage" at the international symposium "Feedback: Perception and Interaction in the Electronic Arts," organized by the Center of Arts and Technology at Connecticut College in March 2001. The installation consisted of a computer program that allowed users to interactively create digital collages composed of image and text fragments found for the most part on the Internet. The process was controlled by user input, randomness, and a numerical code derived from the title of the collage. His presentation addressed questions of authorship, interaction, and meaning. Martin also had an exhibition of photographs of the Connecticut College Faculty Dance Concert 2000. The exhibition, entitled "Moments in Movement," ran from February 16 through March 9, 2001, and is also posted at www.princeton.edu/~mokramer/dc2000.
[mokramer@princeton.edu]

Evonne Levy *93 is assistant professor in the Department of Fine Art at the University of Toronto; she is currently up for tenure review. Several of her long-standing projects are reaching completion: her book *Propaganda and the Jesuit Baroque* is to be published by the University of California Press, and her dissertation will be published by the press of the Jesuit Historical Institute in Rome. Most recently, she curated a small exhibition of graphic works, entitled *A Matter of Form: Heinrich Wölfflin's Principles of Art History*, at the Art Gallery of Ontario and organized a conference on "Bernini's Biographies" (Toronto, December 2000). Evonne has several

other book-length projects in the works, including one on the historiography of the Jesuit style, the Jesuit reception of Galileo, and "The Architecture of Confession: St. Carlo Borromeo to Freud and Beyond." [elvey@credit.erin.utoronto.ca]

Hayden B. J. Maginnis *75 has recently published *The World of the Early Sienese Painter* (Pennsylvania State University Press, 2001). The second volume of a trilogy that began with *Painting in the Age of Giotto* (Pennsylvania State University Press, 1997), this new volume places early Italian painters in the context of their society and culture; it is a case study of how fourteenth-century painters' careers were shaped by the city in which they lived. Hayden is also the editor of Jane Satkowski, *Duccio di Buoninsegna: The Documents and Early Sources* (The Georgia Museum of Art, 2000). At present, he is the associate director of the School of the Arts, McMaster University.
[maginnis@mcmill.cis.mcmaster.ca]

Robert S. Mattison *85 is professor of art history at Lafayette College. His most recent book is *Masterworks in the Robert and Jane Meyerhoff Collection: Jasper Johns, Robert Rauschenberg, Roy Lichtenstein, Ellsworth Kelly, and Frank Stella* (New York, 1995). The manuscript of his fourth, book, "Breaking Boundaries: Robert Rauschenberg Studies," has just been completed and sent out to publishers. Among his recent articles is "Frank Stella: Vortices, Turbulence, and Chaos Theory" for the exhibition *Frank Stella: Imaginary Places*. He recently returned from lecturing at the Cairo Biennial. [mattisor@mail.lafayette.edu]

Shane McCausland *00 is currently Percival David Visiting Scholar at the Percival David Foundation of Chinese Art, University of London, and is also visiting lecturer in the Department of Art and Archaeology at the School of Oriental and African Studies. At the David Foundation, he is organizing a three-day international conference entitled "The 'Admonitions' Scroll: Ideals of Etiquette, Art, and Empire from Early China," a joint venture with the British Museum (18–20 June 2001; www.soas.ac.uk/PDF/colloquies.html). The conference will take place in conjunction with a rare exhibition of the iconic "Admonitions" scroll, attributed to the early master Gu Kaizhi (about 345–406 C.E.), at the British Museum. [sm80@soas.ac.uk]

Melissa McCormick *00 defended her dissertation on "miniature" Japanese narrative handscrolls of the fifteenth and sixteenth centuries last May and began teaching as the Atsumi Assistant Professor of Japanese Art at Columbia University in September. She was recently awarded a Getty Postdoctoral Fellowship and will spend the next

academic year completing a book manuscript based on her dissertation and tentatively titled *Visualities of Scale: Tosa Mitsunobu and the Small-Format Handscroll in Medieval Japan*. Melissa's other current projects include an article on warrior patronage and the pictorial canonization of the *Tale of Genji*, and a paper to be delivered this summer on the subject of "white drawing," a genre of Japanese narrative painting which does not apply color pigments but uses only a monochromatic palette. This presentation will be the core of a second book-length study linking the "white drawing" genre to amateur female artists at the imperial court in medieval Japan. [mm1704@columbia.edu]

Nancy Moore *84 was until recently the supervisor of the editorial department of Evans Newton, Inc., an educational consulting firm in Scottsdale, Arizona. She is now a grant writer at Evans Newton, where she is involved in researching and writing grants to fund kindergarten through twelfth-grade student achievement programs throughout the country. [nminaz@yahoo.com]

Tina Najbjerg *97 will join the Digital Forma Urbis Romae Project at Stanford University for the 2001–2002 academic year as a postdoctoral research fellow in classical archaeology. The project focuses on the Severan Marble Plan, a fundamental but fragmentary resource for studying the ancient city of Rome. A team from Stanford's Department of Computer Sciences has assembled high-resolution three-dimensional scans and digital color photographs of every fragment. They plan to develop computer algorithms that will generate matches among the fragments and reconstruct additional portions of the map. For more on the project, see the Web site www.graphics.stanford.edu/projects/forma-urbis/. Tina will work to develop the database of digital photographs and 3-D models as an archaeological research tool, review and synthesize bibliography on the Severan Marble Plan and Roman topography, oversee student work on the project, work on new fragment matches generated by the Computer Sciences team, and act as a general liaison for the project. [najbjerg@alumni.princeton.edu]

Paul F. Norton *52 has just published *Rhode Island Stained Glass: An Historical Guide* (William Bauhan Publisher, Dublin, N.H., 2001) and is preparing a new edition of *Amherst: A Guide to Its Architecture*. He also had a successful tennis season, winning three tournaments and reaching the finals in his age group (80s) in two others. [pnorton@arthist.umass.edu]

Amy Ogata *96 has been teaching at the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture in New York City since 1998. Cambridge University Press will publish her book *Art Nouveau and the Social Vision of Modern Living* this fall. Her current projects involve the theory of decoration at the turn of the century and a study of the toy company Creative Playthings (which was based in Princeton). She and her husband, James Goldwasser, had a baby boy last May. [ogata@bgc.bard.edu]

Roberta J. M. Olson *76 taught in the Art Department at Wheaton College in Norton, Massachusetts, for twenty-five years, serving as chair for two terms and achieving the rank of professor. She also held two honorary chairs—the A. Howard Meneely Chair (1990–92) and the Mary L. Heuser Chair in the Arts (1997–2000). With seminar students, she organized an exhibition of drawings from Wheaton's collection for the Watson Art Gallery; it was accompanied by a catalogue, *The Art of Drawing: Selections from the Wheaton College Collection* (1997), which she edited. In late 2000 she resigned from Wheaton College and accepted the position of associate curator of drawings in the Museum Division of the New-York Historical Society, where she had guest-curated an exhibition in 1990. Roberta is currently addressing the rehousing of nearly 5,000 drawings in the N-YHS's recently opened Henry Luce III Center for the Study of American Culture, is involved with several exhibitions, and is organizing quarterly, rotating mini-exhibitions in the Luce Center. Her recent publications include *The Florentine Tondo* (Oxford University Press, 2000) and, with Jay M. Pasachoff, *Fire in the Sky: Comets and Meteors. The Decisive Centuries in British Art and Science* (Cambridge University Press, 1998; second edition, 1999). Her book *Italian Renaissance Sculpture*, which was published by Thames and Hudson in 1992, has just been updated and will be republished shortly. During the last few years she has received a number of grants and fellowships, including a Getty Senior Research Grant (1994–95) and two Samuel H. Kress Grants (1997, 1999). The Samuel H. Kress Foundation has also given an Art in Context grant to support an exhibition she is currently curating for the New-York Historical Society: *Seat of Empire*, a loan exhibition which will place a consulate fauteuil used by Napoleon at Malmaison in its historical context.

Steven F. Ostrow *87 is associate professor of art history at the University of California, Riverside,

continued on next page

Department Lecture Series

Spring Term

February 8, 2001

Renata Holod

University of Pennsylvania
*Landscape and Ideology: Looking
for Medieval Jerba*

February 23, 2001

Michael North

Ernst Moritz University,
Greifswald, Germany
*From Luxury Collecting to Mass
Collecting*

March 8, 2001

Maria Georgopoulou

Yale University
*Imaging the Colonial Space: The
Piazza San Marco in Venice and
the Levant*

March 12, 2001

Helen Philon

Independant Scholar
*The Earliest Surviving Paintings
from the Islamic Period in India:
The Tomb of the Ahmad Shah in
Bidar*

March 29, 2001

Ewa Lajer-Burcharth

Harvard University
*Fragonard's Seduction: Eros and
Modernity*

April 9, 2001

Alexei Lidov

Center for Eastern European
Culture, Moscow
*Miraculous Icons and Cultural
Identity in Byzantium and Russia*

April 24, 2001

Matthew Simms

Emory University
*Seeing Cézanne: Vision, Move-
ment, and Painting*

where he served as chair for six years. His recent publications include *Art and Spirituality in Counter-Reformation Rome: The Sistine and Pauline Chapels in S. Maria Maggiore* (Cambridge, 1996), which was supported by a grant from the Samuel H. Kress Foundation and will appear in an Italian edition later this year. He also contributed to and co-edited *Dosso's Fate: Painting and Court Culture in Renaissance Italy* (Getty Research Institute, 1998) and wrote a number of essays for *La Basilica di San Pietro in Vaticano* (Modena, 2000). His articles have appeared in *The Art Bulletin* (1996), *Storia dell'arte* (1998), and *Art History* (forthcoming). His current project is a book-length study of the art, theory, and biographies of Gianlorenzo Bernini, for which he has received the NEH Post-Doctoral Fellowship in the History of Art from the American Academy in Rome for 2001–2002. He lives in Los Angeles with his wife, an art programs consultant, and their five-year-old daughter. [steveo@mail.ucr.edu]

Nassos Papalexandrou *98 spent the last two years as a visiting assistant professor in the Department of Classical Studies at the University of Michigan in Ann Arbor. He has just accepted a tenure-track position at the University of Texas in Austin. He's currently revising his dissertation for publication and has been awarded a post-doctoral fellowship at the Center for Hellenic Studies in Washington, D.C., for the academic year 2001–2002. The last few summers he participated in the Princeton-Cyprus Archaeological Expedition at Polis, Cyprus, with his wife, Amy *98, and their daughter Christina.

Véronique Plesch *94 was awarded tenure at Colby College in Waterville, Maine, last December. [vbplesch@colby.edu]

Ulrike Meyer Stump *96 has been teaching courses on the history of photography at the University of Zürich. She presented a paper on the reception of the plant photographs of German photographer Karl Blossfeldt (1865–1932) in the late 1920s at the third Swiss Graduate Student Symposium (Nachwuchskolloquium für Kunstgeschichte in der Schweiz). The paper will be published in the *Georges-Bloch-Jahrbuch*. She also spoke on the reception of Blossfeldt today at a conference at the Akademie der Künste in Berlin and the Fotomuseum in Winterthur. This will be published as "Natur im Raster: Blossfeldt-Rezeption heute," in *Konstruktionen der Natur* (Verlag der Kunst, 2001). Ulrike participated in a panel discussion with photographer Robert Frank and Swiss photography and film historians at the Kunsthau in Zürich, and has even commented on Blossfeldt on the evening news on

Swiss national television. Her other publications include an introductory essay in *Karl Blossfeldt: Arbeitscollagen/Working Collages* (Schirmer/Mosel and MIT Press, 2000) and an essay on Blossfeldt's bronze sculptures which will appear in the catalogue of the exhibition *A Natural History of Architecture: Herzog and de Meuron on the Boundaries of Art* (CCA Montreal, 2002). [umeyerstump@access.ch]

Shelley Rice *76 curated, with Lynn Gumpert, an exhibition titled *Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman*, which was shown at the Grey Art Gallery in New York and later traveled to Miami. The International Association of Critics of Art, American Section, selected it as the best photography exhibition of 1999–2000. She also edited the book that accompanied the show, which was published by MIT Press. Her earlier book *Parisian Views*, also published by MIT Press, has been reissued in paperback. In the spring of 1999 Shelley was on sabbatical in Istanbul, teaching at Bosphorus University and helping to start a media center that will be linked with public television in an effort to improve public communications and the quality of mass media in Turkey. She was recently in Australia, where she lectured at the Art Gallery of New South Wales. [shelley.rice@nuy.edu]

Demetrius U. Schilardi *77 taught art and archaeology at the Universities of Ottawa, Lecce (Italy), and Tor Vergata (Rome). In 1995 he joined the Greek Archaeological Service and has since supervised numerous digs in northern Athens. He has been particularly busy with excavations and preservation work necessitated by construction for the Olympic Games of 2004. He recently supervised the moving of the largest ancient structure ever moved in Greece—a huge cistern—and has unearthed a number of ancient tombs, roads, and large wells. At Kephissia, his staff brought to light two important Classical cemeteries and the remains of what is probably a Geometric cemetery. Demetrius is also president of the Paros and Cyclades Institute of Archaeology, which has offices, library, and study facilities in the capital of Paros. The institute publishes scholarly and guide books on the Cyclades and the Aegean, and has begun the conversion of a group of nineteenth-century buildings at Marathi into a cultural center with museum, library, and lecture hall. The PCIA is privately supported and is in need of book donations. Demetrius's excavations on Paros began in 1974, and for the last five years he and seven assistants have been preparing the final publication of finds from Koukounaries. He is also heading the efforts to

investigate and preserve the ancient marble quarries of Paros, which are associated with the emergence of sculpture in the Aegean. In 1997 his group organized the First International Conference on the Archaeology of Paros and the Cyclades. The proceedings of the conference will be published shortly, and the dates of the second conference, dedicated to Archilochos of Paros and his age, will be announced in the near future. Schilardi is also involved in the campaign to protect the battlefield of Marathon from modern development.
[parospcia@par.forthnet.gr]

Charles Scribner III *73 *75 *77 has a freshman son now at Princeton, also a Charlie (the sixth in a row to attend—perhaps a family record for redundancy), and he now aspires to become a *Pietro* Bernini.
[Charles.Scribner@Simonandschuster.com]

Andrew Shanken *99 is teaching architectural history in the Department of Art at Oberlin College.
[andrew.shanken@oberlin.edu]

Alan Shapiro *77 was recently named W. H. Collins Vickers Professor of Archaeology in the Department of Classics at Johns Hopkins University.
[ashapiro@jhu.edu]

Harry Titus *84 will be in France this summer conducting preliminary excavations in the crypt and nave at Auxerre Cathedral. In 1997 his team carried out radar and electrostatic surveys in the cathedral, looking for evidence of structures beneath the existing building; the results are scheduled to be published in *Gesta* this year. Based on those findings, his group will be searching for remains of a Romanesque facade and for eleventh-century entrances into the crypt in areas that were “restored” by Viollet-le-Duc. He has also applied for a grant to work with the French surveying firm Progeo on a photogrammetric map of the cathedral’s vaults. These projects should be underway in later June through early July.
[titus@wfu.edu]

Barbara Tsakirgis *84 is associate professor of classics and archaeology at Vanderbilt University. She was recently elected an academic trustee of the American Institute of Archaeology, and she spent the academic year 2000–2001 in Athens as Kress Agora Fellow, working on the final publication of the Agora houses. She is married to Jerry Spinrad *82 (Computer Science); they have two daughters.
[barbara.tsakirgis@vanderbilt.edu]

Gary Vikan *76 has been director of the Walters Art Museum in Baltimore since 1994. He recently concluded a \$36 million capital campaign at the

Walters and a \$24 million renovation of their Centre Street building. In 1999 he was appointed to the President’s Cultural Property Advisory Committee, and this January he was knighted in France, receiving the Order of the Chevalier des Arts et Lettres. Gary serves on the board of directors of the Association of Art Museum Directors. He recently hired Eik Kahng *85 as associate curator of nineteenth-century painting.
[gvikan@thewalters.org]

Robert Weir *98 has been awarded a three-year research grant from the Social Sciences and Humanities Research Council of Canada (SSHRC), the only source of public money for humanities research in Canada. His research will center on the study of the coins found in the Canadian excavations at the Greek sites Stymphalos and Mytilene, and he will attempt to write the respective histories of the two cities from an economic point of view. His dissertation, “Roman Delphi and Its Pythian Games,” has been accepted for publication by British Archaeological Reports of Oxford, and his article on the Herakles frieze at Delphi appeared in the *Bulletin de correspondance hellénique* for 1999. He and his wife Mary Grace *96 have a daughter, Elissa, now almost 14 months old.

Jay Xu *93 is Foster Foundation Curator of Chinese Art at the Seattle Art Museum and was recently named the Seattle Art Museum’s 2001–2002 Patterson Sims Fellow. He has designed a year-long celebration of Chinese art and culture which will be inaugurated by the Seattle showing of *The Embodied Image: Chinese Calligraphy from the John B. Elliott Collection*, an exhibition organized by The Art Museum at Princeton. A symposium, “Writing Culture: A Symposium on Chinese Calligraphy,” will bring together leading scholars in the field of Chinese calligraphy, with Professor Emeritus Wen Fong presenting the keynote address. Jay has also curated a major loan exhibition of ancient artifacts from Sichuan province, *Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan*, which will be on view from May 10 through August 12, 2001. A 400-page, heavily illustrated catalogue will accompany the exhibition, which will travel to the Kimbell Art Museum and The Metropolitan Museum of Art. A two-day international symposium is being planned for August 3–4, 2001; Jay will be one of the speakers. A second exhibition organized by Jay, *Harmonizing with the Infinite: Seattle Collects Chinese Art*, opening on July 5, 2001, will display the finest examples of Chinese painting and calligraphy from Seattle area collections.



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

Design: Megan Peterson

Photography: John Blazejewski, William Childs, Thomas Leisten, J. T. Miller, Jon Roemer

Illustrations: JoAnn Boscarino (McCormick Hall), Heather Lovett

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 of the newsletter to Newsletter, Department of Art and Archaeology, McCormick Hall, Princeton University, Princeton, NJ 08544-1018 or e-mail artnews@princeton.edu.



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